

Stereo Review

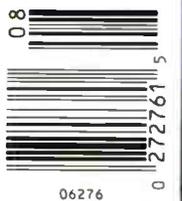
INCORPORATING HIGH FIDELITY

US \$2.50 • UK £2.00 • CANADA \$2.95 • AUGUST 1991

SOUND INVESTMENT
Buying a Component
System on a Budget

DSP HITS THE ROAD
How to Put a Concert
Hall in Your Car

TEST REPORTS
Onkyo A/V Amplifier,
NHT Speakers, Forté
Power Amp, More



MR DAVID S. BUCHANAN
MAR 92
VH01
8900 YET...
#259B*****5-DIGIT 40242
#BCH8900Y091 9#430492
1J



You may think you've heard it all

before. But we can assure you that you've never heard anything quite like this. Unless, that is, you've ever had the opportunity to drive with a twelve-piece jazz



ensemble playing in your car.

Introducing the Premier

KEX-M900 from Pioneer Electronics. An incredible 3-source unit that is,

to put it quite simply, the most advanced car audio system ever created. And it's due to the way we've utilized a revolution-

ary new technology known as Digital Signal Processing (or just DSP). A remarkable development that provides complete digital audio control, totally altering the way you listen to music in a car.



development that provides

Basically, it means we put a computer inside a car stereo head unit. A



high-speed, special-purpose microprocessor, to be exact.

Then, because of the DSP chip's tiny size, we were able to load the unit with dozens of other features and components once considered impossible to incorporate in the car-audio realm.



Of equal interest are the three modes of equal-

ization we give you to choose from. The 3-band parametric EQ gives you the freedom and versatility to recreate sounds with incomparable accuracy.

While the built-in 7-band graphic EQ features the convenience of six user presets.



graphic EQ features

NOW YOU'VE HEARD EVERYTHING.

Which is where things really begin to get interesting.



The digital sound field control enables you to

transform your car into any one of four distinct music environments: studio, jazz club, concert hall or stadium. Each one possessing its own clear, unmistakable sound. So it's like going to one of your favorite venues to hear your favorite artist perform. (Minus the ticket hassles.)

tion control for precise staging.

With your multi-play CD controller, you can then enjoy complete command over your Pioneer 6-disc magazine

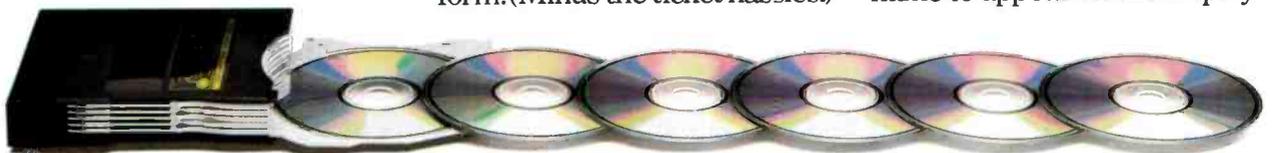


changer, which is fully com-

patible with your Pioneer home multi-play CD system.



There's also a brand-new disc title memory feature. So you can program the artist's name to appear on the display



when their disc is being played.

Even the tuner we designed for this system is something out of the ordinary.

Our SUPERTUNER® IV™ is the very first to come along with single-digit

sensitivity. Which means it can now pick up more stations from greater distances and hold



For safety and convenience, we've also added a wireless remote that lets you control the

entire system without ever taking your eyes off the road. And with the learn feature, you can then program the remote to learn and operate

Detachable Face Security.™ An industry first, this feature allows you to remove the faceplate

and place it in an accompanying carrying case that fits easily in your pocket.

About the only thing more exclusive than this extraordinary system is



them longer than any other tuner on the market today.

And what about all your cassette tapes, you're asking?

Afraid you'll have to sacrifice them

to get CD sound in your car?

Not true. A simple touch of a button and the faceplate flips down to reveal a cassette deck with full-logic control, auto-reverse and all the features you'd expect from Premier.



any one additional function appearing on the unit's face.

Now, at this point, you're probably wondering where you're going to find a security system sophisticated enough to protect your investment.

Well, you don't have to. The KEX-M900 comes with



our network of Premier Installation Specialists.

These expert craftsmen will design and install your system with the

PREMIER

utmost care and attention to detail. For more information and the name of the Premier dealer nearest you, give us a call at 1-800-421-1601.

We could go on, of course. But we think you've probably heard enough.

PIONEER
The Art of Entertainment

It's not just how it's made, it's how well it's made.

Whether you're on a budget or just seeking maximum value, don't be fooled by bargains that sound cheap at the store—they just might sound cheap when you get home.

Even Denon's most economical receivers, such as the DRA-335R and DRA-435R, preserve sound quality *first*. (This is Denon's Design Integrity principle.) Both of these receivers employ electronic switching and elegant circuit topology for the most direct signal paths. This not only lowers noise and distortion; it greatly enhances reliability.

For superior audio quality, the finest components are used throughout the signal path, including polypropylene and polystyrene capacitors and metal film resistors. Competitive receivers use skimpy transformers and IC output stages, which restrict your system's dynamic

range. Denon's discrete output transistors and substantial transformers give the DRA-335R and DRA-435R the power to drive even the most "difficult" speakers.

At Denon lower cost need not preclude important features. Both the DRA-335R and DRA-435R feature Variable Loudness and full Integrated System (IS) remote control of a CD player, CD changer and cassette deck. The 16-station programmable tuners of the DRA-335R and DRA-435R feature improved AM NRSC deemphasis.

Even though the Denon DRA-335R and DRA-435R receivers pack in so many features for the price, never forget the real reason to buy a Denon: Sound.

DENON

The first name in digital audio.





Cover

You could put together a fine surround-sound music system with Atlantic Technology's Pattern Surround Home Theater, the Carver CT-6 tuner/preamplifier, and the Pioneer PD-75 compact disc player. For more on system buying strategies, see "Sound Investment" on page 55. For more on the Pattern Surround system, see page 17.

Photograph by Jook P. Leung

Stereo Review

INCORPORATING HIGH FIDELITY®

EQUIPMENT

A User's Evaluation.....17
 The Atlantic Technology Pattern Surround Home Theater System • by *Daniel Kumin*

Hirsch-Houck Labs Equipment Test Reports.....30
 Onkyo A-SV810PRO A/V Integrated Amplifier, page 30
 NHT Model 2.3 Loudspeaker System, page 36
 Forté Model 5 Power Amplifier, page 40
 Jamo Atmosphere Loudspeaker System, page 44

DSP Hits the Road.....48
 Special tests of the Clarion DSP-959E, Eclipse EQS-1001, and Technics DA3000 digital signal processors for the car • by *Ken C. Pohlmann*

Sound Investment.....55
 System buying strategies • by *Daniel Kumin*

Systems.....60
 Custom camouflage • by *Rebecca Day*

LETTERS 8

NEW PRODUCTS 12

AUDIO Q&A 24

TECHNICAL TALK 28

POPULAR MUSIC 72

CLASSICAL MUSIC 81

THE HIGH END 96



Page 48

MUSIC

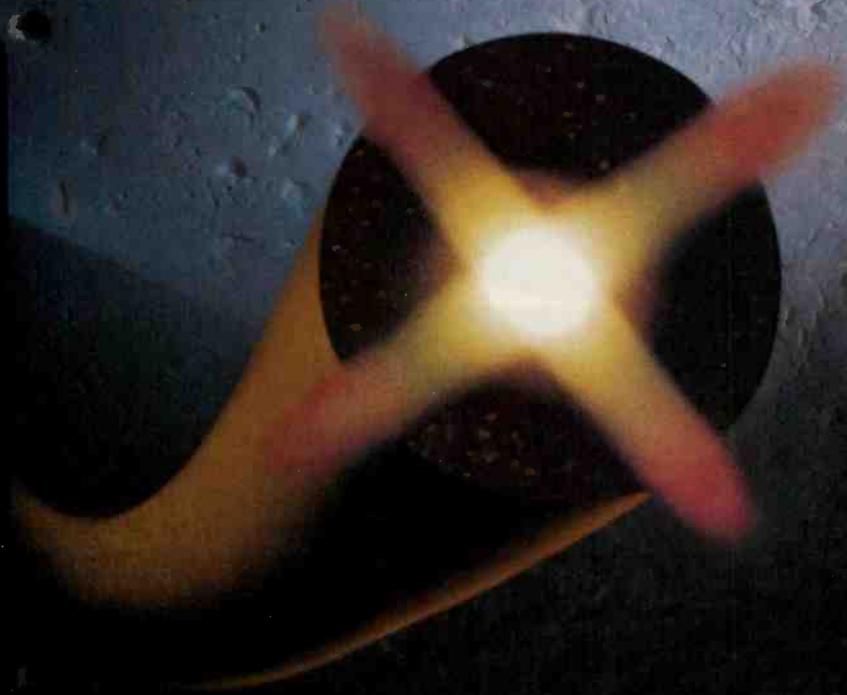
John Denver.....63
 "I have a vision of a better world" • by *Alanna Nash*

Best Recordings of the Month.....67
 Richard Thompson, Elgar Symphony No. 2, Julian Cope, and Shostakovich Symphony No. 11

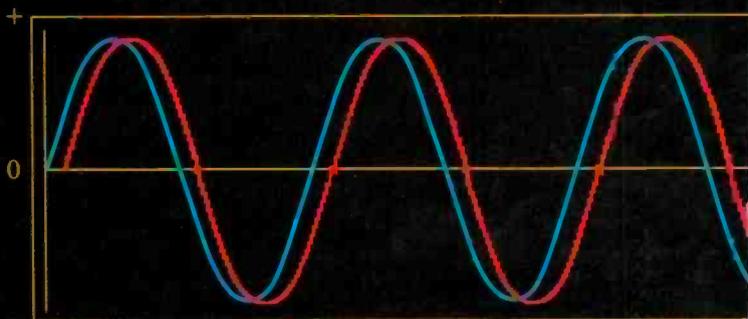
Page 67



COPYRIGHT © 1991 BY HACHETTE MAGAZINES, INC. All rights reserved. Stereo Review, August 1991, Volume 56, Number 8. Stereo Review (ISSN 0039-1220) is published monthly by Hachette Magazines, Inc., at 1633 Broadway, New York, NY 10019; telephone (212) 767-6000. Also publishers of Car Stereo Review, Sound & Image, Stereo Buyers' Guide, Compact Disc Buyers' Guide, and Video Buyers' Guide. One-year subscription rate for the United States and its possessions, \$13.94; Canada, \$18.94; all other countries, \$21.94; cash orders only, payable in U.S. currency. Second-class postage paid at New York, NY 10001, and at additional mailing offices. Printed in the U.S.A. Authorized as second-class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash. Canadian GST number 126018209. POSTMASTER/SUBSCRIPTION SERVICE: Please send change-of-address forms and all subscription correspondence to Stereo Review, P.O. Box 55627, Boulder, CO 80322-5627. Please allow at least eight weeks for the change of address to become effective. Include both your old and your new address, enclosing, if possible, an address label from a recent issue. If you have a subscription problem, write to the above address or call (800) 876-9011. PERMISSIONS: Material in this publication may not be reproduced in any form without permission. Requests for permission should be directed to: The Editor, Stereo Review, Hachette Magazines, Inc., 1633 Broadway, New York, NY 10019. EDITORIAL CONTRIBUTIONS must be accompanied by return postage and will be handled with reasonable care, but the publisher assumes no responsibility for return or safety of unsolicited art, photos, or manuscripts.



Blue: Output of bit stream digital-to-analog audio waveform.
Red: Output of 16-bit digital-to-analog audio waveform.



The advantages of a technological breakthrough are usually obvious. But they bring with them attendant problems. Eliminating those is what leads to perfection.

Everyone knows "digital sound" is cleaner, crisper. But sound waves aren't digital at all. They're analog. So the digital signals must be converted back to analog signals before they're sent to the speakers. The degree of accuracy of this process determines how good the sound is, how real.

The two accuracy problems involve "reading" and "converting" the digital information on the CD.

The "reading" or "sampling" occurs at 44,000 times per second. A 4x's oversampling digital filter purifies the sound at 176,400 times per second. And our 8x's oversampling CD units, 352,800 times per second. By utilizing an 8x's oversampling digital filter, virtually all harshness and coloration of sound are eliminated.

Finally, Skip-Resistant, Bit-Streamed, Fiber Optics, Digital CD.



With a conventional 16-bit CD, the sampled information is converted to an analog signal in this 16-bit "chunk." Big chance for error. Because the order within this chunk may be almost random. Take the numbers 1, 5, and 9. Arrange them in one order and the number is 951. In another, 519. Big difference. And in a 16-bit binary environment it could be even worse. Because the least significant bit represents the number 1 and the most significant, 32,768. A gap far greater than that between the decimal numbers of 1 and 9.

So our digital-to-analog-converters, DAC's, don't convert the data in chunks. They do it one bit at a time. It's called "bit streaming." And it ensures that the analog waveform that is sent to the speakers is the ultimate in accuracy.

And because we're reaching for perfection, three more quick features. Our CD's are almost skip-proof. So don't worry about bumpy roads. And our

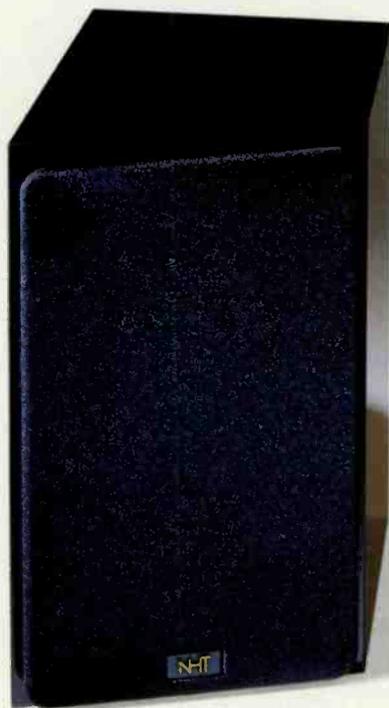
disc-to-disc access time is super fast. No more twenty seconds of silence. And our 6300 CD changer unit employs a fiber optical cable to run through the car up to our head unit. After all, once you've gone to all this trouble to keep the sound clean and accurate, why mess it up with some static interference.

More importantly, our trunk-mount CD changers with our FMC 303 controller will plug in to any existing in-dash FM radio. No more underdash cutting and splicing. Which means when you go to sell your car, just unplug the unit, and the car's audio system is still just like it came from the factory.

Last, but certainly not least, is DAT. Digital Audio Tape units. We not only have them, we developed the first DAT player for the car. Our current model not only plays DAT's but also controls our CD changer. The ultimate in digital entertainment.

clarion

When it comes
to great audio,
we're not afraid
to cut corners.



What's true in life is true in loudspeakers: If you don't keep an open mind to new ideas you'll end up pretty square, like most speakers in the world.

At NHT® we're obsessed with great sound and the technology that creates it. That's why our speakers are angled at 21 degrees. It's part of an acoustic technology called Focused Image Geometry. It's one reason our unusually shaped speakers give you exceptionally accurate sound.

An example of better thinking going in, and better sound coming out. That's *our* angle.

EVERYTHING YOU HEAR IS TRUE.



Now Hear This, Inc., a subsidiary of International Jensen Incorporated, 537 Stone Rd., #E, Benicia, CA 94510
For the NHT dealer nearest you: (U.S.) call 1-800-NHT-9993; (Canada) Artech Electronics Ltd., Dorval, Quebec H9P 2S4

Stereo Review®

Vice President, Editor in Chief
LOUISE BOUNDAS

Executive Editor
MICHAEL RIGGS

Art Director
SUE LLEWELLYN

Director, Hirsch-Houck Laboratories
JULIAN HIRSCH

Popular Music Editor Classical Music Editor
STEVE SIMELS ROBERT RIPPS

Managing Editor
DAVID STEIN

Senior Editors
REBECCA DAY, GLENN KENNY

Associate Art Director
MINDY BALL

Assistant Editors
JAE SEGARRA, MARYANN SALTZER

Editorial Assistants
BARBARA AIKEN, ROCCO MATTERA

Senior Contributing Editors
WILLIAM WOLFE, ROBERT ANKOSKO,
WILLIAM GOLDMAN, ELISE MARTON

Editor at Large
WILLIAM LIVINGSTONE

Contributors: Robert Ackart, Chris Albertson,
Richard Freed, Phyl Garland, Ron Givens, David Hall,
Bryan Harrell (Tokyo), Roy Hemming, Ralph Hodges,
Stoddard Lincoln, Ian Masters, Alanna Nash,
Henry Pleasants (London), Ken Pohlmann,
Parke Puterbaugh, Charles Rodrigues, Eric Salzman,
Craig Stark, David Patrick Stearns

Vice President, Group Publisher
NICHOLAS MATARAZZO

Consumer Electronics Group Advertising

Advertising Director: Charles L. P. Watson
(212) 767-6038

Group Sales Manager, East: Scott Constantine
(212) 767-6346

Regional Account Managers, East: Carol Berman,
(212) 767-6292; Tom McMahon, (212) 767-6025

Assistant to the Publisher: Nadine L. Goody
Operations Manager: Sylvia Correa

Advertising Coordinator: Linda Neuweiler
Classified Advertising: (800) 445-6066

Group Sales, Midwest: Arnold S. Hoffman,
Jeffrey M. Plaster, (708) 679-1100

Group Sales, West: Robert Meth,
Paula Mayeri, (213) 739-5130

Western Sales Assistant: Lisa Pozen

Production Manager: Michele Lee
Production Director: Patti Burns

Business Services Director: Greg Ropert

Newsstand Sales Director: Margaret Hamilton



Stereo Review is published
by Hachette Magazines, Inc.

Chairman and CEO: Daniel Filipacchi
Executive Vice President/Editorial Director:
Jean-Louis Ginibre

Executive Vice President/Publishing, COO:
David J. Pecker

Senior Vice President, Sales & Marketing:
Anthony F. Incalcaterra

Vice President, General Counsel: Catherine Flickinger

Vice President, Circulation: Leon Rosenheld

Vice President, Manufacturing & Distribution:
Anthony R. Romano

Vice President, Magazine Development: Marcia Sachar

Vice President, Research: Susan Smollens

Vice President, Controller: John Miley

Vice President, Treasurer: John O'Connor



McIntosh[®]

defines the voice of quality in music



XR230

XR240

**Crafted with pride in the United States by
dedicated, highly trained craftspeople.**

For information on McIntosh products
and product reviews, please send your
name, address and phone number to:

McIntosh Laboratory Inc.
Department 791A
PO Box 96 East Side Station
Binghamton, NY 139C4-0096

Copyright 1991 © McIntosh Laboratory Inc.

LETTERS

The Amp/Speaker Interface

Thank you for bringing to light—in Brad Meyer's "The Amp/Speaker Interface" in June—the objective (read: measurement-based) explanation for why high-quality amplifiers can sound different. For too long, subjectivists have been unchallenged when they ascribe amplifier sound differences to mystical properties of vacuum tubes rather than circuit-performance differences that can easily be measured by available techniques. Mr. Meyer's article effectively debunks such beliefs.

JOHN ROLIN
Monroeville, PA

I want to commend Brad Meyer for his clear explanation of the pitfalls of listening tests, and I have another comment regarding his article on "The Amp/Speaker Interface." Thirty or forty years ago some amplifier manufacturers provided adjustable positive feedback, which allowed a user to change an amplifier's output impedance. Increasing the impedance reduced the damping and increased the "warmth," which some listeners liked. In fact, the effect could compensate somewhat for a poorly designed speaker cabinet or for unfavorable room acoustics.

Most likely the output impedance of the tube amplifier that Mr. Meyer used is not simple, but I wonder if he has tried using a series resistor in the output of his transistor amplifier. Certainly it would add warmth, and there is a good chance it would simulate other characteristics of the tube amplifier. Consider the implication for proponents of massive speaker cables and vacuum-tube amplifiers: Sufficiently puny wire will add warmth, or compensate for an overdamped system—or maybe make a cheap amplifier sound like an expensive one!

GEORGE G. KELLEY
Kingston, TN

E. Brad Meyer replies: Mr. Kelley is right—the principal difference between these amplifiers (apart from their power outputs) is likely to be in their output impedances. And it is true that inserting a small series resistance between a solid-state amp and the speaker can mimic both the measurable performance and the sound of a tube amp. At least one well-known manufacturer of both types of amplifier uses this very trick to make his solid-state model sound more like its expensive tube-type cousin.

Brad Meyer's June article continues the trend of relying on ABX comparisons to detect audible differences among audio components. The problem with

ABX testing is that it is too brief. Auditory perception of gross characteristics, such as loudness, can be reliably evaluated in ABX testing, but more subtle characteristics, such as timbre, image resolution, spaciousness of the sound stage, etc., cannot be. Such discriminations require a comparison of current auditory experience with the memory of another component, where that memory is firmly established over time in extended listening.

I have owned four different CD players over the years. Each successive player has had significantly better sound quality than its predecessor. I was able to hear a big difference between them because I had built up a vast auditory memory with each player prior to evaluating a new one. Had I evaluated these players using the ABX method, I might not have noticed much difference between them and would have failed to increase my listening enjoyment by selecting the one with the better sound.

As a minimal A/B extended-listening comparison between two different brands or models of component, I would suggest listening to a single CD every day for five consecutive days, then, on the sixth day, listening to that same CD after substituting the component to be tested, keeping all other conditions the same. Listen to the CD at least twice, comparing the current sound with that in your memory from the previous five days. Expectations can be influential here, where audible differences are very slight, so that the more expensive or more highly praised model may sound better because you expect it to. In these cases, more extended listening will be required. With experience, however, you will soon learn when your detection of differences is substantial and certain and when it is vague and likely to be molded to your expectations.

ARTHUR M. WELLS
Gainesville, FL

The ABX system is designed to eliminate from equipment comparisons all factors except actual sonic differences; it does not place any constraints on the time intervals, which can range from seconds to months at the discretion of the tester or listener. Any other method of comparison that fails to control extraneous factors—especially the listener's knowledge of the equipment being compared—is necessarily less reliable.

Long-term tests of the type you suggest have been tried and have revealed only that human acoustic memory is unreliable. ABX testing can and does reveal extremely subtle differences in timbre and imaging. And do not think that a difference that seems substantial is therefore real. Time and again I and other subjects

have heard substantial differences between components in short-term listening only to discover that we were the victims of illusion. The argument that only long-term listening can reveal the subtlest sonic qualities can never be completely dismissed. But I think that "big difference" you claim to hear between your CD players is not so big if you can't identify it without weeks of listening. —E.B.M.

Roach Control

Regarding "Infested Components" in April's "Letters": In south Florida, roaches are a real problem. They like the heat of audio components and some glues and insulation materials. The cure—bay leaves! Since putting a bay leaf under each component and in each storage space several years ago, I haven't even seen a roach hanging around. None! Worth a try, and what harm could it do?

GEORGE J. CAVANAGH
Cooper City, FL

R.E.M.

Regarding Ron Givens's June review of the latest R.E.M. album, "Out of Time," it's a shame that Mr. Givens apparently just can't view R.E.M. as anything other than a guitar-bass-drums-vocals band. To call its use of strings, horns, and a guest rap by KRS-1 part of a "wild catalog of special effects" is somewhat odd; to chastise the group for expanding its instrumental ensemble to include mandolin and harpsichord is just plain disturbing.

Yes, "Out of Time" is somewhat of a departure from R.E.M.'s "Murmur" and "Green" stages, but the band is hardly "bored," as Mr. Givens submits. This record offers some of the most accessible, enjoyable songs in the entire R.E.M. catalog, particularly *Losing My Religion*, *Shiny Happy People*, and *Radio Song*. I think Mr. Givens is the one who sounds bored, and boring, here.

RICH FARRELLY
Huntington, CT

DAT vs. CD

In the article "Digital Recording Comes Home" in June, Craig Stark says that "... a DAT deck is essentially a CD-quality tape recorder." In my opin-

We welcome your letters. Please address correspondence to Editor, STEREO REVIEW, 1633 Broadway, New York, NY 10019. You should include your address and telephone number for verification. Letters may be edited for clarity and length.

GET MORE OUT OF YOUR MUSIC.



The more music you hear
The more you feel.
Sony Metal SR.
A wider dynamic range.
Wrings out higher highs.
Lower lows.
Escape to our metal.
For barely more than
Type II cassettes.
Take it for a spin.

SONY

LETTERS

ion, there is no such thing as "CD-quality tape," period. Have we forgotten that the real innovation in CD technology is the use of laser optics? While DAT's may match the audio quality of CD's, can they match their durability? Isn't this the real benefit, the real "quality" of CD's? Doesn't it seem that while digital recording is a huge step ahead, the use of magnetic tape is a huge step backward?

J. WILLIAM FRINK
Buffalo, NY

Buzz Off!

I enjoyed Ian Masters's "Finding Fault" in June as I, too, have had to deal with unwanted noise in my system. I tried everything to get rid of it and decided it was the fault of a ground loop. Not wishing to hack up all my RCA cables, as Mr. Masters suggested, I purchased a Ground Loop Isolator patch cord at Radio Shack for a mere \$10.95. The cable has gold-plated RCA plugs and even comes with a mini-plug adaptor for use with portable CD and tape players.

I went through my system removing one cable at a time, replacing it with the

Isolator cable, and listening to the results. When I had gone through all but three of the cables (it figures), the buzz disappeared. I would recommend use of this cable as a possible inexpensive cure for some noise problems.

JAMES M. SCHALOW
Wausau, WI

More on "Amadeus"

In a letter about the movie *Amadeus* in the June issue, William Lloyd claims that it shows Mozart through the eyes of Salieri. This is true, but there's still an enormous amount of historical inaccuracy involved. In truth, the movie was as unfair to Salieri as it was to Mozart.

And in answer to Mike Morrison's letter, yes, Mozart was possessed of an irrepressible nature, but *Amadeus* took that element of his character and blew it out of proportion, making him thoroughly one-dimensional. If Mr. Morrison would like Mozart "brought to life," he should read a copy of Mozart's letters. In 1781 he addressed the problem of exaggeration and falsification in this way: "But whoever writes a 'comedy' and wants to win applause, must exaggerate a little and *not stick too closely to the truth.*" I think that in author Peter Shaffer's case, "to win applause" are the three key words here.

LYNNE E. FORLENZA
Barnegat, NJ

Analog Mixes

I have noticed something rather strange about many recent CD's on the Elektra label that I have purchased: They have a "DAD" SPARS code [meaning that they were recorded digitally but mixed on analog equipment]. What is the reasoning behind this?

JEFF EUSTIS
LaSalle, IL

For many pop albums, more studio time is required for the mixing than for the original recording sessions, and analog editing equipment is still cheaper today than digital. Also, some engineers prefer the "warmer" sound of analog equipment.

Speaker Building

In "Tune-Up" in May there was a reference to programs running on IBM-

There's only one company out of the hundreds of speaker manufacturers that also makes musical instruments.

Yamaha.

Our grand pianos grace the stages of the major concert halls throughout the world.

Yamaha, in fact, is the largest manufacturer of musical instruments in the world.

No surprise then that we're a bit particular about how all that wonderful music gets reproduced.

Our new R/2 Series embody a simple, elegant design that optimizes the location of the drivers and minimizes edge diffraction.

They also utilize Yamaha's exclusive Multi-layer Microcell Tweeter. A new design that

For over 100 years
we've been making music.

YAMAHA

type personal computers that are used to help design speaker enclosures. How can I obtain one of these programs?

STEPHEN ECCHER
New City, NY

Sources that we know of include Old Colony Sound Lab (P.O. Box 243, Peterborough, NH 03458; 603-924-6371), SpeakEasy (46 Cook St., Newton, MA 02158; 617-969-1460), Audio Teknology, Inc. (7556 SW Bridgeport Rd., Portland, OR 97224; 503-624-0405), and DLC Design (24166 Haggerty Rd., Farmington Hills, MI 48335; 313-477-7930). Macintosh computer users should contact True Image (349 W. Felicita Ave., Suite 122, Escondido, CA 92025; 619-480-8961) or Old Colony Sound Lab, which also carries some Apple II programs.

CD Playing Times

Are there different standards for playing times for CD's of classical and popular music? Am I justified in feeling that I'm getting "less bang for the buck" with current New Age and jazz titles?

CYNTHIA INFANTINO
Libertyville, IL

In a word, yes. As we've pointed out on previous occasions, popular-music producers still tend to think along the lines of the ten songs and 30 to 35 minutes that were typical of vinyl albums for many years. There are signs of change, but it's unquestionable that classical recordings are more likely to exploit the longer playing times of the CD and tape formats.

Pink Noise

Just what in the hell is "pink noise"? And is that what Roger Waters and David Gilmour based their band's name on?

RICHARD T. COLOMBOTTI
St. Petersburg, FL

Pink noise is a broad-band random signal containing, on average, an equal amount of acoustic energy in each octave. Consequently, it is warmer sounding than white noise, which contains, on average, an equal amount of energy at every frequency (thus, much more energy in the higher octaves than the lower ones).

The name Pink Floyd derives from two jazz/blues musicians in founder Syd Barrett's record collection, Pink Anderson and Floyd "Dipper Boy" Council.

CD Wish List

Compact discs are wonderful, but only when you can get what you want on CD. Here's a brief list of albums that have not been transferred to CD, most released within the last ten years. Perhaps with a little publicity, these great albums can be made into great CD's.

- Willie Nile: "Willie Nile"
- Lou Reed: "Legendary Hearts" and "The Blue Mask"
- Marshall Crenshaw: "Downtown"
- Warren Zevon: "Warren Zevon," "Stand in the Fire," and "Bad Luck Streak in Dancing School"
- Ellen Foley: "The Spirit of St. Louis"
- Kate and Anna McGarrigle: "Love Over and Over" and "Dancer with Bruised Knees"
- T-Bone Burnett: "Proof Through the Night"
- Devo: "Duty Now for the Future" and "Oh No It's Devo"
- Tonio K.: "La Bamba"
- Adrian Belew: "Lone Rhino" and "Twang Bar King"

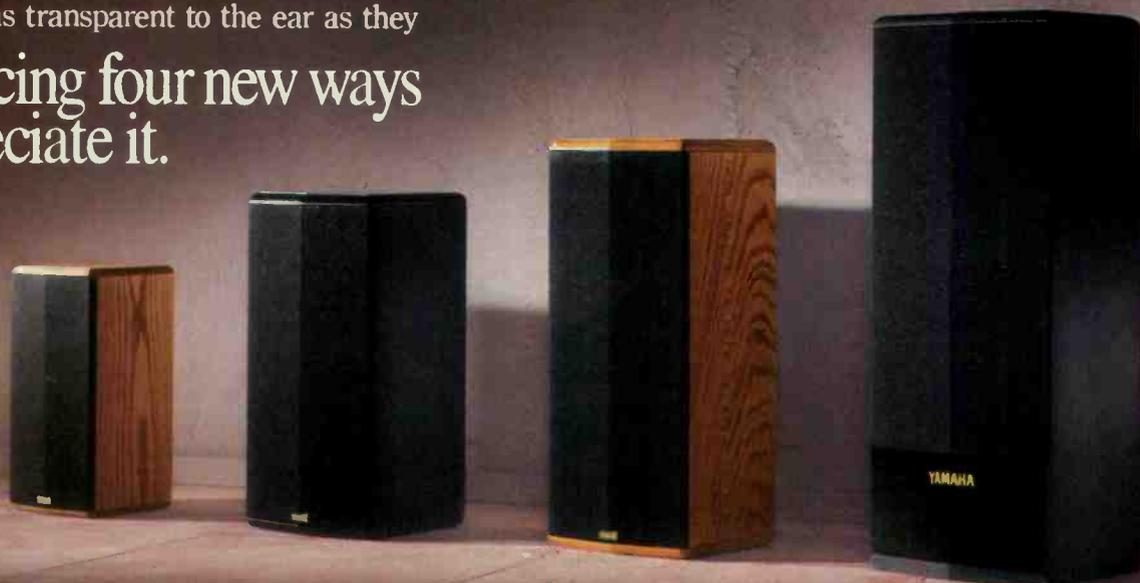
MARC MICKELSON
Madison, WI

uses a remarkably light yet rigid microcell diaphragm material. Creating a tweeter that recovers and responds virtually instantly to any audio signal.

Resulting in a line of speakers with exceptionally smooth tonal balance and superior imaging characteristics.

Speakers as transparent to the ear as they

Introducing four new ways to appreciate it.



Yamaha's R/2 Series Loudspeakers.
Available in either oak or black finish.

are appealing to the eye.

Stop by your Yamaha dealer and hear the remarkable new R/2 loudspeakers for yourself. But don't be surprised at how great they sound.

After all, we've been practicing for well over 100 years. **YAMAHA**

NEW PRODUCTS

Denon

The Denon AVP-5000 audio/video preamplifier has four Dolby Pro Logic surround modes and nine additional ambience modes, all executed digitally. A pair of high-speed digital signal processing (DSP) chips perform such functions as delay, reverberation, equalization, dynamic-range adjustment, and Dolby Pro Logic processing. The AVP-5000 has four optical digital inputs, five ana-

log inputs, and six audio/video inputs with both composite and S-video connections. A Source Direct switch allows analog signals to bypass the digital stages. A programmable remote control is included. It features "soft keys," an LCD screen, and System Call keys to transmit a string of commands. Price: \$2,300. Denon America, Dept. SR, 222 New Rd., Parsippany, NJ 07054.



Terk Technologies

The **f a m** is Terk Technologies' newest AM/FM antenna. Its "no co-induction" principle enables the AM and FM sections to function without interfering with each other electrically. When the antenna is upright, it is omnidirectional. A status indicator shows whether it is in the best position for clear reception. There is a variable gain control at the base of the unit. The **f a m** measures 7½ inches tall and has a faux-granite finish with teal trim. Price: \$34.95. Terk Technologies, Dept. SR, 233-8 Robbins Lane, Syosset, NY 11791.

Conrad-Johnson

The Conrad-Johnson Sonographe SC22 line-stage preamplifier, which uses field-effect transistors (FET's) exclusively, provides switching for six high-level inputs, including two tape-monitor loops. An optional plug-in card (SC22P) enables the auxiliary/phono input to be used with all cartridges but the lowest-output moving-coil models by providing 40 dB gain and RIAA phono equalization. The SA150 high-current stereo power amplifier uses metal-oxide-semiconductor FET's (MOSFET's) for both input and output stages because of their "tube-like transfer functions." It is rated for 135 watts per channel into 8 ohms from 20 to 20,000 Hz with less than 1 percent total harmonic or intermodulation distortion. Prices: SC22, \$695; SC22P card, \$189; SA150, \$995. Conrad-Johnson Design, Inc., Dept. SR, 2800R Dorr Ave., Fairfax, VA 22031.





To solve the annoying problem of disc skipping, we introduce the newest Kenwood car CD systems.

They're built with our exclusive disc transport for maximum vibration control. So now you can cruise over uneven terrain without missing a beat from your favorite discs.

The key to it all is our Automatic Slant Angle Adjustment, which keeps the transport at an even level for smooth playing.

To top it off, we also added one-bit technology with 256 times oversampling for cleaner sound.

For the name of your nearest dealer, call 1-800-4-KENWOOD.

After all, it's the music that should overwhelm you. Not the road.



IT WAS EITHER
IMPROVE THE
ROAD OR
IMPROVE THE
CD PLAYER.

KENWOOD

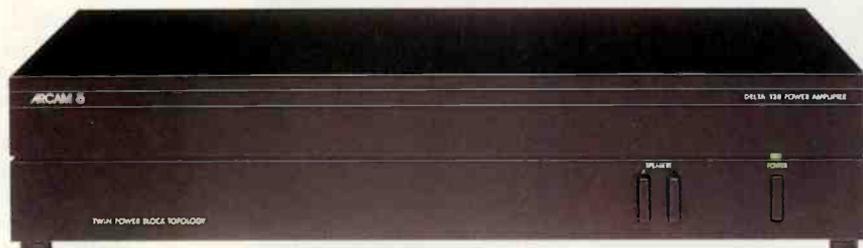
NEW PRODUCTS



Panasonic

The Panasonic LX-101 combi-player features digital time-base correction to compensate for horizontal and vertical picture distortion, a digital comb filter to help prevent streaking and dot crawl in color images, and MASH 1-bit digital-to-analog conversion to reduce low-level audio distortion. Operating features in-

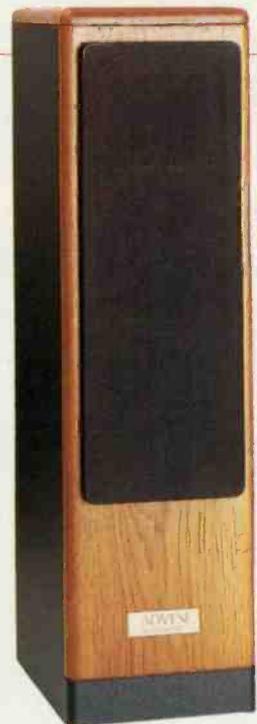
clude a shuttle control for precise searching, random play, six repeat modes, twenty-track programming, an edit function for fitting tracks onto a cassette, and intro scan. A remote control is included. Price: \$600. Panasonic, Dept. SR, One Panasonic Way, Secaucus, NJ 07094.



Arcam

The Arcam Delta 120 is a dual-mono power amplifier. Its aluminum housing holds a separate amplifier for each channel, each with its own power supply and toroidal transformer. The Delta 120 is rated at 100 watts per channel into 8 ohms and 150 watts into 4 ohms, or 300

watts into 8 ohms in bridged-mono mode; the two channels can also be run in parallel for biwired loudspeakers. There is switching for two pairs of loudspeakers. Price: \$1,100. Distributed by Audio Influx, Dept. SR, P.O. Box 381, Highland Lakes, NJ 07422-0381.



Advent

The Advent Laureate, a two-way floor-standing loudspeaker system, uses the company's "co-active" dual-woofer design, with two 6½-inch long-excursion drivers. The 1-inch tweeter is a ferro-fluid-cooled soft-dome driver. Frequency response is rated as 42 to 23,000 Hz \pm 3 dB. Nominal impedance is 6 ohms (4 ohms minimum). Sensitivity is given as 90 dB and power handling as 500 watts peak, 125 watts rms. Dimensions are 37¼ x 9 x 12 inches. The cabinet is finished in oiled pecan. Price: \$550 a pair. Advent, Dept. SR, 25 Tri-State International Office Center, Suite 400, Lincolnshire, IL 60069.



Commodore

Commodore's CDTV Interactive Multimedia player uses proprietary technology to access audio, video, graphics, and text from specially recorded discs. In addition, the player can play standard audio-only CD's, CD+Graphics discs, CD+MIDI interactive music discs, and CD-ROM educational and reference discs. Fifty CDTV multimedia discs will be available initially, and a library of more than a hundred is planned. The CDTV player, which includes a computer with 1 megabyte of random-access memory, connects to a home stereo system and a TV set. An eight-times-oversampling digital filter is used for conventional CD's. A remote control is included. Price: \$999. Commodore International, Dept. SR, 1200 Wilson Dr., West Chester, PA 19380.

IN RETROSPECT, PAT COIL WAS GLAD HE HAD A BREAKDOWN IN THE STUDIO.

Picture this.

Jazz pianist Pat Coil is about to record his first solo album, *Steps*, for Sheffield Lab. Each song to be recorded live. No overdubs. Some

have happened.

"In retrospect," says Coil, "I'm really glad that the sequencer broke down." The final version, with Parks' guitar, has a human,

free-flowing feeling underscored by Michael Ruff's scat vocals and Coil's deft improvisational work. Quite a different feeling from the intended version.



Get an 8-song *Up Close* sampler featuring Pat Coil and other Sheffield Lab artists. Send \$5 check to: Boston Acoustics, Dept. S8, P.O. Box 626, Holmes, PA 19043. Allow 4-6 weeks. Offer good until Sept. 30, 1991 or while supplies last.

of LA's best studio musicians are waiting to play. Names like Tom Scott, Michael Ruff, Dean Parks.

Then it happened. A sequencer with a crucial preset synth part for the song *Roads Less Traveled*, suddenly decided to turn into a \$2000 paperweight.

Plan B: change the synthesizer to an acoustic guitar. Hand the charts to guitarist Dean Parks and start recording. Which, as it turns out, was the best thing that could



Listen to the new Boston HD9 bookshelf speaker, and you don't just hear the music. You hear the details. All thanks to our famous 1-inch dome tweeter, 6½-inch mid/bass driver and 8-inch passive radiator for deep bass.

Another factor in the song's intimacy was the way it was recorded. Live to two track-long considered the best way to capture spontaneity and life in a studio setting.

Hear Pat Coil on a pair of Boston HD9 bookshelf speakers. Music this good should be heard on speakers this good.

BostonAcoustics

NEW PRODUCTS

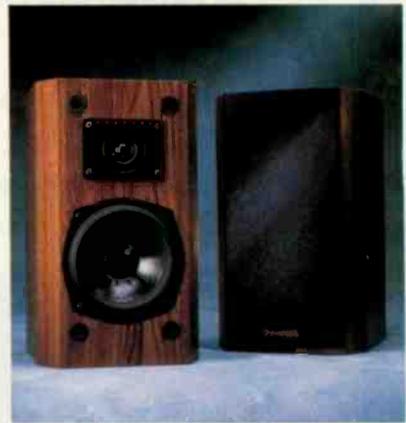
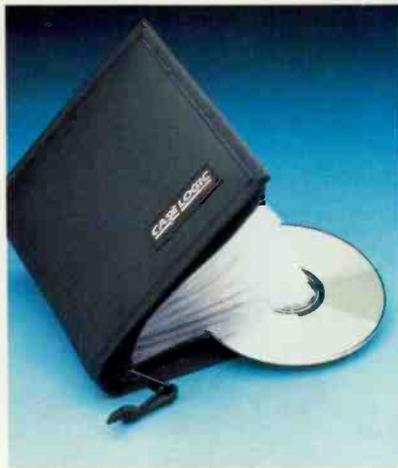


JVC

JVC's XL-P70 portable CD player is packaged with an AC-RS2 line-out adaptor for connection to a home audio system. The player's Compu Link connector enables it to interact with other JVC Compu Link components for such special functions as automatic source selection and synchronized dubbing. It has an eight-times-oversampling digital filter, dual digital-to-analog converters, and bass-enhancement circuitry. Tonal balance can be altered with a five-band graphic equalizer, which has preprogrammed responses for rock, jazz, classical, and vocal music. Operational features include twenty-two-track programming, three-way repeat, intro scan, and random play. A ten-key wireless remote control is included. Price: \$350. JVC, Dept. SR, 41 Slater Dr., Elmwood Park, NJ 07407.

Case Logic

The Case Logic CDW-12 compact disc wallet holds as many as twelve discs without their jewel boxes. Covered in a nylon shell, the wallet is padded with foam to protect the discs, which are stored in transparent pockets. A zippered closure prevents dust and dirt from reaching the CD's. An index card is included. Price: \$12.95. Case Logic, Dept. SR, 6930 Winchester Circle, Boulder, CO 80301.



B-I-C America

The Venturi V52 mini-monitor loudspeaker from B-I-C America is magnetically shielded so it can be placed near a TV set without interfering with the picture. The two-way speaker incorporates a 5/4-inch woofer with a butyl-rubber surround and a 1/2-inch polyamide-dome tweeter. The crossover point is at 5,000 Hz. Nominal impedance is 8 ohms. Bandwidth is rated as 60 to 20,000 Hz and sensitivity as 90 dB. The contoured edges of the cabinet, which is finished in oak or black, reduce the size of the baffle to eliminate a "boxy" sound. Dimensions are 11 1/4 x 7 x 7 1/4 inches. Price: \$149 a pair. B-I-C America, Dept. SR, 895-E Hampshire Rd., Stow, OH 44224.

Aiwa

The Aiwa NSX-D9 minisystem includes an integrated amplifier, an AM/FM tuner, a dual-well cassette deck, a compact disc player, and a pair of three-way speakers. The amplifier, which offers Dolby surround-sound decoding as well as hall and theater ambience modes, is rated at 45 watts for each front channel and 15 watts each for the rear channels. It features Aiwa's T-Bass low-end boost and BBE sound-enhancement circuitry.

There are three video inputs, two video outputs, and optical digital inputs. The CD player features dual 1-bit digital-to-analog converters. The tuner has ten FM and ten AM presets, and the autoreverse tape deck has both Dolby B and Dolby C noise reduction. The components are 7 1/4 inches wide and stack 15 3/4 inches high. A remote control is supplied. Price: \$1,200. Aiwa America, Dept. SR, 800 Corporate Dr., Mahwah, NJ 07430-2048.



Vector Research

The Vector Research VM-204 car stereo power amplifier is rated for 50 watts rms into four channels, bridgeable to two at 100 watts each, with total harmonic distortion of 0.05 percent. Signal-to-noise ratio is given as greater than 100 dB, and frequency response is specified as 20 to 20,000 Hz \pm 3 dB. The VM-204 features high-current output transistors, a low-noise, high-efficiency toroidal transformer, gain controls, cross-check protection circuitry, and compatibility with floating-ground head units. Dimensions are 9 x 1 1/4 x 13 inches. Price: \$400. Vector Research, Dept. SR, 1230 Calle Suerte, Camarillo, CA 93012.



Janet Jackson's Rhythm Nation (A&M) 72386

Trixxter (Mechanic/MCA) 61594

Black Box: Dreamland (RCA) 84063

Prince: Graffiti Bridge (Paisley Park) 34107

Traveling Wilburys, Volume One (Warner Bros.) 00711

Def Leppard: Pyromania (Mercury) 70402

Sinead O'Connor: I Do Not Want What I Haven't Got (Chrysalis) 33512

George Benson/Count Basie Orch.: Big Boss Band (Warner Bros.) 13519

All The Best Of The Lovin' Spoonful: (Buddah) 10012

Dwight Yoakam: If There Was A Way (Reprise) 64310

Anne Murray: You Will (Capitol) 73232

Bobby Brown: Dancin'...Ya Know It (MCA) 73660

Daryl Hall & John Oates: Change Of Season (Arista) 00543

Debbie Gibson: Anything Is Possible (Atlantic) 24815

Charlie Parker: Bird/Original Recordings (Verve) 01044

Tom Petty: Full Moon Fever (MCA) 33911

Gershwin, Overtures/McGlinn (Angel) 70391

Madonna: I'm Breathless (Sire) 00572

Best Of Bad Company: 10 From 6 (Atlantic) 60321

Bruce Hornsby & The Range: A Night On The Town (RCA) 63689

Raffi: Evergreen Everblue (MCA) 10492

Peter, Paul & Mary: Flowers & Stones (Gold Castle) 64074

The King And I/Original Cast (MCA) 64020

The Alarm: Standards (I.R.S.) 24765

The Duke Ellington Orchestra: Digital Duke (GRP) 63356

Paul Simon: Graceland (Warner Bros.) 72315

Fine Young Cannibals: The Raw And The Cooked (I.R.S.) 01068

Lita Ford: Stiletto (RCA) 63893

Styx: Edge Of The Century (A&M) 74498

Pebbles: Always (MCA) 11001

Kane Roberts: Saints & Sinners (DGC) 53619

Madonna: The Immaculate Collection (Sire) 54164

Jasmine Guy (Warner Bros.) 54384

AC/DC: Back In Black (Atlantic) 13772

Mark Chesnut: Too Cool At Home (MCA) 24819

Megadeth: Rust In Peace (Capitol) 11053

Quincy Jones: Back On The Block (Warner Bros.) 64116

The Cure: Mixed Up (Elektra) 74190

Dee-Lite: World Clique (Elektra) 52050

Neil Young: Ragged Glory (Reprise) 34621

Slaughter: Stick It To Ya (Chrysalis) 42308

Boogie Down Productions: Live Hardcore Worldwide (Jive) 44584

Replacements: All Shook Down (Warner Bros.) 83585

The Oak Ridge Boys: Unstoppable (RCA) 64423

Deep Purple: Slaves & Masters (RCA) 11145

Tony! Toni! Tone!: The Revival (Polydor) 00565

The Go-Gos: Greatest Hits (I.R.S.) 50315

Tears For Fears: The Seeds Of Love (Fontana) 33653

Marty Stuart: Tempted (MCA) 70076

Anita Baker: Compositions (Elektra) 00921

Soul II Soul: Vol. II-1990-A New Decade (Virgin) 00567

Chick Corea Akoustic Band: Alive (GRP) 10721

Best Of Robert Palmer: Addictions (Island) 10819

Jesus Jones: Doubt (SBK) 44654

Pump Up The Volume/Sdtk (MCA) 44606

Huey Lewis & The News: Sports (Chrysalis) 44448

Bob Marley: Legend (Island) 53521

Eagles: Their Greatest Hits 1971-1975 (Asylum) 23481

Roy Hargrove: Public Eye (Novus) 54579

Don Henley: The End Of The Innocence (Geffen) 01064

Pixies: Bossa Nova (4AD/Elektra) 53773

James Galway: Greatest Hits (RCA) 73233

Linda Ronstadt: Cry Like A Rainstorm, Howl Like The Wind (Elektra) 52221

Hank Williams, Jr.: America (The Way I See It) (Warner Bros.) 20612

Technronic: Pump Up The Jam-The Album (SBK) 34781

Van Halen (Warner Bros.) 14620

The Cars: Greatest Hits (Elektra) 53702

Kenny Rogers: Love Is Strange (Reprise) 44593

Night Ranger: Live In Japan (MCA) 34306

R.E.M.: Out Of Time (Warner Bros.) 24762

Kentucky Headhunters: Pickin' On Nashville (Mercury) 24740

Damn Yankees (Warner Bros.) 14852

Lynyrd Skynyrd: Skynyrd's Innyrds (MCA) 01150

Whitney Houston: I'm Your Baby Tonight (Arista) 10663

Pat Benatar: Best Shots (Chrysalis) 44319

Clint Black: Put Yourself In My Shoes (RCA) 24690

Jimmy Buffett Live!: Feeding Frenzy (MCA) 24853

Metallica: ...And Justice For All (Elektra) 00478

The Bonnie Raitt Collection (Warner Bros.) 00569

Marcus Roberts: Alone With Three Giants (Novus) 54397

Too Short: Short Dog's In The House (Jive) 54304

Jeff Lynne: Armchair Theatre (Reprise) 00803

John Denver's Greatest Hits (RCA) 13777

Best Of The Doobie Brothers (Warner Bros.) 43738

Dirty Dancing/Sdtk (RCA) 82522

ZZ Top: Afterburner (Warner Bros.) 64042

Keith Sweat: I'll Give All My Love To You (Elektra) 51603

Vince Gill: When I Call Your Name (MCA) 63474

Skid Row (Atlantic) 01038

Garth Brooks (Capitol) 33963

The Lynch Mob: Wicked Sensation (Elektra) 11076

Stevie B: Love And Emotion (RCA) 00539

Greatest Gospel Hits (Malaco) 44366

Marlon Meadows: For Lovers Only (Novus) 14717



8 COMPACT DISCS or CASSETTES FOR THE PRICE OF 1 WITH NOTHING MORE TO BUY EVER!

Wilson Phillips (SBK) 00726
Lorrie Morgan: Something In Red (RCA) 83648
Jackson Browne: Running On Empty (Elektra) 11056
Best Of Dire Straits: Money For Nothing (Warner Bros.) 00713
Rod Stewart: Greatest Hits (Warner Bros.) 33779
Jeffrey Osborne: Only Human (Arista) 00545
Edie Brickell: Ghost Of A Dog (Geffen) 73923
Eric Clapton: Journeyman (Warner Bros.) 53940

Chicago: Twenty 1 (Reprise) 10533
Carly Simon: Have You Seen Me Lately? (Arista) 20912
Atlantic Records: Hit Singles (1958-77) (Atlantic) 10514
Chuck Berry: The Great 28 (Chess) 64137
En Vogue: Born To Sing (Atlantic) 14187
Peter Frampton: Classics (13 Greatest Hits) (A&M) 04894
Paul Overstreet: Heroes (RCA) 50526
Dread Zeppelin: Un-Led-Ed (I.R.S.) 63594
The Cole Porter Songbook: Night And Day (Verve) 10613

Jon Bon Jovi: Blaze Of Glory (Mercury) 44490
Pau! Abdul: Shut Up And Dance (The Dance Mixes) (Virgin) 80326
Elton John: Your Songs (MCA) 44452
James Taylor: Greatest Hits (Reprise) 23790
Tesla: The Great Radio Controversy (Geffen) 00839
Warner Bros. Symphony Orchestra: Bugs Bunny On Broadway (Warner Bros.) 70059
Lionel Richie: The Composer (Motown) 24700
Scorpions: Crazy World (Mercury) 14795
Alias (EMI) 10039

M.C. Hammer: Please Hammer, Don't Hurt 'Em (Capitol) 34791
Guy!: Guy!...The Future (MCA) 14875
Monie Love: Down To Earth (Reprise) 44752
Glenn Miller Orchestra: In The Digital Mood (GRP) 43293
Depeche Mode: Violator (Sire) 73406
Richard Marx: Repeat Offender (EMI) 01118
Crosby, Stills, Nash & Young: Greatest Hits (Atlantic) 30230
Anne Murray: Greatest Hits (Capitol) 63530
Bing Crosby's Greatest Hits (MCA) 64709
Take 6: So Much 2 Say (Reprise) 53580

RADICAL!

PLUS INSTANT 50% OFF BONUS DISCOUNTS

FOR MEMBERS WHO CHOOSE CDs!

It's the BMG difference!

You earn INSTANT 50%-OFF BONUS DISCOUNTS and become a Preferred Member right with your very first full-price purchase unlike other clubs, where you must first buy 6 or more at full price before you can get savings like this!

**Members who select CDs will be serviced by the BMG Compact Disc Club. Current BMG CD Club members not eligible. Full membership details will follow, with the same 10-day, no-obligation privilege.

START SAVING NOW—MAIL TODAY!

YES, please accept my membership in the BMG Music Service and send me the four selections as I have indicated here, under the terms of this offer. I need buy just one more hit at regular Club prices during the next year. After that I can choose 3 more hits FREE! (A shipping/handling charge is added to each shipment.)

SEND MY SELECTIONS ON (check one only): COMPACT DISCS** CASSETTES

RUSH ME THESE 4 HITS NOW (Indicate by number):

I am most interested in the music category checked here—but I am always free to choose from any (check one only):

1 EASY LISTENING
Bette Midler
Barry Manilow

2 COUNTRY
Clint Black
Garth Brooks

3 HARD ROCK
ZZ Top
Van Halen

4 POP/SOFT ROCK
Madonna
Elton John

5 CLASSICAL
Luciano Pavarotti
Vladimir Horowitz

6 JAZZ
Kenny G
George Benson

5 HEAVY METAL
AC/DC
Poison

Mr.
 Mrs.
 Ms.

First Name Initial Last Name (PLEASE PRINT)

Address Apt.

City State Zip

Telephone () Area code

Signature

Have you bought anything else by mail in last 6 months year never

We reserve the right to request additional information or reject any application. Limited to new members, continental USA only. One membership per family. Local taxes, if any, will be added.

TWIN SETS Double the music count as one!

Kenny G: Live (Arista) 64505

The Who: Who's Better, Who's Best (MCA) 00790

Beach Boys: Made In U.S.A. (Capitol) 64143

Simon & Garfunkel: The Concert In Central Park (Warner Bros.) 44006

Jimi Hendrix: Electric Ladyland (Reprise) 23362

Barry Manilow: Live On Broadway (Arista) 24805

Reba McEntire: Reba Live (MCA) 44602

Nitty Gritty Dirt Band: Will The Circle Be Unbroken, Vol. 2 (Universal) 93648

U2: Rattle And Hum (Island) 00596

8 COMPACT DISCS or CASSETTES

FOR THE PRICE OF 1 WITH NOTHING MORE TO BUY EVER!



Garth Brooks: No Fences (Capitol) 73266
 Ralph Tresvant (MCA) 14889
 Twin Peaks/Original TV Soundtrack (Warner Bros.) 63540
 Alannah Myles (Atlantic) 30045
 Guns N' Roses: Appetite For Destruction (Geffen) 70348
 Keith Whitley: Greatest Hits (RCA) 10728
 The Jeff Healey Band: Hell To Pay (Arista) 00544
 The Cure: Disintegration (Elektra) 01109
 Ratt: Detonator (Atlantic) 63335
 Mötley Crüe: Dr. Feelgood (Elektra) 33928
 Robert Plant: Manic Nirvana (Es Paranza) 54122
 Eagles: Hotel California (Asylum) 30030
 Best Of Aretha Franklin (Atlantic) 20078
 Don Henley: Building The Perfect Beast (Geffen) 50129
 Linda Ronstadt: Greatest Hits, Vol. 2 (Asylum) 60157

INXS: X (Atlantic) 64378
 AC/DC: The Razors Edge (ATCO) 33379
 Bette Midler: Some People's Lives (Atlantic) 53568
 Alabama: Pass It On Down (RCA) 00531
 The Police: Every Breath You Take—The Singles (A&M) 73924
 Patsy Cilne: 12 Greatest Hits (MCA) 53849
 Led Zeppelin IV (Runes) (Atlantic) 12014
 Cinderella: Heartbreak Station (Mercury) 73694
 Allman Bros. Band: Eat A Peach (Polydor) 63353
 Concrete Blonde: Bloodletting (I.R.S.) 84212
 Fleetwood Mac: Behind The Mask (Warner Bros.) 43766
 Collector's Records Of The '50s & '60s, Vol. 1 (Laune) 70224
 k. d. lang: Shadowland (Sire) 34567

Peter Gabriel: Shaking The Tree-16 Golden Greats (Geffen) 11089
 Vanilla Ice: To The Extreme (SBK) 24689
 George Harrison: Best Of Dark Horse, (Dark Horse) 80307
 Big Daddy Kane: A Taste Of Chocolate (Cold Chillin') 01095
 Faith No More: The Real Thing (Reprise) 63719
 Best Of Eric Clapton: Time Pieces (Polydor) 23385
 Pretty Woman/Original Soundtrack (EMI) 34631
 The Bobby Darin Story (ATCO) 62521
 The Escape Club: Dollars And Sex (Atlantic) 54291
 David Lee Roth: A Little Ain't Enough (Warner Bros.) 10551
 The Best Of Buffalo Springfield: Retrospective (ATCO) 00844

The Doors/Original Soundtrack (Elektra) 54289
 Randy Travis: Heroes And Friends (Warner Bros.) 74597
 The Judds: Love Can Build A Bridge (RCA) 24549
 Elvis Presley: The Great Performances (RCA) 60752
 Gipsy Kings: Alegria (Elektra) 11178
 Spyro Gyra: Fast Forward (GRP) 00829
 Heart: Brigade (Capitol) 64305
 Roger McGuinn: Back From Rio (Arista) 81997
 Great Love Songs Of The '50s & '60s, Vol. 1 (Laune) 20768
 The Big Chill/Original Soundtrack (Motown) 33970
 Alice Cooper: Gt. Hits (Warner Bros.) 70296

The Black Crowes: Shake Your Money Maker (Del American) 52142
 Londonbeat: In The Blood (MCA) 44569
 Travelling Wilburys, Vol. 3 (Warner Bros.) 24817
 Clint Black: Killin' Time (RCA) 01112
 Horowitz At Home (DG) 25211
 Billy Joe Royal: Greatest Hits (Atlantic) 53576
 Roy Orbison: A Black And White Night (Virgin) 64495
 Catching Up With Depeche Mode (Sire) 00560
 The Moody Blues: Greatest Hits (Threshold) 34284
 Jane's Addiction: Ritual de lo Habitual (Warner Bros.) 10020
 Morrissey: Bona Drag (Sire) 00578
 Billy Idol: Charmed Life (Chrysalis) 62264
 Vixen: Rev It Up (EMI) 54615
 Big Band Bash (21 Classics) (Compose) 10458
 Aerosmith: Pump (Geffen) 63678
 Bon Jovi: New Jersey (Mercury) 00516
 Nelson: After The Rain (DGC) 74079
 Eagles: Their Greatest Hits, Vol. 2 (Asylum) 63318
 16 #1 Motown Hits From The Late '60s (Motown) 64334
 Travis Tritt: Country Club (Warner Bros.) 60195
 Kiss: Smashes Thrashes And Hits (Mercury) 00736
 Lisa Stansfield: Affection (Arista) 34198

Chris Isaak: Heart Shaped World (Reprise) 73735
 ZZ Top: Recycler (Warner Bros.) 73969
 Rick Astley: Free (RCA) 53656
 Alan Jackson: Here In The Real World (Arista) 53833
 Tears For Fears: The Seeds Of Love (Fontana) 33653
 Sandi Patti: The Finest Moments (Word) 24761
 Yanni: Reflections Of Passion (Private Music) 24223
 Great White: Twice Shy (Capitol) 01100
 Tracy Chapman: Crossroads (Elektra) 24296
 John Cougar Mellencamp: Big Daddy (Mercury) 80064
 The Platters: Golden Hits (Mercury) 01129
 Kingofthehill (SBK) 34639
 Poison: Flesh & Blood (Capitol) 50207
 Reba McEntire: Rumor Has It (MCA) 44609
 Johnny Gill (Motown) 00738
 Winger: In The Heart Of The Young (Atlantic) 00570
 Chicago: Greatest Hits 1982-1989 (Reprise) 63636
 Extreme: Pornograffitti (A&M) 43557
 John Cougar Mellencamp: American Fool (Mercury) 40331
 Foreigner: Records (Atlantic) 53317
 UB 40: Labour Of Love (A&M) 00677

Teddy Pendergrass: Truly Blessed (Elektra) 14879
 Bulletboys: Freakshow (Warner Bros.) 34757
 K.T. Oslin: Love In A Small Town (RCA) 74327
 Bell Blv DeVoe: Poison (MCA) 00547
 Carreras, Domingo, Pavarotti: 3 Tenors (London) 35078
 Steve Winwood: Refugees Of The Heart (Virgin) 54232
 The Statler Brothers: Greatest Hits (Mercury) 00519
 Catching Up With Depeche Mode (Sire) 00560
 Association's Greatest Hits (Reprise) 03478
 Bette Midler: Beaches/ Sdtk. (Atlantic) 00793
 Best Of Little Anthony & The Imperials (Rhino) 33581
 George Strait: Greatest Hits, Vol. 2 (MCA) 63635
 Tears For Fears: Songs From The Big Chair (Mercury) 43666
 Elvis Presley In Nashville (RCA) 00833
 John Denver: Greatest Hits, Vol. 2 (RCA) 33461
 New Edition: Under The Blue Moon (MCA) 43776
 Duke Ellington: Orchestral Works (MCA) 53780
 Rod Stewart: Sing It Again, Rod (Mercury) 00942
 AC/DC: Dirty Deeds Done Dirt Cheap (Atlantic) 43944

HERE'S HOW YOU SAVE!

Start with any 4 compact discs or cassettes shown here! You need buy just 1 more hit at regular Club prices (usually \$8.98-\$9.98 for tapes, \$14.98-\$15.98 for CDs) and take up to one full year to do it. Then choose 3 more hits FREE! That's 8 smash hits for the price of 1, with nothing more to buy ... ever! (A shipping and handling charge is added to each shipment.)

No Further Obligation whatsoever! You buy what you want ... when you want to. It's all up to you!

Exciting "Members-Only" Benefits! You'll receive the Club's exclusive magazine about every three weeks. It will highlight the Featured Selection in your favorite music category, plus hundreds of other hits — many at special bargain prices. In all, you'll have 19 convenient, shop-at-home opportunities a year. And as a member in good standing, you need not send money when you order ... we'll bill you later.

It's Easy To Get Your Favorite Hits! If you want the Featured Selection, do nothing. It will be sent to you automatically. If you want other hits, or none at all, just say so on the card always provided ... and mail it back to us by the date specified. You'll always have at least 10 days to decide. But if you don't, you may return your Featured Selection at our expense. Cancel your membership by writing to us whenever you wish upon completing your enrollment agreement. Or, remain a member and take advantage of future bargains including Instant 50%-off Bonus discounts for members who choose CDs.

Free 10-Day Trial! Listen to your 4 Introductory CDs or Cassettes for a full 10 days. If not satisfied, return them with no further obligation. You risk nothing! So don't delay. Pick your hits, write their numbers on the postage-paid reply card and mail it today.

*A Shipping and handling charge is added to each shipment.

MS401 BMG MUSIC SERVICE, 6550 E. 30th St., Indianapolis, IN 46219-1194. TRADEMARKS USED IN THIS ADVT ARE THE PROPERTY OF VARIOUS TRADE-MARK OWNERS.

Start with **4** CDs or CASSETTES now
pay only shipping & handling with membership
 Buy just **1** smash hit in one year's time
 Then get **3** hits of your choice, FREE*
 Enjoy **8** hits for the price of one

Nothing more to buy...EVER!

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES



BUSINESS REPLY MAIL

FIRST CLASS MAIL PERMIT NO. 5071 INDIANAPOLIS, IN.

POSTAGE WILL BE PAID BY ADDRESSEE



BMG MUSIC SERVICE
 P.O. Box 91001
 INDIANAPOLIS IN 46209-9637



Atlantic Technology Pattern Surround Home Theater System

HOME theater is a great idea, but many people are put off by the apparent complexity and expense of the equipment required, not to mention having to fit in all those extra speakers. They want it all, but they want it all to come in one box, to be easy to set up and use, to make most operational "decisions" by itself, and to be reasonably priced.

Atlantic Technology's Pattern Surround Home Theater very nearly meets those criteria. The Pattern system provides instant home theater—just add a video monitor (or TV set) and an audio/video source such as a laserdisc player or a hi-fi VCR. And it's priced at only \$1,199. Okay, so it comes in two boxes, not one. And after uncrating it, you do have a certain amount of cabling to do. But those caveats aside, the Pattern system is commendably simple, self-explanatory, and complete.

The Pattern Home Theater delivers four-channel surround sound (left, right, and center front channels and a rear surround channel) from the fewest possible parts. Those parts occupy a minimum of living space and add little complexity to a home-entertainment system. Intended more as an add-on to a TV room's freestanding TV and VCR (or videodisc player) than to complement existing hi-fi or A/V systems, the Pattern array is specifically optimized for film sound on video. Although it can be used to play purely musical programs, that is not its true mission in life. The system includes a bass module about the size of a small suitcase, a miniature (13 x 2 x 9-inch) Dolby Pro Logic Surround decoder and system controller, and five identical tiny satellite speakers, each roughly the size of a pint milk carton. The decoder has three line-level inputs that accept (or mix) any active sources and a handful of LED displays of mode and level information. A simple thir-



teen-key wireless remote control is supplied, as is an outboard AC power supply for the decoder.

The bass module houses twin long-throw 8-inch woofers and five frequency-optimized amplifiers. Total system output is 120 watts, which includes a single 60-watt amplifier for the dual woofers and four 15-watt amps for the satellites, one each for the three front satellites and one for the two rear satellites (as is standard for Dolby Surround, both rear speak-

The \$1,199 Pattern system includes five tiny satellite speakers, a bass/amplifier module, a system controller with Dolby Pro Logic, and a remote control. Optional speaker stands, \$89 a pair.

by Daniel Kumin



The Pattern Surround Home Theater delivers four-channel surround sound without taking up much space, and it is easy to install and operate.

ers receive the same signal). The module also supplies set-and-forget room-tailoring level controls for each channel. The five satellite speakers use twin 3-inch cone drivers mounted in individual molded-plastic housings that can swivel freely through 360 degrees, permitting independent orientation of the two drivers. The drivers in the four corner satellites are stacked vertically and can be counter-rotated to make a quasi-dipole array; the center speaker's drivers are side by side, but they can be tilted up or down.

The biamplified design includes customized active equalization for each of the five channels (bass, three front channels, and rear surround). There's also a dynamic bass-equalization circuit that is said to increase the impact of programs with limited, low-level deep bass and to increase the system's apparent headroom by limiting bass transients that approach its overload level. All five satellites are designed for limited dispersion. Such controlled directivity—a feature of most professional cinema sound systems—is designed to enhance voice intelligibility and improve localization of sounds.

Setting Up

The Pattern Home Theater is billed as uncommonly easy to install and use, so as a sort of acid test I tried

setting it up without consulting the manual. I unpacked and installed the system in my roughly 18 x 12-foot listening/viewing room and connected it to a laserdisc player, a VCR, and a 31-inch direct-view monitor.

The bass module, which came in its own box, is a hefty, solid, but not unmanageable piece built of vinyl-covered wood. I initially placed it against the front wall to the left of and slightly behind the monitor. The satellites, decoder, and remote controller came together in the second carton. The decoder fit easily atop the monitor along with the center satellite. Taking care that the center speaker's sound path was not obstructed by the cabinet edges, I aimed it slightly down toward the listener.

The left and right front satellites went on top of my regular stereo speakers, which put them a bit below the top edge of the screen and about 2 feet to either side. Atlantic Technology offers a simple and attractive black metal stand (\$89 a pair) that is usable with all four satellites; I initially employed a pair for the rear speakers.

Having placed all the pieces, I turned to the daunting side dish of black spaghetti packaged with the system. First came the "umbilical cord"—a 20-foot, five-conductor snake equipped with RCA plugs on both ends—that interconnects the decoder and bass module. The plugs are color-coded; the decoder and bass module do not have correspondingly colored jacks, but they are labeled RED, BLACK, GREEN, and so on.

NEXT was a long, asymmetrical T-shape cable with a two-connector round plug on the end of each unequal crossbar and a DIN speaker plug on the upright. I figured that this cable joined the surround speakers to the bass module, which has a single DIN speaker jack labeled SURROUND. (Atlantic Technology can supply a free replacement that branches off in a Y directly from the module.) Three similarly terminated single cables joined the bass module to each front satellite.

I used dual-RCA cable to patch the laserdisc player and VCR's audio outputs to two of the decoder's three line-level inputs. The respective video signals went directly to video inputs on the monitor.

With everything wired up, but still without a glance at the manual, I picked up the Pattern remote control and pressed POWER, then PRO LOGIC. The decoder lit up but nothing else

WORLD'S LARGEST SMALLEST RECORD STORE

ALMOST FREE CD

New catalog subscribers may choose to receive a **free** Rykodisc CD sampler, *Steal This Disc 3*. The 72-minute CD contains 23 tracks, including a song from the new Nils Lofgren release, plus Jimi Hendrix, Jerry Jeff Walker, Frank Zappa, Badfinger, Ringo Starr & His All Starr Band, Devo, Country Joe, McGear, David Bowie and more. Reg. Price: \$9.99 + S&H. **New Subscribers pay only the \$3.95 S&H Charge.** (55328)



Boxed Sets & Compilations On Sale

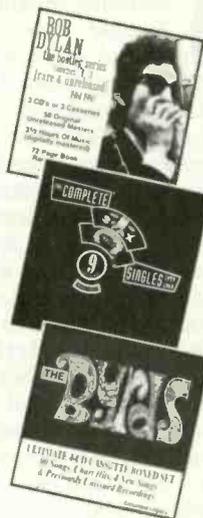
Bob Dylan – Bootleg Series Vols. 1-3 [Rare & Unreleased] 1961-1991. Previously unreleased performances. (52716) 3 CDs \$39.99, 3 CAs \$28.99

James Brown – Star Time. Career retrospective boxed set defining the 35-year career of the man they call the Godfather of Soul. 72 songs. (53402) 4 CDs \$49.99, 4 CAs \$39.99

Alligator Records 20th Anniversary Collection. Over 30 historic cuts including songs from Albert Collins, Hound Dog Taylor, Lonnie Brooks, and more. (55761) 2 CDs \$14.99, 2 CAs \$9.99

Complete Stax Singles 1959-68. Otis Redding, Albert King, Isaac Hayes, Booker T & the MGs, and more. Includes every A side and all outstanding B sides. 244 songs. (60352) 9 CDs \$89.99

The Byrds – Boxed Set. The complete retrospective plus previously unreleased material, newly-remixed classics, and four new tracks recorded by the reunited Byrds. (46682) 4 CDs \$56.99, 4 CAs \$39.99



Any Recording in This Issue \$12⁹⁹

You can order any title reviewed or advertised in this issue, that is regularly priced less than \$17 per CD, for our new subscriber low price of \$12.99/CD (only \$7.99 for cassettes), plus \$3.95 shipping and handling *per order*. Just call 1-800-233-6357 or use the coupon to order. Please include artist, title, format & inventory number, if known.



Bose Express Music Catalog is like having an enormous record store all to yourself. You can shop for the music you want, when you want it. We carry everything in print in Rock, Jazz, Blues, Pop...you will find it all here in our 240 page, 50,000-title source book.

We carry the complete catalog of all the major labels, plus independents like Sheffield, Delos, MFSL, Alligator, RYKO, Chandos, Telarc, Chesky, Dorian ...in total, over 1,000 independents. Ordering from us couldn't be easier. Call our 800 number, or send the order form to us by fax or post.

Our 240-page CD, Tape and Video Catalog includes over 50,000 titles. Your first issue includes a refund certificate for \$6.00, plus \$50.00 in additional merchandise credits. There is no purchase obligation or unrequested shipments.

Free Updates

New subscribers will receive 1 Free year of Updates, covering new releases & monthly specials.

1-800-233-6357

SUBSCRIPTION/MAIL ORDER FORM

- Start the Updates & send the 240-page Catalog (\$6.00/yr, refundable on the first order from the Catalog)
 - Yes. Please include my FREE Rykodisc Sampler, *Steal This Disc 3*. I'm enclosing an extra \$3.95 for Shipping and Handling. (55328)
 - Send me the attached list of recordings (include artist, title, format [CD or CA] & number) I'm enclosing \$12.99/disc + \$3.95 S&H per order (*Music orders Only*)
 - Check or Credit Card Visa MC AMEX
- (Outside U.S. Credit Card Only, Please)

Name _____
Address _____
City _____ State _____ Zip _____

CALL 1-800-233-6357 OR MAIL WITH PAYMENT TO:
BOSE EXPRESS MUSIC
50 W. 17th St., NYC, NY 10011
Fax: 212-627-2613

happened. Next I keyed the NOISE SEQ button, and lo! a whooshing sound emanated from the left front speaker, then moved in sequence to the center, the right front, and finally to both rear satellites. This is the standard Dolby Pro Logic system calibration routine: The idea is to set all channels equally loud at a given listening position. Using the remote's volume controls, I managed the calibration with ease.

Finally, I consulted the manual. Give me an A-: Everything was set up perfectly, except that the satellites were upside-down. In retrospect I see only two setup problems for even the greenest of multimedia beginners.

First, there is no left-right balance control for either the front or the rear speakers. This usually won't present a problem, but in my room the surround speakers can't be evenly spaced from the center. Fortunately, the swiveling capability of the Pattern satellites ultimately provided an easy acoustical solution to the balance problem.

Second, the Pattern decoder has two small knobs to set the Dolby input-level balance—a critical adjustment for soundtracks or components that are balanced even a teeny bit off-center, as it insures accurate routing of signals to the center channel. The inexperienced user would certainly need the manual's cogent guidance to set these controls properly.

Listening

Up and running, the Pattern delivered sound that was immediately involving and satisfying. Beginning with a handful of movies on laserdisc (including *The Fabulous Baker Boys*, *Die Hard*, and *The Hunt for Red October*), I heard exceptionally clear, intelligible dialogue that remained highly focused and locked solidly on screen. This is the chief virtue of Dolby Pro Logic as opposed to standard Dolby Surround, and the Pattern system achieved it very well.

At first, however, I did note a sort of hollow chestiness in male voices. Attenuating the bass level (via a knob on the cabinet) by what sounded like about 6 dB and moving the bass module about 3 feet away from the corner and 2 feet out into the room solved the problem almost completely. Dialogue panned smoothly from far left through the center to far right, and when I closed my eyes and listened it was very hard to localize the front satellites.

In my initial setup, I had the rear satellites on stands some 4 and 7 feet to either side of the listener/viewer, with both drivers in each speaker oriented

toward the rear corners of the room. The surround effects from this configuration were good, but not astonishingly so. I then took the rear satellites off the stands and placed them further apart and considerably higher up—about 3 feet overhead. I twisted the top driver of each speaker 180 degrees, so that one fired forward and the other backward, neither directly to the listener's ears. This arrangement improved things tremendously—surround effects became tangibly more spacious, involving, and realistic. Sounds such as airplanes flying from front to rear (or the reverse) panned more smoothly, with much less vagueness or gap in the center. Equally important, the sense of natural acoustic space in concert-style musical sequences was dramatically enhanced.

THE Pattern system worked well with stereo and surround-encoded TV broadcasts. The decoder did a fine job with the best-recorded programs, such as *The Tonight Show* and *Twin Peaks*. Turning to more classic film sound effects, I auditioned a sizable parade of explosions and crashes from *Die Hard* and *Red October*. In my room the sound was as clean and loud as in an average small commercial cinema—which is loud indeed—and had very nearly equal bass depth. Bass impact was impressive at all levels, and the knowledge that the system does little with the lowest half-octave of sound (below about 35 Hz) had no effect at all on my ears and brain. Low-end impacts, rumbles, and pedal tones were suitably visceral and powerful; boom and tubbiness were minimal. The system's dynamic bass equalization lets it play even at excessive levels without "crunching" the woofers. I'd estimate that it could fill a fully furnished living room of perhaps 600 square feet with realistic cinema-level sound.

Moving on to music, I selected a variety of concert videodiscs and numerous CD's. Dolby-encoded videodiscs had a definite advantage: In Pro Logic mode the Pattern setup delivered quite a musical surround. With nonencoded discs the results were less predictable. A stereo opera recording sounded fine in Dolby mode, whereas several pop CD's sounded distinctly better when I switched the Pattern to its stereo mode, which plays just the bass module and the left and right front satellites.

Stereo-mode music playback yielded good bass extension, with a noticeable though not unpleasant bit of extra

"whomp" in the mid-bass. When I was sitting in the sweet spot between the left and right front satellites, the imaging was pinpoint but narrow. Clarity and smoothness were acceptable. Balance on voices tended just a shade toward the closed or "cupped," and definition of complex music, though respectable, was not quite as good as one can get with some higher-end speaker systems. The system shows its real strength playing Dolby-encoded sources in Pro Logic mode. Movie soundtracks are mixed and balanced quite differently from CD's: They're meant to be pumped through cinema sound systems in large halls and consequently tend to sound too bright in the home. The Pattern system's design and equalization clearly take this into account. Indeed, its one extra Dolby-mode feature is a button labeled THEATER COMP, which adds a subtle extra treble rolloff (my guess is 3 dB per octave above 8,000 Hz). I preferred to use this option with about half of the laserdisc movies I played, but only rarely with movies on hi-fi videocassette.

Summing Up

The Pattern Surround Home Theater is ridiculously easy to use, and its control simplicity is sure to win friends among technophobic movie buffs. My complaints are few. The remote control didn't always actuate the desired command on the first keypress, its master volume control is "lumpy," and there's not quite enough resolution in the remote center and surround volume adjustments (you can, however, fine-tune the individual channel-level knobs on the bass module). Also, the relative loudness of the main front, center, and surround channels occasionally went out of whack. (Fortunately, the manual tells how to fix it.)

Nevertheless, properly set up and fed with fine source material, the Pattern system sounds at least as good as many of today's cracker-box, multiplexed-to-the-max movie theaters—and possibly better. Can you assemble a better-sounding home theater system from discrete components? Certainly. But it will cost more (probably a lot more), take up much more room, and very likely be considerably more complex both to set up and to use.

Perhaps the best evidence that Atlantic Technology is on the right track for a large part of the public is that the Pattern Surround Home Theater, once installed, quickly seems to disappear, becoming a "normal" part of even the most ordinary TV-watching. □



The Big Klipsch Sound Is Now Small In Size And Price

You've always expected KLIPSCH to give you a big, dynamic sound. Yet KLIPSCH has never been known for making small speakers.

We'll allow us to introduce the new KLIPSCH kg¹. Here is absolute proof that big performance can come from a very small speaker system. The kg¹ fills your listening room with the presence and dynamics of a live performance. Yet it's so small that it sits comfortably (and inconspicuously) on a bookshelf. Technology is the reason why.

The woofer cone, for example, is carbon graphite filled

to set a new standard for bass quality and authority in a system of this size. The voice coil of this woofer is vented for increased power handling and effortless reproduction of dynamic musical passages.

The tweeter uses a special ferrofluid cooling system to give you increased output, power handling, dynamic range, and reliability.

And the elegantly-styled cabinet of the kg¹ is hand finished in your choice of genuine wood veneers to make this speaker as beautiful as the music it reproduces. In this price range, the

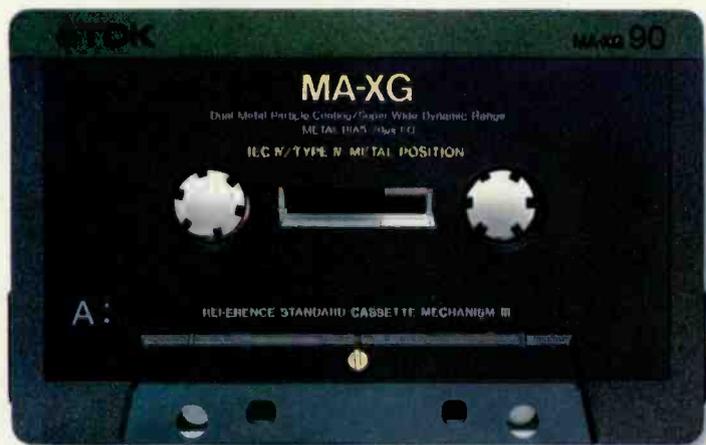
cabinet of virtually every competitive system is wrapped with vinyl which merely *imitates* wood. The kg¹ gives you the real thing.

Yes, though quite small in size and price, the kg¹ is very big in performance and value. Your investment in this system will be a lasting one. Hear and see the new KLIPSCH kg¹ at your nearest KLIPSCH dealer.

To find him, look in the Yellow Pages.
Or call toll free 1-800-395-4676.

 **klipsch**
A LEGEND IN SOUND.[®]
P.O. BOX 688 • HOPE, ARKANSAS USA 71801

The Best Audio Tape



▶▶ No one has a longer or more distinguished history of leadership and innovation in metal tape than TDK. So when we introduced the MA-R back in 1979, it instantly became the benchmark all other metal tapes would be measured against.

Since that time, however, the evolution of digital recording sources has progressed far beyond what anyone ever expected. Beyond what even the most advanced metal tapes in the world are capable of reproducing.

Which is why we created the new MA-XG. A tape which is not only the best audio tape in TDK's history.

But the best tape in recorded history.

DIGITAL MUSIC DEMANDS PERFECTION IN A CASSETTE.

Music from digital sources is dynamic to say the least. It can go from absolute silence to maximum loudness instantaneously. And for an audio cassette to reproduce its

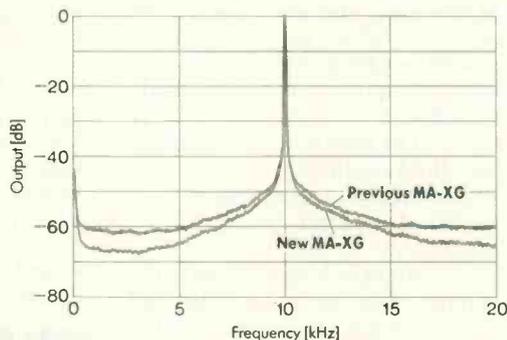
power and dynamic range accurately and free from distortion, the audio tape has to have extremely high output capability or what is known as MOL (Maximum Output Level).

But digital music can also go from maximum loudness to absolute silence instantaneously. And the lack of background hiss makes the clarity of the pianissimos and the transparency of the passages that linger and fade striking. To convincingly reproduce this kind of delicacy requires a tape with extremely low bias noise. Otherwise, music signals which are softer than the tape noise will be masked and inaudible.

The perfect recording tape then, for CDs and other digital sources, is one with the highest possible output and the lowest possible noise. The kind of tape it was almost impossible to design. Almost.

THE WORLD'S BEST DUAL-LAYER PURE METAL TAPE.

Rather than settle for a tape which compromises output for low noise, or low noise for output, TDK opted for a tape that compromised nothing. So the MA-XG combines two separately "tuned" layers of ultrafine Finavinx magnetic particles. The bottom layer utilizes a unique high-density Finavinx particle designed for *highest possible output*. The upper layer consists of *low*



MODULATION NOISE SPECTRUM

In Recorded History.

noise ultrafine Finavinx particles arranged in a high-density coating with the help of TDK's proprietary particle orientation technology.

What this unique design results in is a metal tape with the highest output (+7.5 dB at 315 Hz) and the lowest noise (-59 dB) of any analog cassette. Or more simply put, the ultimate "digital ready" tape.

A MECHANISM AS SOPHISTICATED AS THE TAPE.

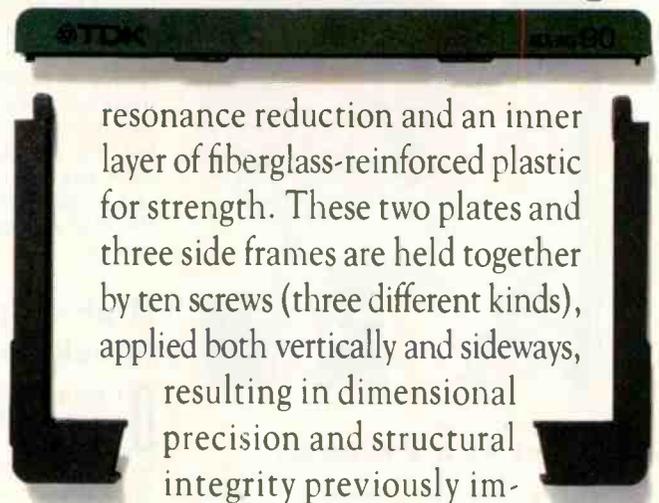
You don't even have to listen to the MA-XG to know how advanced its design is. Just hold it in your hand. Its extra heavy-weight RS-III mechanism



utilizes an unprecedented super-rigid five-piece construction which provides the ultimate defense against vibration and the sound-smearing effects of modulation noise as shown on the modulation noise chart. The unified dual-layer molded face plates consist of a non-rigid plastic outer layer for



© 1990 TDK ELECTRONICS CORP.



resonance reduction and an inner layer of fiberglass-reinforced plastic for strength. These two plates and three side frames are held together by ten screws (three different kinds), applied both vertically and sideways, resulting in dimensional precision and structural integrity previously im-

possible to achieve. It even employs a system of internal sound stabilizer weights and super high-precision guide pieces to ensure maximum vibration attenuation and the highest degree of azimuth accuracy.

AUDIO MAGAZINE AGREES MA-XG IS THE BEST EVER.

That the TDK MA-XG is the ultimate recording tape is not just our opinion. It's a belief shared by the ultimate authority: *Audio* magazine. After an exhaustive test of 88 audio cassettes (the results of which were published in the March 1990 issue), *Audio* found the MA-XG to be not only the best of any metal (Type IV) tape, but the best of any tape. Period.

So, if you're going to record digital music, make sure you record it on the new MA-XG. Because the best music in recorded history shouldn't lose anything in the translation. ◀◀



 **TDK**

As Serious As You Can Get.



AUDIO Q & A

by Ian G. Masters

What Is a Preamp?

Q I have never understood exactly what a preamplifier is and how it benefits a system. Could you clear it up for me?

KEVIN APSLEY
Wilmington, DE

A The term is imprecise and rather uninformative, referring simply to the component's position in the audio chain. A preamplifier may be free-standing or part of an integrated amplifier or receiver—the functions are the same. It is usually the control center of an audio system, containing input switching, overall level control, tape-monitor loops, tone controls, and the like. Most also include a specialized section called a phono preamp, which compensates for the standard RIAA equalization applied when vinyl records are made and boosts the low-level signal from a phono cartridge to match that of other components. Phono preamps may also be separate devices to be used with control preamps that lack a phono stage or to provide the further stage of amplification required with extra-low-output moving-coil cartridges (in which case they are sometimes called “pre-preamps”).

Bias Adjustment

Q The instruction manual for my new three-head cassette deck doesn't explain in detail how to use the bias-adjustment control. I have heard that FM interstation noise can be used for this purpose. How?

JOE A. RODRIGUEZ
Brentwood, CA

A Incorrect bias level can increase distortion, but the most audible effect is on high-frequency response: Too little bias and the sound will be excessively bright, too much and the sound will be dull. The easiest way to set bias in a

three-head deck is to record a signal with lots of treble and switch back and forth between source and tape while adjusting the bias. When the two signals sound as similar as possible, bias will be as close to correct as you are likely to get without measurements. Any signal will work, but the interstation hiss from an FM tuner has lots of high-frequency energy and is relatively constant, which makes this kind of adjustment easier and more precise.

High-Impedance Speakers

Q I am planning to replace a very old power amplifier, but my speakers are rated at 16 ohms impedance, and I have been unable to find an amplifier rated at more than 8 ohms. Is there any alternative to just having my old amplifier repaired?

CARLOS DIAZ-GRANADOS
Miami, FL

A Running speakers that have an impedance lower than that recommended by the amplifier maker can be risky, but using higher-impedance speakers is very unlikely to cause a problem. The only effect is a reduction of the maximum power the amplifier can deliver.

Extending Response

Q My cassette deck suffers from two problems. The first is restricted high-frequency response: The specifications say that it goes up to only 12,000 Hz with normal or chrome tape and to 14,000 Hz with metal. Second, the sound is muffled when I play tapes made on another machine, although everything is fine when I play recordings I have made myself. Could either or both of these conditions be improved by replacing the tape heads with better ones?

THOMAS WARDASZKA
South Daytona, FL

A It's usually cheaper and better to replace a whole component than to redesign and rebuild it. In your case, I doubt that either course is necessary. Although your deck's response specifications are not state of the art, they are not seriously deficient, either. It does sound as though your machine may need service, however. Its poor performance with tapes made on other recorders indicates azimuth misalignment of the heads in your deck, which can cause significant loss of high-frequency response. The reason tapes you make yourself sound okay is that its own recording and playback heads are in good alignment with

each other (perfect alignment if the deck is a two-head model), even if they are out of whack with the rest of the world.

Any competent service facility will be able to adjust your deck's head azimuth quickly and inexpensively. The improvement will be dramatic and immediately audible with tapes made on other machines. The only drawback is that tapes made previously on this deck will sound muffled on it after the heads have been realigned, because the azimuth of the recorded signal will no longer match that of the playback head.

Extra-Long Tapes

Q Many chrome and metal tapes are now available in 100-minute and occasionally 110-minute lengths, but I've noticed that only normal-bias tapes are available in the longer 120-minute length. That would seem to be a useful length for recording CD's that run close to an hour (you could dub a whole disc on one side). Why are there no high-quality C-120's?

JOHN HICKMAN
Halls, TN

A The C-120 cassette, which holds an hour of music on each side, has always been the poor relation in the cassette world. Its bad press stems from the necessity of making the base film somewhat thinner than with C-60 or C-90 cassettes; many early cassette decks couldn't handle the skinny tape, and lots of portable and automotive transports have trouble with it even today. Hence, the C-120 has the status of a “convenience” tape rather than a serious audio medium.

Some of the prejudice is misguided; I have used C-120's extensively over the years and have rarely had a problem. The length is indeed a very useful one, particularly for preserving hour-long radio programs, and at least one manufacturer (BASF) has acknowledged this by offering a metal C-120.

Because so many CD's contain between 45 and 50 minutes of music, the tape companies have decided that 100 minutes is “CD length,” although 50 minutes a side has little relation to the CD's 70-minute-plus capability. The length does, however, correspond to about the maximum amount of tape that can fit into a cassette shell without having to be made thinner.

If you have a question about hi-fi, send it to Q&A, STEREO REVIEW, 1633 Broadway, New York, NY 10019. Sorry, only questions chosen for publication can be answered.

Special T-Shirt Offer

WE'RE GIVING AWAY 500,000 BUCKS

**Send for your free
Almighty Buck T-Shirt
before they're all gone.**

Your T-Shirt is free with proofs of purchase from 3 packs of Bucks. But remember, even half a million Bucks won't last forever. See attached order form for details.



**Full rich flavor,
not full price.**

© Philip Morris Inc. 1991

SURGEON GENERAL'S WARNING: Cigarette
Smoke Contains Carbon Monoxide.

Mfr. suggested retail price.

Kings Lights: 11 mg "tar," 0.7 mg nicotine —
Kings: 14 mg "tar," 1.0 mg nicotine
av. per cigarette by FTC method.

Listening in the 90's

Today people have become more and more space conscious. Many apartment dwellers don't want to give up valuable floor space for large speaker systems. Others who are planning a surround sound or home theatre system simply don't have the room for more speakers in their listening rooms or hesitate to commit the floor or wall space to a good sounding pair of speakers.

Until now, serious music lovers have had little, if anything, to choose from that would produce a large, bigger-than-life sound in a small, compact size. Systems that fit one's space requirements have been woefully disappointing in sound quality.

The RM 3000 Three Piece System

Polk's engineers had determined long ago that there were indeed certain technical advantages in

sonic performance.

The small satellites can be located on shelves, mounted on a wall or placed on their own floor stands. They are very attractive and yet small enough to be hidden from view if desired.

The RM 3000 subwoofer is also small enough to sit behind your furniture and can be used on its side to fit into tight spaces. And since it is beautifully finished, it can be used as a piece of furniture.



The RM 3000's satellites measure 7"H x 4 1/4"W x 5 3/8"D and are available in black matrix, gloss black piano or paintable white. The subwoofer is 12 1/2"H x 20"W x 12 1/2"D and is available with black wood grain sides and a black, mar-resistant top.

The Legendary Sound of Polk

In the tradition of Polk Audio, Matthew Polk and his team of engineers were determined to make the RM 3000 sound better than any other speaker of its type.

Initial reactions have been filled with superlatives including Julian Hirsch of

Stereo Review magazine who says, "...they sound excellent...spectral balance was excellent—smooth and seamless."

Sound as big as life from speakers

small speaker systems. Both high and mid frequencies could be faithfully reproduced with superior transient response and dispersion characteristics, and the convenient, more flexible placement of small enclosures within the listening area could create an ideal sound stage. Unfortunately, reproducing the life-like, full body of the lower frequencies could not be achieved in a truly compact enclosure.

Polk's RM 3000 replaces the traditional pair of speakers with three elements, two compact midrange/tweeter satellites and one low frequency subwoofer system. This configuration makes it easy to properly and inconspicuously place the system within your listening room while offering superior

Behind these accolades is an impressive technical story.

The Technical Side

The big sound of the RM 3000 is due, in part, to the unique arrangement of the tweeter and midrange elements. This "time aligned system" delivers the high and mid frequencies at precisely the same instant. The result is a clear, lifelike and expansive presentation.

The cabinet materials selected for the satellites are over four times as dense as typical enclosures. The black matrix finish is a non-resonant polymer aggregate (FOUNTAINHEAD®). The gloss black piano and paintable white finishes are rigid ABS

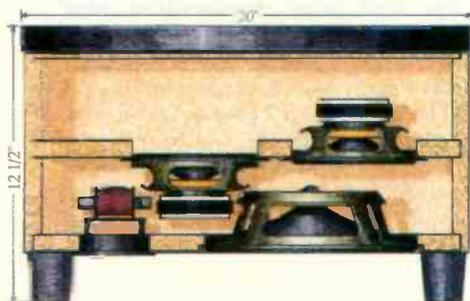


Polk's RM 3000 Ultra-Deep Speaker System easily fits into today's home decor.

small enough to live with.

surrounding a mineral filled polypropylene inner cabinet. Polk engineers have all but eliminated any "singing" or resonating of the satellite enclosure. You hear the effortless, free sound of a much larger system.

Most subwoofer systems look alike on the outside, but the Polk is worlds apart on the inside. Utilizing twin 6 1/2" drivers coupled to a 10 inch sub-bass



For deep, well defined bass, Polk uses twin drivers coupled to a sub-bass radiator. Normally, one sub-woofer system is used for both channels. For those desiring even greater low frequency performance, a second subwoofer can be added, one fed by the left channel, the other by the right channel.

Where to buy Polk Speakers? For your nearest dealer, see page 90.

radiator, the bass is tight and well defined. There is no tuned port to create "whistling" or "boominess" of the bass frequencies.

You Have To Hear It To Believe It

You really won't believe how good the RM 3000 sounds until you hear it. We invite you to your nearest authorized Polk dealer for a demonstration. You'll hear sound as big as life...from a speaker you can live with.

You'll hear the next generation of loudspeakers.

polkaudio

The Speaker Specialist®

5601 Metro Drive, Baltimore, MD 21215 (301)358-3600



TECHNICAL TALK

by Julian Hirsch

Watt Is a Decibel?

IN discussing the performance of almost any audio component, it is virtually impossible to avoid using some technical terms that are unintelligible to some readers, or at least misunderstood. One of the most often-used—and misused—terms in this category is *decibel*, or *dB*. Strictly speaking, the decibel is an expression not of volume or loudness but of relative power levels in electrical systems. It was created, many decades ago, for use in telephone systems. The signal originating from a telephone is rather weak to begin with and is rapidly attenuated as it passes through miles of wire lines and terminal equipment. In order to have enough power at the receiving end to allow effective communication over any considerable distance, the signal requires periodic amplification to compensate for the losses in the transmission lines. When long-distance phone systems were first being set up, it was necessary to determine how much of the signal was lost at each stage so that the proper amount of amplification could be installed.

The ratios between the power levels at different points in the transmission system can be very large, and simply saying, for example, that the signal at Point B is 0.014 of its initial level is a clumsy way to put it. Instead, the logarithm of any given power ratio (the power of 10 to which it corresponds) was designated as its

value in *bels* (from the name of Alexander Graham Bell, inventor of the telephone). In practice, the bel turned out to be too large and cumbersome a unit (in the above example, the output power of the line would be at -1.85 bel), so it became customary to use 0.1 bel, the *decibel*, instead. Thus, a power ratio of 0.014 would be expressed as -18.5 dB.

Although the decibel, being a ratio, always implies *two* power levels, it is common practice to leave the reference level unspoken (or “understood,” even though it is often *misunderstood*). If the reference is 1 watt, relative power could be expressed in *dBW*; if it is 1 milliwatt, the abbreviated term is *dBm*, and so on.

Confusingly, the abbreviation *dBV* is often used to indicate that a ratio of voltages (not power) is being discussed (it does not necessarily mean decibels referred to 1 volt). When we are dealing with power ratios, the number of decibels is equal to $10 \times \log(P_2/P_1)$, where P_1 and P_2 are the input and output power levels. If we are comparing voltages (V_1 and V_2), and only if the circuit resistances at input and output are identical, the decibels equal $20 \times \log(V_2/V_1)$ because power is proportional to the square of voltage.

Sometimes people refer to “voltage dB” and “power dB” as if they were different quantities, but they are one and the same thing, with only a slight difference in the computation. If the resistances at Point 1 and Point 2 in a system are different, however, the power at each point must first be computed from the equation $P = E^2/R$ (where E is electric force and R is resistance), after which the two levels can be converted to decibels in a straightforward manner.

No doubt many of you are thinking, “That’s fine, but why do we audiophiles have to bother with the decibel in its various forms?” Actually, there is a very good reason: Sound and human hearing are more amenable to

logarithmic than to linear analysis. The dynamic range of music (the ratio of its maximum and minimum acoustic power levels) can be enormous (in the millions or billions), and it is much more convenient to deal with a number like “60 dB” than with its equivalent power ratio of “1,000,000 to 1.” Also, the acoustic power level at a listener’s ears must be *doubled* to make a small but noticeable increase in the apparent loudness; doubling a huge ratio expresses this less clearly than the logarithmic equivalent, 3 dB. It takes a tenfold (10-dB) increase (or decrease) in power to be perceived as a doubling (or halving) of loudness.

Thinking logarithmically, in decibels, helps you appreciate some of the realities of audio-component specifications. If you can barely notice a 3-dB power increase (doubling it), it may not make much sense to replace your perfectly good 50-watt amplifier with a more expensive 100-watt amp. The new one *may* (or may not) sound better in some respect, but it is not likely to sound any louder.

Sometimes logic doesn’t prevail, however. I am thinking of the attempt some years ago to standardize amplifier power ratings in terms of *decibels*

referred to 1 watt, or dBW. Giving ratings in dBW is surely the most rational—and revealing—way to deal with this popular but overvalued specification, since it makes it obvious that a 100-watt (20-dBW) amplifier is hardly at all different from a 130-watt (21.1-dBW) amplifier. In fact, there is no way anyone could distinguish between the performance of the two amplifiers, assuming

that their other characteristics were identical.

Frankly, I found it hard to accept this rating system, despite its inarguable logic, and it never achieved any significant acceptance in the industry. Perhaps there was a fear that most people (not necessarily audiophiles) would find it so confusing that the change would backfire on manufactur-

TESTED THIS MONTH

Onkyo A-SV810PRO
A/V Integrated Amplifier

NHT Model 2.3
Loudspeaker System

Forté Model 5
Power Amplifier

Jamo Atmosphere
Loudspeaker System

Bose® 4.2® Speakers Put Stereo Where It Belongs: Where You Listen.

With conventional speakers, if you're not sitting right between them, you hear only one speaker. That isn't stereo.

With the Bose patented 4.2 Stereo Everywhere® speaker system, you hear stereo from a wider listening area than conventional speakers provide (see diagrams).

Hear the difference yourself and get a special edition compact disc.

For a limited time, bring



The Bose 4.2 Stereo Everywhere® Speaker System

this ad to a participating Bose dealer and compare the 4.2 Stereo Everywhere® speaker system to any other bookshelf speakers,

regardless of size or price. We'll give you a Bose special edition compact disc, whichever speakers you buy.



Conventional Speakers: Conventional speakers allow you to hear full stereo only in the narrow area between them.



Bose Stereo Everywhere® Speakers: Each Stereo Everywhere® speaker produces a sound pattern distinctly different from the other. This Bose technology results in a wide, lifelike stereo image that conventional speakers cannot match.

BOSE®
Better sound through research.

For more information about Bose products, and names of participating Bose dealers near you, call toll-free; 1-800-444-BOSE Ext. 37 USA 8:30AM-9PM ET. FAX 508-879-9657. Canada, 1-800-465-BOSE 9AM-5PM.

© 1991 Bose Corporation.

ers and the industry as a whole. Still, the issue may come up again, and now I would have no qualms about switching to dBW ratings.

There is one specification in which a totally new decibel-based measurement system successfully replaced one that had been used for decades. FM-tuner sensitivity was traditionally expressed in microvolts (millionths of a volt) of broadcast-signal energy received from the antenna. As with amplifier power, there was an inevitable competition between manufacturers to claim the lowest possible number of microvolts needed for a given level of noise reduction ("quieting") in the audio outputs of their tuners. Like automobile horsepower and amplifier wattage, sensitivity was heavily promoted, and it was suggested that minute differences in it could make a significant difference in listening results.

As it happens, a tuner's performance is determined by the amount of power it receives from the antenna, not merely its voltage. If you compare the ratings of FM tuners with 300-ohm

and 75-ohm antenna inputs, you will find that the tuners with the lower-impedance inputs need only half the input voltage for the same performance. Does this mean that they are more sensitive than the 300-ohm models?

Not at all! In fact, their sensitivity can be identical, since a 75-ohm circuit

surement standards were changed a number of years ago to use input power from the antenna, instead of voltage, as the basis for sensitivity and other measurements. In this case, the 0-dB reference power level was set extremely low, 1 femtowatt (10^{-15} watts), and FM signal levels are thus stated in terms of *decibels referred*

The acoustic power level at a listener's ears must be doubled to make a small but noticeable increase in the apparent loudness.

has the same power level as a 300-ohm circuit does with twice the input voltage. The commonly used 300- to 75-ohm antenna transformers supplied with many of today's receivers and tuners reduce the antenna voltage by half in the process of making the impedance transformation.

To eliminate the confusion resulting from this situation, FM-tuner mea-

to 1 femtowatt, or dBf. There was considerable resistance on the part of many manufacturers to changing their specification standards, but by now virtually all tuners and receivers made in the U.S. and Japan carry dBf ratings. Most European manufacturers, however, still adhere to the German DIN standard, which is very different from ours. □

TEST REPORTS



Onkyo A-SV810PRO A/V Integrated Amplifier

Julian Hirsch, Hirsch-Houck Laboratories

THE A-SV810PRO, Onkyo's first surround-sound audio/video integrated amplifier, features Dolby Pro Logic decoding for Dolby Surround soundtracks and digital signal-processing (DSP) circuitry for ambience enhancement of music. It contains five power amplifiers. Three are rated to deliver 85 watts each to left and right front and center speakers, and two are rated for 35 watts each to a pair of rear speakers (all based on 8-ohm loads).

The A-SV810PRO provides ten factory-preset surround modes selectable via five front-panel buttons. These buttons can also be used to choose from another ten user-programmed DSP sound fields. The adjustable parameters include bass, midrange, and treble frequency response and level for each of the five channels, the over-

all level of the sound-field effects, simulated room size and shape, simulated seat position (left, middle, right), and reverberation level.

Although these adjustments can be made using the front-panel controls and display, they are most conveniently executed by using the supplied remote control and the on-screen displays on a TV set connected to the monitor output in the rear of the amplifier. The remote control has several buttons dedicated to sound-field adjustments that greatly simplify the process.

The A-SV810PRO has rear-apron audio inputs for a CD player, tuner, and moving-magnet phono cartridge as well as recording and playback connectors for a single audio tape deck. There are audio and video connectors for three VCR's and playback inputs

for a videodisc player and a direct-broadcast satellite (DBS) receiver. Each video circuit includes an S-video connector in addition to a coaxial connector for composite video. A fourth video playback input is located on the front panel for convenience in connecting a camcorder or other temporary source to the amplifier.

The speaker outputs at the rear of the receiver are insulated binding posts compatible with dual banana plugs. They accommodate left and right front speakers, either one or two center-channel speakers, and two rear surround speakers. Unlike most integrated amplifiers and receivers, the A-SV810PRO does not provide an extra set of outputs for a pair of speakers in another room. There are left and right line-level outputs for driving a subwoofer through a separate amplifier. The three AC outlets are switched.

A rear-panel jack for a remote-control cable enables the amplifier to cooperate intelligently with Onkyo Remote Interactive tuners, turntables, cassette decks, and tape and CD players. The system remote control supplied with the amplifier is preprogrammed to operate most Onkyo

EXPENSIVE SOUNDING SPEAKERS!

Speakers are *the most important part* of your stereo system. It is the speaker that turns amplifier signal into sound and so ultimately determines what you hear. If your speakers do not perform well, your stereo system will simply not sound like music.

The search for musically satisfying speakers, however, can lead to some very expensive products. And if you have already bought those high priced speakers, then you better not listen to Paradigms. But if you haven't, better not miss them. Why? Because from the time they were first introduced, Paradigm's sheer musical ability utterly amazed listeners.... but what caused even more amazement was the *unprecedented low price*.

So go ahead, get expensive sounding speakers... without the expense. Visit your authorized Paradigm dealer... *and listen.*

The critics agree:

"... For once we wholeheartedly agree... the Paradigm is most definitely a no-compromise two-way design capable of outperforming systems costing several times as much."

- *Hi Fidelity Magazine*

"... natural, open and clear...excellent depth... lots of hall sound... big expansive soundstage... well defined... a rare achievement for any loudspeaker, but when the price is taken into account the Paradigm's performance must be considered as nothing short of remarkable."

- *Sound & Vision Magazine*

Sound & Vision



CRITIC'S CHOICE AWARD

Paradigm[®]

music . . . above all.

In the U.S.: AudioStream, MPO Box 2410, Niagara Falls, New York 14302
In Canada: Paradigm Electronics Inc., 4E7 Fenmar Drive, Weston, Ontario M9L 2R6

TEST REPORTS

FEATURES

- Separate power amplifiers for left, right, and center front, left and right rear (surround) channels
- Digital signal processing circuits for creating adjustable sound fields
- Dolby Pro Logic surround-sound decoding
- Audio inputs for CD, phono (MM), and tuner; input/output connections for one audio tape deck
- Audio and both composite and S-video connections for three VCR's, a videodisc player, and a direct-broadcast satellite receiver; additional front-panel input for camcorder or other video source
- Video monitor outputs
- Outputs for main front (stereo) speakers, one or two center speakers, two rear (surround) speakers
- Line output for subwoofer (needs separate amplifier)
- Eleven preset sound-field modes include Dolby Pro Logic (normal, phantom-center, and three-channel), Hall 1, 2, and 3, Theater 1 and 2, Live Concert, Jazz Club, and Disco; bypass setting with no surround processing
- Separate adjustment of bass, midrange, and treble response in each amplifier channel
- Adjustable sound-field parameters include room size and shape, seat position, reverberation, effect level
- Front-panel display of all sound-field settings and amplifier adjustments; on-screen display using video monitor also includes menus for verifying and adjusting variable parameters and graphic representations of simulated sound fields
- Full-function infrared system remote control; preprogrammed for Onkyo components, can learn commands for other brands
- Remote Interactive (RI) control connector for directly linking compatible Onkyo components with amplifier
- Three switched AC outlets

LABORATORY MEASUREMENTS

1,000-Hz output power at clipping:

main front channels (both driven), 90 watts into 8 ohms, 130 watts into 4 ohms; center channel (driven alone), 104 watts into 8 ohms; rear channels (both driven), 40 watts into 8 ohms

Clipping headroom: main front, 0.25 dB (8 ohms referred to 85 watts); center, 0.88 dB (8 ohms referred to 85 watts); rear, 0.58 dB (8 ohms referred to 35 watts)

Dynamic power output: main front, 92 watts into 8 ohms, 157 watts into 4 ohms, 225 watts into 2 ohms

Dynamic headroom (main front channels into 8 ohms): 0.34 dB

Maximum distortion (20 to 20,000 Hz into 8 ohms): 0.6% at 20 Hz and 85 watts; 0.06% from 40 to 20,000 Hz

Sensitivity (for a 1-watt output into 8 ohms): CD, 40 mV; phono, 0.7 mV

A-weighted noise (referred to a 1-watt output): CD, -89 dB; phono, -77 dB

Phono-input overload (1,000-Hz equivalent levels): 110 to 135 mV from 20 to 20,000 Hz

Phono-input impedance: 43,000 ohms in parallel with 53 pF

Frequency response: CD, 20 to 20,000 Hz +0, -0.1 dB; phono, 20 to 20,000 Hz +1.4, -0 dB

Tone-control range: bass, ± 8 dB at 100 Hz; midrange, ± 12 dB at 1,000 Hz; treble, ± 10.5 dB at 10,000 Hz

components and can be reprogrammed to control similar products from other manufacturers.

Considering the complexity and versatility of the A-SV810PRO, its front panel is strikingly simple and uncluttered. A large display window dominates the center of the panel, with a volume knob to its right (the knob is motor-driven when the remote control is used). The display normally shows the selected program source in large letters; small amber lights identify the surround mode in use. A group of bargraph displays shows the tone-control settings of all five channels.

Five buttons to the left of the display select the desired surround mode (for modes numbered higher than No. 5, a button must be pressed twice in rapid succession). When a preset mode is selected, the source name is replaced in the display by the preset number, then in a few seconds by the name of the corresponding surround mode (such as Hall 2). The source name reappears a couple of seconds later. The factory-preset surround modes include three Dolby Pro Logic settings: One uses all four channels (left, right, center, and surround), one is a three-channel mode that uses only the front speakers (left, right, and center), and one provides a phantom center channel via the left and right front speakers when no center-channel speaker is used. In the first two modes it is possible to switch the center-channel output between NORMAL, in which only frequencies above 100 Hz are fed to the center speaker and the bass content is reproduced by the left and right front speakers, and WIDE-BAND, where the center speaker gets a full-range signal.

Mode selection can be done from the front panel of the amplifier, which has several pairs of narrow buttons dedicated to that function, or from the remote control. Besides the Dolby Pro Logic modes, the preset surround modes include Theater 1 and 2, Hall 1, 2, and 3, Live Concert, Jazz Club, and Disco. There is also a bypass setting with no surround-sound signal processing. The PARAMETER selectors call up specific features of the acoustic program. The name of the selected parameter replaces that of the source in the display while the adjustment process continues. Not all parameters are adjustable for every mode; for

TEST REPORTS

instance, in the Dolby modes the delay in the surround outputs can be varied from 15 to 30 milliseconds, but in the two Theater modes only the room size and shape are adjustable.

The Onkyo A-SV810PRO is a large amplifier, measuring 18 inches wide, 16½ inches deep, and 6¾ inches high and weighing about 38½ pounds. The front panel's edges are attractively rounded, and the unit is finished in black with white markings. Price: \$1,100. Onkyo, Dept. SR, 200 Williams Dr., Ramsey, NJ 07446.

Lab Tests

The Onkyo A-SV810PRO delivered a clipping-level power output of 90 watts into 8-ohm loads, with both channels driven, at 1,000 Hz in the bypass setting. Although it is not rated for loads of less than 6 ohms, our measurement into 4 ohms showed an output of 130 watts at clipping, with no resultant damage to the amplifier or even activation of its overload protection. In the normal Dolby mode, the output of the center channel, driving a single 8-ohm load, was 104 watts. When both rear channels were driven, they clipped at 40 watts per channel.

The dynamic power output of the three front channels at clipping was 92 watts each into 8 ohms, 157 watts into 4 ohms, and 225 watts into 2 ohms. Total harmonic distortion plus noise (THD + N) in the front channels was less than 0.03 percent from 10 to 80 watts. At 85 watts, the distortion was less than 0.06 percent from 20,000 Hz down to 40 Hz, rising at lower frequencies to 0.6 percent at 20 Hz.

Frequency response, through the CD inputs, was +0, -0.1 dB from 20 to 20,000 Hz. Channel imbalance was 0.8 dB (the amplifier does not have a conventional left/right balance control, although it does have an automatic input-balance circuit for Dolby Pro Logic operation). The tone controls had conventional characteristics, with a nominal range of at least the rated ±10 dB at the frequency extremes (the midrange control's response peaked at 1,000 Hz). The RIAA equalization error of the phono preamplifier was essentially zero from 20,000 to 1,000 Hz, rising to +1.4 dB at 20 Hz.

Sensitivity, for a reference 1-watt output, was 40 millivolts (mV) at the CD inputs and 0.7 mV at the phono inputs. The respective A-weighted

noise levels were -89 and -77 dB. The phono-input termination was 43,000 ohms in parallel with a 53-picofarad capacitance. The phono stage overloaded at 1,000-Hz-equivalent levels of 110 to 135 mV across the audio range. The high-level stages (CD, etc.) overloaded at 2.3 volts.

Comments

Despite the considerable combined power capability of its five amplifiers, the A-SV810PRO never became uncomfortably hot, even when operated into 4-ohm loads. Its protective system never activated in actual use, although we checked its operation using 2-ohm loads (which shut down the amplifier without mishap).

As its many features indicate, this is a very versatile component. Its front panel is deceptively simple: It *can* be used with full effectiveness entirely through the front-panel controls. It is much easier, however, to operate it through the remote control, which has the advantage of letting you adjust the surround mode and channel levels from the listening position.

The best way to set up a full-featured A/V system using this amplifier is to view its surround-adjustment menus on a video monitor. The menus clearly show you exactly which options are available and which have been selected while you listen to the audible effect of any adjustment. Once you have adjusted your surround sound this way, you will probably never go back to using the front-panel

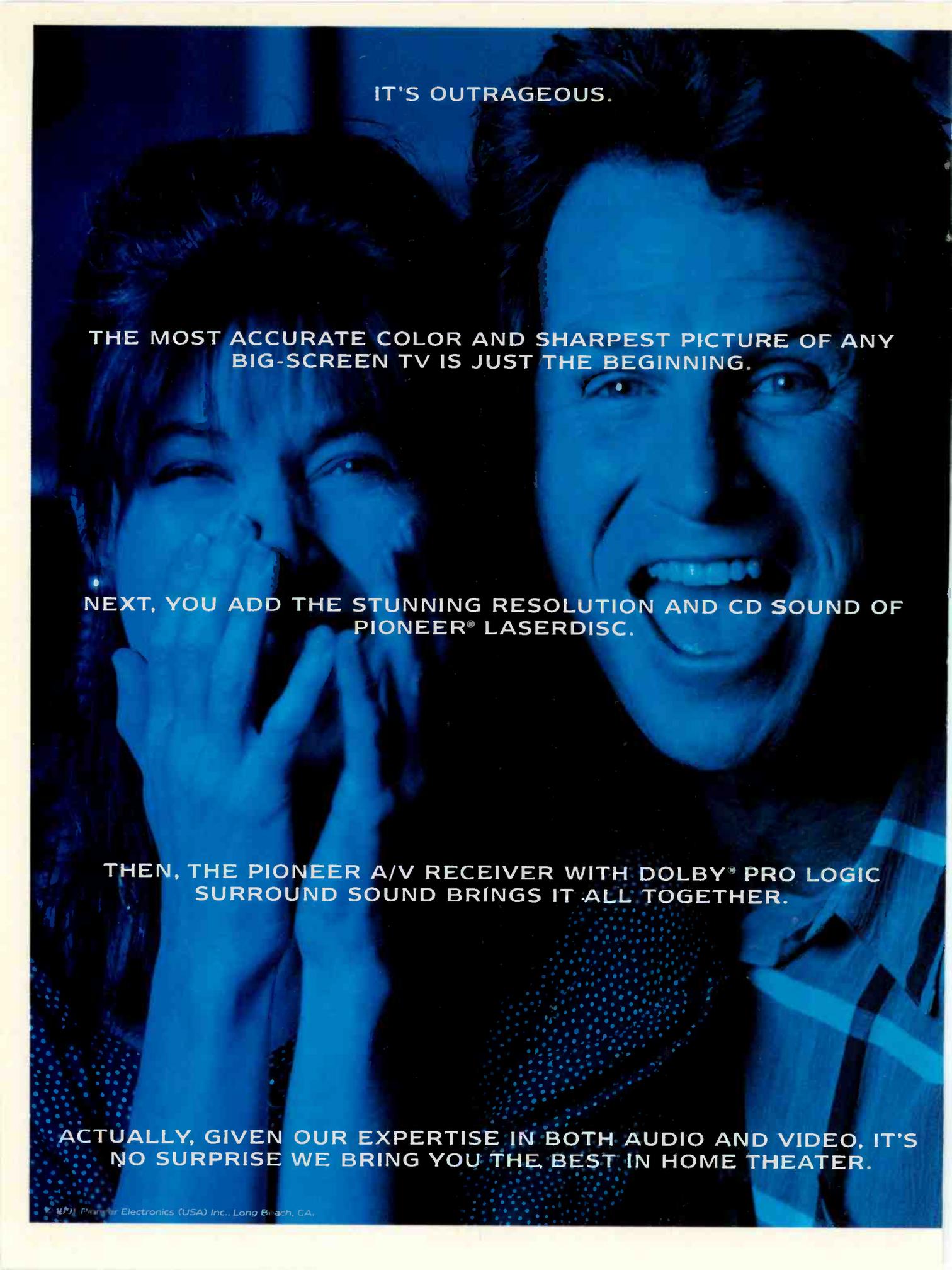
display, even though it provides almost all of the information that appears on the monitor.

Something the on-screen display shows that the front-panel display can't is a graphic representation of the shape and relative size of the room being simulated by the DSP circuits and the location of your listening position in the imaginary hall. It also shows the impulse response of the selected environment, including the relative amplitudes and delay times of the signal components. Although we did not verify these delay plots by measurement, they appeared plausible and are certainly an educational feature of the system. With various settings the display showed four to eight delay components, the delays ranging between 0 and 100 milliseconds and the amplitudes ranging between 0 and -20 dB, as well as the general appearance of a large body of reverberant sound.

Used in a four-speaker surround system, the A-SV810PRO seemed to be at least as effective in its creation of a believable sound field as other surround processors we have used, and it was considerably easier to set up and adjust than most of them. Assuming that your other system components are either compatible Onkyo models or compatible with the programmable remote control (and almost all will be), this fine amplifier/control center can be the heart, brain, and muscle of a highly versatile and exceptionally easy to operate A/V system. □



"Well, whaddya think, J.B.?"

A man and a woman are shown from the chest up, laughing heartily. The woman on the left has her hands over her mouth, while the man on the right has a wide, open-mouthed smile. The entire scene is bathed in a deep blue light, creating a dramatic and joyful atmosphere.

IT'S OUTRAGEOUS.

THE MOST ACCURATE COLOR AND SHARPEST PICTURE OF ANY
BIG-SCREEN TV IS JUST THE BEGINNING.

NEXT, YOU ADD THE STUNNING RESOLUTION AND CD SOUND OF
PIONEER® LASERDISC.

THEN, THE PIONEER A/V RECEIVER WITH DOLBY® PRO LOGIC
SURROUND SOUND BRINGS IT ALL TOGETHER.

ACTUALLY, GIVEN OUR EXPERTISE IN BOTH AUDIO AND VIDEO, IT'S
NO SURPRISE WE BRING YOU THE BEST IN HOME THEATER.



Pioneer SDP-5057Q 50" Projection TV and ST-500 Speakers.*



VSX-9900S A/V Receiver.



CLD-3090 CD/LaserDisc Player.

TEST REPORTS



NHT Model 2.3 Loudspeaker System

Julian Hirsch, Hirsch-Houck Laboratories

THE NHT Model 2.3, which heads the line of speakers from Now Hear This, Inc., differs in several important respects from superficially similar speakers offered by other companies. Its compact, slender, "tower" cabinet measures 37 inches tall, 7 inches wide, and 12 inches deep, and each speaker weighs 46 pounds. As with other NHT speakers, the front panel is angled toward the center of the room by about 20 degrees (the speakers are sold in mirror-image

pairs) to reduce side-wall reflections and concentrate the sound in the listening area. According to NHT, this design provides a natural ambience and spatial perspective as well as a focused, stable stereo image. Another benefit is said to be improved control of standing-wave patterns within the sealed enclosure, resulting in a smoother midrange response.

The NHT 2.3 is a three-way system, but with an important difference. It is probably more accurately described

as a two-way system with a built-in subwoofer. The 6½-inch "midrange" driver operates down to 70 Hz and crosses over to a 1-inch fluid-cooled soft-dome tweeter at 3,100 Hz, with 12-dB-per-octave slopes. These drivers are conventionally located at the top of the speaker panel and are acoustically separated from the lower portion of the enclosure. At the bottom of the panel are two 6½-inch ultra-low-resonance woofers that operate from 70 Hz down. These are in a separate sealed volume and function as true subwoofers, with a low-frequency cut-off slope of 12 dB per octave and a 6-dB-per-octave rolloff above the cross-over frequency.

Ideally, the NHT 2.3 speakers should be placed at least 12 inches from the wall behind them and at least 30 inches from the side walls. They should be placed as symmetrically as possible, with the cabinet sides parallel to the walls of the room and the drivers angled in toward the listening area. Stabilizers supplied with the speakers can be attached to the bottoms of the cabinets to improve their footing on deep-pile carpets.

The NHT 2.3's key design specifications include a frequency response of 35 to 25,000 Hz \pm 3 dB and a sensitivity of 86 dB sound-pressure level (SPL) at 1 meter with a 2.83-volt input. Nominal impedance is 4 ohms, with a 2.9-ohm minimum, and the speaker is recommended for use with amplifiers rated at up to 200 watts output.

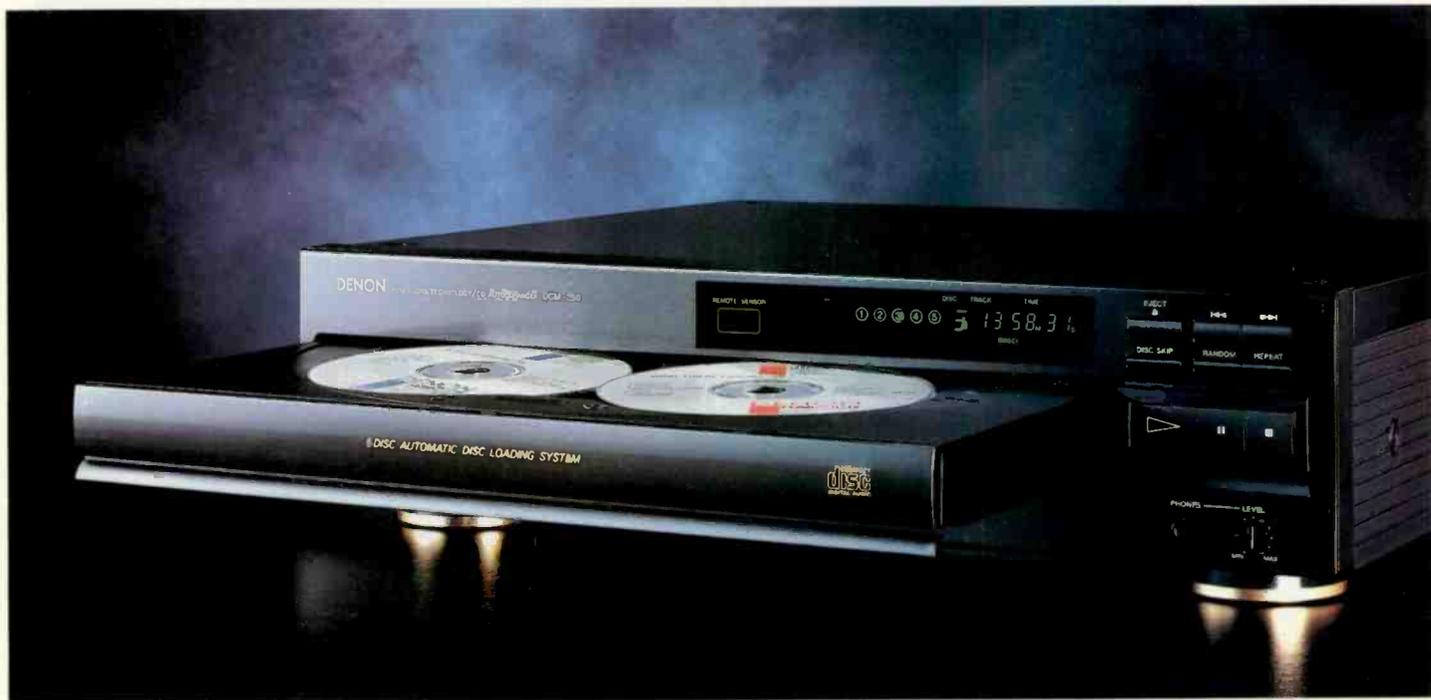
The cabinet is finished on all visible surfaces in a choice of black gloss, white high-pressure laminate, or hand-oiled oak veneer. Gold-plated multi-way speaker binding posts are recessed into the cabinet's lower rear panel. Price: \$1,200 a pair. NHT, Dept. SR, 537 Stone Road, Suite E, Benicia, CA 94510.

Lab Tests

We placed the NHT 2.3 speakers according to the manufacturer's recommendations. Room-response measurements were made with the microphone about 15 feet directly in front of the left speaker, close to the axis of the right speaker. The responses of the two speakers to a swept sine wave with a one-third-octave "warble" were plotted separately on the same chart and averaged to form a single curve.

PHOTO: JOOK P. LEUNG

The first CD Carousel with Denon sound quality.



The sound quality and performance features that have made Denon Single-play CD players widely regarded as the best sounding have now been incorporated in Denon's first Carousel CD player.

The 5-disc DCM-350 features the same 8X oversampling, 20-bit digital filter and dual Super Linear Converters found in Denon's top-rated models. Denon's dedication to performance means that each Super Linear Converter is hand-tuned for lowest noise and best linearity. This advanced digital signal processing and conversion system fully resolves musical detail and

accurately reproduces all the liveliness and air of the original recording.

In multi-disc players, the transport is an important key to performance. The superior transport technology which has made Denon famous in both CD and turntable categories is found in the DCM-350. Its integrated laser transport and disc carousel not only provides outstanding acoustic and mechanical isolation, it also allows uninterrupted play while two of the five discs are changed.

If the essence of a CD changer is convenience, the DCM-350 covers this base in

spades. It offers a 32 track memory plus programmable, disc sequential and full random play modes; all terrific features in a multi-disc machine. Plus, there is a full-function remote control with direct track selection from the remote's keypad. Recognizing that the DCM-350 will find its way into many of the most sophisticated systems, Denon has even provided a coaxial digital output.

Carousel CD changers have been out for a while now. But the DCM-350 is the first to carry the Denon name. Which again proves Denon's belief that being best is more important than being first.

For Product Information

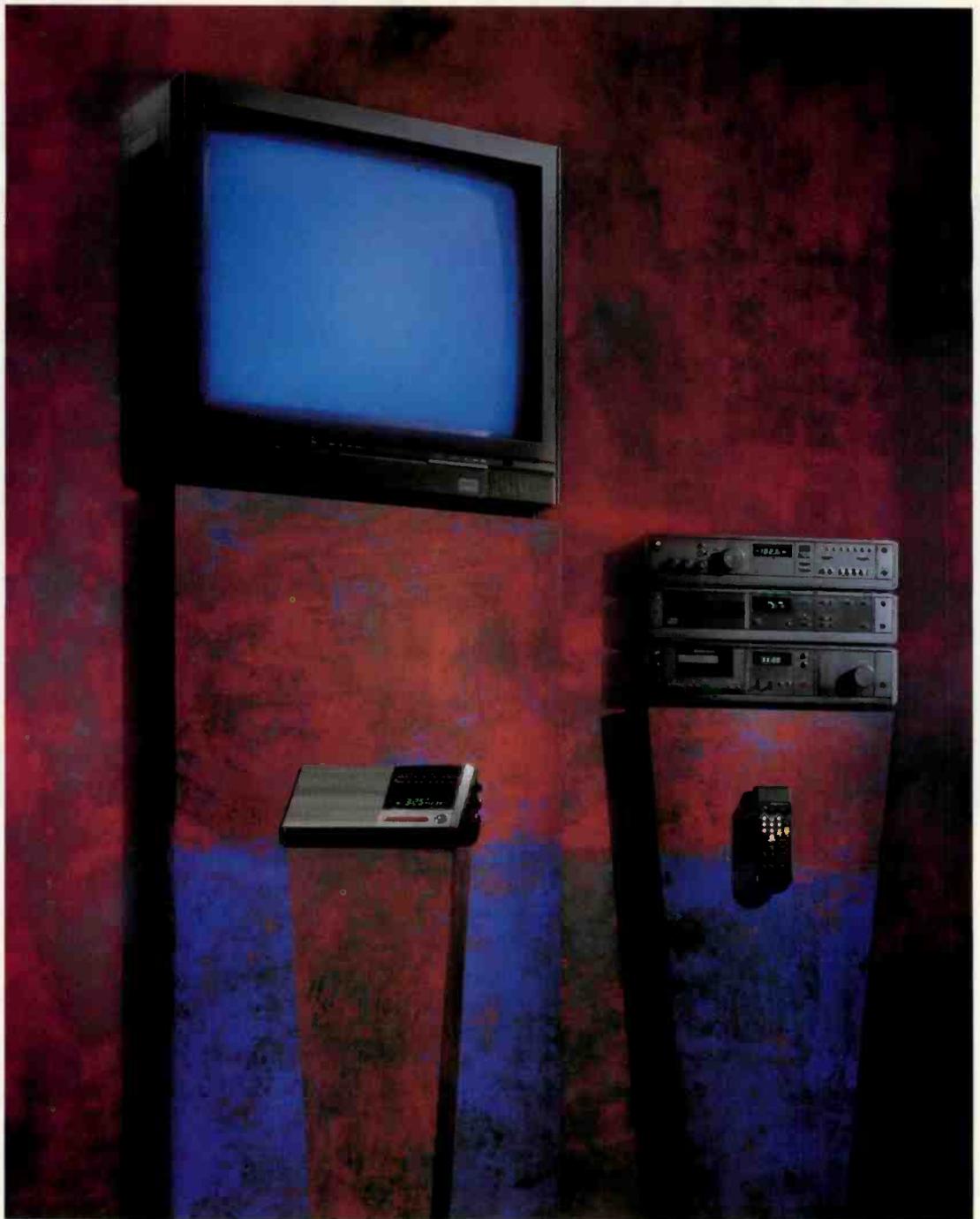


Call 1-800-888-8237

Denon America Inc., 222 New Road, Parsippany, NJ 07054 (201) 575-7810

DENON
The first name in digital audio.

Vision, Sound and Time:



Redefined.

Proton offers you the deep satisfaction of a new, more graceful lifestyle. Savor it in the award-winning picture of our large screen monitor/receiver. Enjoy it wrapped in the rich, brilliant music of our 400 Series Audio Components. Discover it anew each morning with our new clock radio. Each design, carefully crafted, reflects the serene knowledge of a new perspective on pleasure.

PROTON®

For a free brochure and the name of your nearest Proton retailer, call 800-829-3444. Or write us at 5630 Cerritos Avenue, Cypress, CA 90630

Industrial Design of the Proton 400 Series and RS-325 Clock Radio: Reinhold Weiss Design, Chicago.

TEST REPORTS

The resulting curve was notable for its flatness above 100 Hz, with only the normal and unavoidable minor variations from interactions with the room boundaries. The response was within ± 2.5 dB from 90 to 15,000 Hz and down only 6 dB at 20,000 Hz.

For the lowest frequencies, we measured the response of the two subwoofer drivers, placing the microphone close to the speakers and midway between their cones. Their output reached its maximum at 65 Hz, falling off at 12 dB per octave below that point and at 6 dB per octave above it.

The subwoofer response curve appeared to join most reasonably to the room curve in a manner that produced a composite response flat within ± 4 dB from 37 to 16,000 Hz. Although the

Despite its conventional appearance, the NHT 2.3 is a unique loudspeaker—a two-way system that also contains a fully integrated subwoofer section.

results in another room would certainly differ somewhat from ours, we would not expect them to show any radical discrepancies.

Sensitivity in our room was somewhat higher than rated, measuring 88.5 dB SPL at 1 meter with a 2.83-volt input of pink noise. We measured total harmonic distortion (THD) plus noise with close microphone placement for the two subwoofers and the woofer, using a 3.4-volt sine wave (corresponding to 90 dB SPL in our sensitivity measurement). The woofer's distortion was an almost constant 2 percent from 3,500 Hz down to 70 Hz. The subwoofer distortion was lowest, a mere 0.4 percent, at 70 Hz, and increased to 1.8 percent at 50 Hz and 3 percent at the speaker's rated 35-Hz lower limit.

The system's minimum impedance of 3.1 ohms was at 65 Hz. The average impedance was about 6 ohms up to 600 Hz, increasing to a 16-ohm maximum at 3,000 Hz (it exceeded 10 ohms at all frequencies about 1,500 Hz). Any properly functioning amplifier

should have no difficulty driving the NHT 2.3.

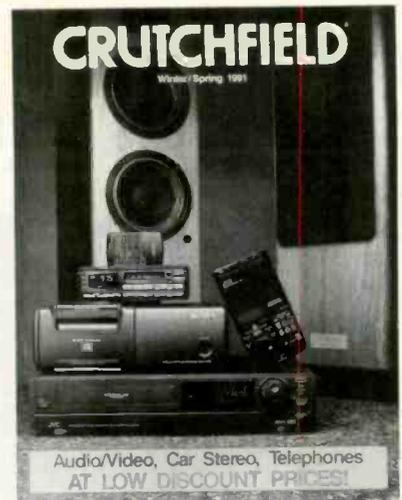
Our quasi-anechoic FFT measurements confirmed the essential characteristics of the other tests. They also showed that the tweeter's high-frequency dispersion was excellent toward the center of the listening area and considerably less extended toward the adjacent walls of the room, which was consistent with NHT's design goals of minimizing side-wall reflections and concentrating the program in the listening area. The system's phase characteristics were excellent, as shown by its group-delay variation of less than 0.1 millisecond overall from 3,000 to 20,000 Hz and only about 1 millisecond at 180 Hz.

Comments

Despite its conventional appearance, the NHT 2.3 is a unique loudspeaker. I do not recall any other relatively compact speaker that has contained a legitimate subwoofer section. Granted, there are no universally accepted limits to a subwoofer's frequency coverage, but I would not consider frequencies above 100 Hz to be in the subwoofer range under any circumstances. As for the lower limit, this is somewhat open-ended; the lower the better (at least down to 20 Hz or so). I would certainly consider 35 Hz to be "real bass," however, and the NHT 2.3 delivers a room-filling, low-distortion output at that frequency.

So we have here an excellent two-way system—with all the advantages in smoothness, dispersion, and stereo imaging that make that configuration so popular—which also contains a genuine subwoofer section that is fully integrated aesthetically and acoustically with the rest of the system. And NHT has achieved this without sacrificing compactness and at a price competitive with those of many well-regarded but more conventional speakers.

Quite apart from its physical features, the NHT 2.3 sounds first-rate. Its lateral and vertical imaging, playing the Chesky JD37 test disc, were as good as we have heard. And it frequently produced a surprise in the form of low bass that no one would expect to hear from a speaker of its size. Altogether, the Model 2.3 is a worthy flagship for the NHT speaker lineup.



You'll find the most helpful shopping information in over 100 Crutchfield catalog pages.

FREE Stereo Catalog

Refer to the Crutchfield catalog before buying your next car stereo, home stereo, or video product:

- Over 100 pages of helpful articles, consumer tips, charts, and installation guides.
- Color photos, complete descriptions and technical specifications on hundreds of the finest brand name products.

You get more value shopping at Crutchfield:

- Toll-free product advice, ordering, and customer service.
- 24 hour shipping.
- Absolute satisfaction guaranteed.
- Full 30-day return privileges.
- Discount prices on Sony, Pioneer, JVC, Jensen, Proton, Advent, Clarion, Kenwood, AR, Infinity, Bose, and many more!

Call or send this coupon now for your FREE Catalog

800-336-5566

Be sure to mention *Stereo Review* when calling

Name _____

Address _____ Apt. # _____

City _____ State _____ Zip _____

Optional - Are you in the market for:

- PC products fax/copiers
 security products

CRUTCHFIELD

1 Crutchfield Park, Dept. SR, Charlottesville, VA 22906

TEST REPORTS



Forté Model 5 Power Amplifier

Julian Hirsch, Hirsch-Houck Laboratories

FORTÉ power amplifiers, according to the manufacturer, are among the first to use insulated-gate bipolar transistors in their output stages. These devices are said to be so linear in their operation that overall negative feedback is not required for distortion reduction, and none is used in the Forté amplifiers.

The Forté Model 5 is a Class AB stereo amplifier rated at 100 watts per channel into 8-ohm loads from 20 to 20,000 Hz with no more than 0.1 percent harmonic distortion. Like other Forté amplifiers, it uses a direct-coupled field-effect transistor (FET) input stage for each channel, driving gain transistors loaded with constant-current sources. The high linearity of these circuits and of the output devices requires only minimal local feedback to achieve low distortion.

Two identical circuit boards (one for each channel) are mounted on the sides of the chassis, with their output transistors fastened directly to the heavy heat sinks extending from each side of the amplifier. In the center of the amplifier is a husky toroidal power transformer, which the manufacturer says can deliver twice its continuous rated power for extended periods without damage or undue voltage drop. Twin bridge rectifiers and computer-grade filter capacitors provide the positive and negative DC voltages to the amplifiers.

The Forté Model 5 is a relatively compact amplifier measuring 17 inches wide, 8¾ inches deep, and 5 inches high. The rounded corners of the heat-sink fins and the front panel give it an attractive appearance and reduce the chances of scratching yourself or your

furniture. The Model 5 weighs 19¼ pounds.

The front panel contains only a large rocker-type power switch with a small red LED pilot light above it. Near each corner is a ¾-inch hole with the end of a brass bolt visible at its center (apparently part of the mounting of a heat sink behind the panel); these add some visual interest to the otherwise nearly featureless panel.

On the rear of the amplifier are two pairs of gold-plated multiway binding-post speaker terminals and two gold-plated phono-jack signal inputs. The amplifier has a detachable heavy-duty three-conductor power cord, which plugs into a combined socket and fuse-holder.

The operating manual stresses the importance of never having any external common-ground connection between the input and output circuits, or between any signal ground and the chassis, at the risk of damaging the amplifier. It also provides specific recommendations on maintenance and cleaning.

The Forté Model 5's ratings are given for 8-ohm loads only, although qualified suitability for 4-ohm opera-

PHOTO: JOOK P. LEUNG

In 1987, critics said Bose® changed the way people thought about loudspeakers.

"Superb sound and virtual invisibility."

"...side by side with speakers costing three to five times as much, the AM-5 consistently produced the more exciting and listenable sound..."

Julian Hirsch,
Stereo Review, 1987



Now, they're saying it about our Lifestyle® music system.

"No visible speakers, no stack of components, nothing that looks like sound equipment."

"Hit the start button and suddenly the room fills with music of exemplary clarity and fullness."

Hans Fantel,
*The New York Times**, 1990



Call us today to arrange for a personal audition at a participating dealer near you. Try the Lifestyle® music system in your own home for two weeks. Then part with it, if you can.

For more information and a free Lifestyle® music system video, call;

1-800-444-BOSE ^{Ext. 10}
(2673) 8:30AM-9:00PM ET.

In Canada call 1-800-465-BOSE (2673) 9:00AM-5:00PM

BOSE
Better sound through research.

TEST REPORTS

tion is implied by a notice on the rear of the amplifier stating that it should *not* be operated into wide-band loads of *less* than 4 ohms. Other specifications include a -3-dB bandwidth of 3 to 100,000 Hz, a slew rate of 50 volts per microsecond, and a damping factor of 200 in the audio range. The amplifier is rated to deliver a maximum continuous current of 10 amperes into 0.1 ohm, or a peak current of 30 amperes. Its output noise is specified as less than 300 microvolts. Price: \$1,295. Distributed by the In-Concert Division of Threshold, Dept. SR, 7325 Roseville Rd., Sacramento, CA 95842.

Lab Tests

We preconditioned the Forté Model 5 for 1 hour at 33 watts, with both channels driving 8-ohm loads. Its exterior became quite hot (as it did in normal operation) but remained within the limits stated in the manual, which says that if the heat sinks feel "unpleasantly" warm but do not actually burn the skin, the amplifier is probably operating correctly.

The Forté Model 5's frequency response was +0.02, -0.1 dB from 20 to 20,000 Hz. Its wide-band response was down -0.3 dB at 10 Hz and -3 dB at 120,000 Hz. With both channels driving 8-ohm loads, the output clipped at 132 watts, for a clipping-headroom rating of 1.2 dB. Into 4 ohms, the clipping level was 200 watts. The dynamic power output was 170 watts into 8 ohms and 312 watts into 4 ohms, corresponding to an 8-ohm dynamic headroom of 2.3 dB. In view of the warnings about driving low load impedances, we did not attempt a 2-ohm clipping-level measurement but

did venture a dynamic power test. The result was a pair of blown DC supply fuses at the point where the 20-millisecond tone burst pushed the amplifier into clipping.

The total harmonic distortion plus noise (THD + N) of the amplifier at 1,000 Hz (into 8 ohms) decreased from 0.19 percent at 1 watt to a minimum of 0.019 percent between 100 and 120 watts. The higher readings at low power levels probably reflect the contribu-

The special qualities of the Forté Model 5 were evident not so much in its sonic properties, which were excellent, as in the smoothness of its operation.

tion of the amplifier's noise component to the total reading (the A-weighted noise was 118 microvolts, or 88 dB below 1 watt). The distortion varied only slightly with frequency over the audio range. Power output at 0.1 percent distortion was 150 to 155 watts from 20 to 5,000 Hz, decreasing to about 132 to 135 watts between 10,000 and 20,000 Hz. An input of 0.12 volt was needed to drive the amplifier to a 1-watt output (1.2 volts for rated output).

Comments

We installed the Model 5 in an audio system and used it to drive (among

others) some speakers whose impedance fell below 3 ohms at a few points, although it remained above 4 ohms over most of the audio frequency range. Also, we never operated the system at levels that would induce hard clipping. Considering these conditions, it came as no surprise that the Model 5 behaved just as one would expect from an ideal power amplifier.

When dealing with amplifiers in this price range, one should not expect to hear any special coloration or sound quality, and the Model 5 provided no surprises in that respect. Its special qualities were evident not so much in its sonic properties, which were excellent, as in the smoothness and perfection of its operation. Specifically, switching the Model 5 on or off produced absolutely no detectable transients. It came on in less than a second with no clicks, hum, or other obtrusive effects. But even though the amplifier is sonically invisible, it is attractive enough that it should be seen as well as (not) heard. It gives the impression of being smaller than its measurements would indicate, and it is light enough to be handled easily and safely.

Our only reservation about the Forté Model 5 concerns its ability to drive low-impedance loads. There should be no problems in this respect with most speakers (even "4-ohm" models), but there are speakers that are notoriously difficult to drive because of a combination of low sensitivity and low average (or highly reactive) impedance. If you have such a speaker, or are contemplating switching to one, the Forté is probably not your best choice for a power amplifier. The difficulty is compounded by the fact that it does not use electronic overload protection but relies on its DC fuses to protect the output stages. As our experience shows, the fuses are very effective, but keep in mind that they are normally not replaceable by a user.

On the other hand, the Forté Model 5 need not be operated at high average levels in a home installation, and probably few users will ever experience any difficulties from that source. Its very conservative power rating means that you would have somewhere between 130 and 200 watts available to you, and that should be ample for any reasonable listener. □

LABORATORY MEASUREMENTS

Output power at clipping (1,000 Hz):
132 watts into 8 ohms, 200 watts into 4 ohms

Clipping headroom (relative to rated output): 1.2 dB

Sensitivity (for a 1-watt output into 8 ohms): 0.12 volt

Dynamic power output: 170 watts into 8 ohms, 312 watts into 4 ohms

Dynamic headroom: 2.3 dB (8 ohms)

Maximum full-power distortion (20 to 20,000 Hz into 8 ohms): 0.028% at 100 watts (7,000 Hz)

A-weighted noise (referred to a 1-watt output): -88 dB

Frequency response: +.02, -0.1 dB from 20 to 20,000 Hz

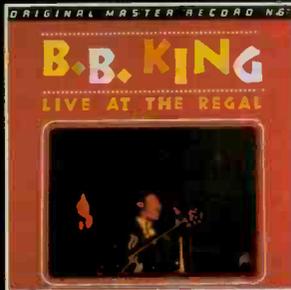
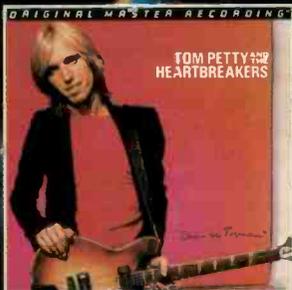
ORIGINAL MASTER RECORDING™

ULTRADISC



THE MOBILE FIDELITY FORMULA*
O·M·R + A/A/D + 24k Au =

The Ultimate Audio Experience



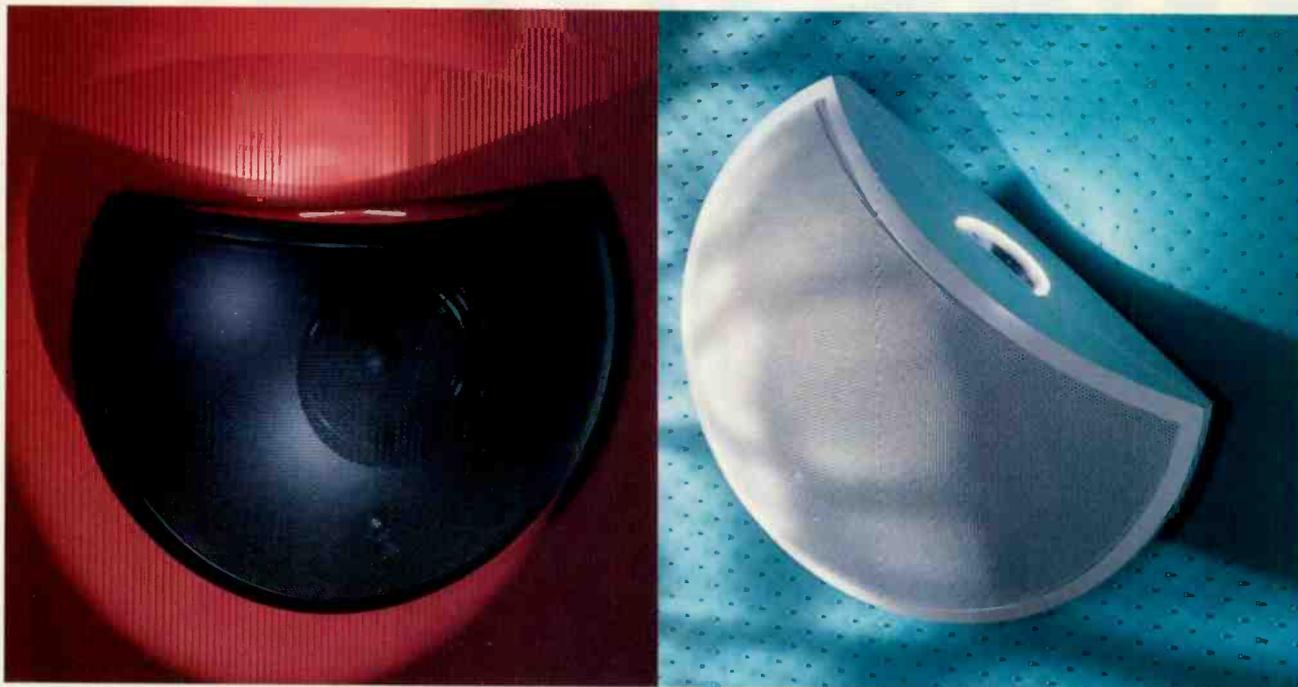
***(Original Master Recordings
+ Analog/Analog/Digital
proprietary transfer
technology + 24 karat gold
plated compact discs)**



mobile fidelity
sound lab
a division of MFSL, Inc.

For a complete free Original Master Recordings catalog and ULTRADISC technical information, call toll free **800-423-5759** or write to: Mobile Fidelity Sound Lab, PO Box 1657, Sebastopol, CA 95473-1657.

TEST REPORTS



Jamo Atmosphere Loudspeaker System

Julian Hirsch, Hirsch-Houck Laboratories

THE Jamo Atmosphere is a unique loudspeaker whose design is as distinctive visually as it is acoustically. It is intended for wall mounting by means of a bracket whose prongs fit holes on the back. Recessed into the top surface is a 20-watt halogen bulb that enables it to function as a sconce, illuminating the wall and ceiling above it.

The speaker resembles a circle about 14½ inches in diameter with its upper third sliced off (although the top is actually an arc of a circle of large radius, for all practical purposes it can be considered as a flat horizontal surface). The front and back of the enclosure, which appears to be a plastic molding, are curved, giving it a “clam-shell” appearance when viewed from the side.

The rear of the Atmosphere has a bass-reflex port (1 inch in diameter) for its 5¼-inch woofer. The front surface is covered by a nonremovable metal grille, behind which are the

woofer and a 1-inch dome tweeter. The tweeter, located below the woofer, is angled slightly downward.

A white cable, about 15 feet long, plugs into a four-pin receptacle on the rear of the speaker. At its other end is a step-down transformer that plugs into a wall socket, via a 7½-foot power cord, and provides 24 volts AC for the halogen lamp. The white cable also contains the two speaker leads, which emerge from the lamp transformer and continue for another 13 feet. A small pushbutton switch on the bottom rear of the speaker enclosure serves as a power switch for the lamp, which has no effect on the speaker's operation.

The Atmosphere is nominally an 8-ohm system rated to handle up to 35 watts continuous power or 90 watts peak power. Sensitivity is specified as 92 dB sound-pressure level (SPL) at 1 meter with a 1-watt (2.83-volt) input. Jamo says the speaker has built-in overload protection. Its rated bandwidth is 40 to 20,000 Hz, and the

crossover frequency between the drivers is given as 3,000 Hz. The enclosure volume is 8 liters, and the speaker weighs 8 pounds. The Jamo Atmosphere is available in either a black or white lacquer finish. Price: \$399 each. Jamo Hi-Fi USA, Inc., Dept. SR, 425 Huehl Rd., Bldg. 3A, Northbrook, IL 60062.

Lab Tests

We installed the Jamo Atmosphere speakers on a wood-paneled wall, about 5 feet from the floor and 3 feet from the ceiling. One speaker was 13 inches from a side wall and the other about 30 inches from its wall (furniture and room layout limited the choice of placement). We used our customary microphone placement for room-response measurements, which showed a very flat response, ± 2.5 dB from 200 to 20,000 Hz. The room curve showed relatively little of the standing-wave interference that usually produces severe response irregularities with conventional floor-mounted speakers, but a strong bass peak boosted the output between 80 and 200 Hz. At the microphone position (about 12 to 15 feet from the speakers), the bass response peaked about 10 dB higher than the average midrange and high-frequency level and fell off steeply below 80 Hz.

Our close-miked measurement of

PHOTO: JEFFREY KREIN

TEST REPORTS

response at the woofer cone and port, corrected for their respective diameters, showed a slow rise from 3,000 Hz down to 130 Hz (the crossover between the cone and port outputs), leveling off from there to about 30 Hz and dropping steeply at lower frequencies. The output at 100 to 150 Hz was about 10 dB above the 3,000-Hz level.

As often happens with bass-reflex systems having a small port diameter, the port frequency-response measurement is somewhat unrealistic. The audible contribution of the port is usually much less than that of the cone and may be much more distorted. The most suitable splice we could make between the room response and the woofer response showed a less prominent upper-bass rise and a much flatter, deeper low-bass extension than would normally be expected from the small driver and enclosure volume of this speaker.

Although the Atmosphere's composite response *seemed* to be within ± 3.5 dB from 30 to 20,000 Hz, that was clearly unrealistic. Our ears agreed fairly well with the room curve—a wide, smooth, and extended midrange and high-frequency response coupled with a large peak in the 100- to 150-Hz range.

The speaker's measured sensitivity was 88 dB, about average for home speaker systems but well below the rated 92 dB. The woofer distortion at a 3.5-volt drive level (corresponding to a 90-dB sensitivity measurement) was low over most of the midrange, 0.4 to 1 percent from 120 Hz to beyond 1,000 Hz. It rose to 10 percent at 50 Hz and 18 percent at 40 Hz. The port distortion was comparable to the cone readings up to about 200 Hz.

The speaker's impedance dipped to 6.8 ohms at 200 Hz, reaching a maximum of 31 ohms at the 3,000-Hz crossover frequency. The woofer's impedance peaks occurred at 37 and 115 Hz. Horizontal dispersion of the tweeter was very good, with little difference between the response on-axis and 45 degrees off-axis up to 10,000 or 12,000 Hz. Group-delay variation was only ± 0.2 millisecond from 180 to 18,000 Hz.

The Atmosphere's small woofer did not actually reach its physical limits of motion during our pulse power testing, but it began to show various forms of waveform distortion at 100 Hz when

the input reached 250 watts into its 11-ohm impedance. Up to the point where the amplifier clipped at 350 watts, the speaker's output was a somewhat irregular but recognizable sine wave. The irregularities may have resulted from operation of the overload protection. At 1,000 and 10,000 Hz, the amplifier clipped (at 600 to 650 watts) before the speaker distorted severely or became damaged.

Comments

The Jamo Atmosphere sounded very much the way its response curves looked. With most musical material, it has a clean, crisp, and well-balanced sound in the midrange and treble. Male voices were rather "boomy," however, and this characteristic sometimes appeared in music with appreciable bass content in the 100-Hz range. On the other hand, it is quite possible that the Atmosphere's bass performance in another room would be very different from what it was in ours.

We also listened to sine-wave tones from test CD's to determine how much of the apparent bass output was real. Although there was a definite bass sensation as low as 20 or 30 Hz (much more than one would expect from a 5-inch cone), it consisted largely of distortion components. As high as 50 to 60 Hz, where there was a considerable bass-fundamental component, the harmonics could be plainly heard on sine waves, even at moderate levels.

As often happens, the contrast be-

tween the sound of the Atmosphere and that of most conventional speakers was initially striking but faded away as one became used to it. It was not unpleasant or jarring at any reasonable listening level (except with some human voices), and with musical material it usually had a pleasant, listenable sound quality.

In view of the Atmosphere's unusual styling, we see its most obvious application as a "decorator" speaker, quite possibly as a substitute for in-wall speakers, especially in situations where cutting into walls and running internal wiring is impractical. The built-in lamp produces an attractive effect, although there may be some problems in running the signal/lamp cable down a wall unnoticeably.

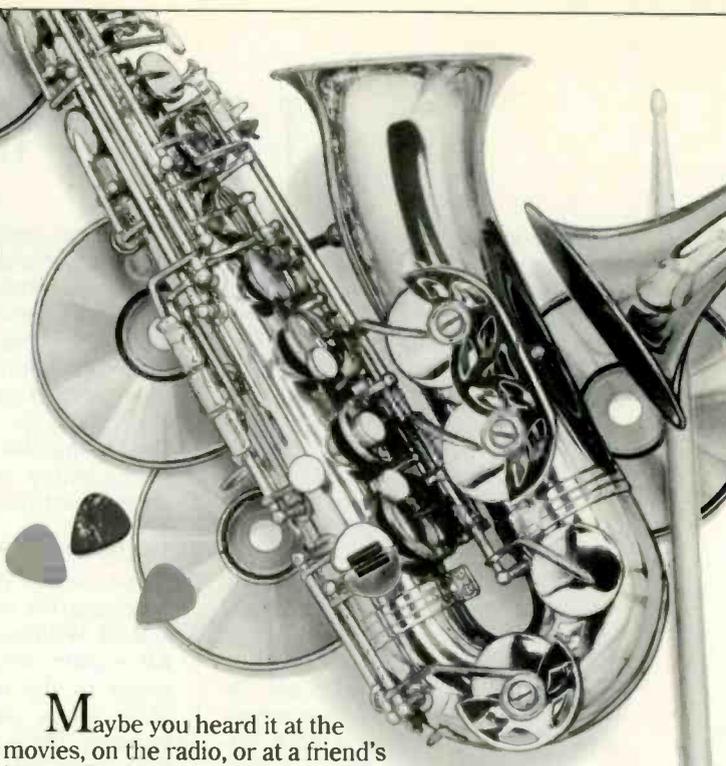
The second obvious application for the Atmosphere is as an effects speaker in a surround-sound system. Its frequency response is more than adequate for that purpose (the rear channel in a Dolby Surround soundtrack is intentionally rolled off at low frequencies, which would tend to offset the Atmosphere's emphasis of that range), and it can be placed almost anywhere that the system requires without being at all obtrusive.

Although the Jamo Atmosphere may look a bit odd, and perhaps not much like what we think of as a loudspeaker, its very distinctiveness is probably its greatest strength. In any case, it can never be called another "me too" speaker design. □



"I'll be darned. You're *right*, sir!
That's not a home speaker—it's a *car* speaker!"

SO YOU'VE DISCOVERED YOU LIKE JAZZ. NOW WHAT?



SAXOPHONE



George Howard—Love And Understanding (GRP) 416-644
Frank Morgan—A Lonesome Thing (Antilles) 419-796
Joe Henderson—Best Of Joe Henderson (Blue Note) 419-739

Michael Kamen—Concerto For Saxophone Featuring David Sanborn (Warner Bros.) 414-532
Gerald Albright—Dream Come True (Atlantic) 414-003

Kenny Garrett—African Exchange Student (Atlantic) 413-781
Rick Margitza—Hope (Blue Note) 412-585
The Best Of John Coltrane (Atlantic) 412-114
Michael Brecker—Now You See It (Now You Don't) (GRP) 411-769
Branford Marsalis—Music From Mo' Better Blues (Columbia) 410-928

Branford Marsalis—Crazy People Music (Columbia) 405-969
Najee—Tokyo Blue (EMI) 405-910
Frank Morgan—Mood Indigo (Antilles) 404-152

Stanley Turrentine—La Place (Blue Note) 387-159
Bird—Original Motion Picture Soundtrack (Columbia) 373-332
Various Artists—Masters Of The Saxophone (CTI Masters) 371-609
John Coltrane—Giant Steps (Atlantic) 371-591
Kenny G—Silhouette (Arista) 371-559

Maybe you heard it at the movies, on the radio, or at a friend's house. The unmistakable sound that's caught your ear is jazz—and you want more of it. But where do you go now to jazz up your music collection?

To get only the most critically acclaimed jazz, look to Columbia House. Our experts review the latest releases—plus recommend the legendary classics worth collecting.

Discover the best in jazz right here at Columbia House.



GUITAR GREATS

DOES GEORGE HEAT YOU UP?

George Benson—Big Boss Band Featuring The Count Basie Orchestra (Warner Bros.) 412-478

THEN COOL OFF WITH EARL.

Earl Klugh—Midnight In San Juan (Warner Bros.) 416-776

Gerry Mulligan—Best Of The Gerry Mulligan Quartet With Chet Baker (Blue Note) 419-689
Best Of Cannonball Adderley—The Capitol Years (Capitol) 419-671
The Best Of Wayne Shorter (Blue Note) 419-515
The Best Of Sonny Rollins (Blue Note) 419-473
The Best Of Stanley Turrentine (Blue Note) 419-424
Claus Ogerman—Featuring Michael Brecker (GRP) 418-368
Nelson Rangell (GRP) 418-350
Michael Paulo—Fusebox (GRP) 417-006
Nino Tempo—Tenor Saxophone (Atlantic) 415-984
Kenny G—Live (Arista) 401-505

Best Of Stanley Turrentine (Epic/Associated) 410-787
The Best Of Paul Desmond (Epic/Associated) 410-688
Eric Marienthal—Crossroads (GRP) 410-423
The Best Of Dexter Gordon (Blue Note) 409-243
Sonny Rollins—Falling In Love With Jazz (Milestone) 408-518
Bobby Watson & Horizon—The Inventor (Blue Note) 408-492
Hank Crawford / Jimmy McGriff—On The Blue Side (Milestone) 408-484
Courtney Pine—The Vision's Tale (Antilles) 407-494
Grover Washington, Jr.—Anthology Of Grover Washington, Jr. (Elektra) 338-632

GUITAR

Stanley Jordan—Cornucopia (Blue Note) 387-142
The Best Of Earl Klugh (Blue Note) 419-655
John Scofield—Meant To Be (Blue Note) 418-749
Larry Coryell—Shining Hour (Muse) 413-930
Pat Metheny Group—Question And Answer (Geffen) 408-286
Larry Carlton—Collection (GRP) 407-825
Lee Ritenour—Stolen Moments (GRP) 406-280
John Scofield—Time On My Hands (Blue Note) 405-928
George Benson—The Best Of George Benson (CBS Associated) 403-246

Pat Metheny Group—Letter From Home (Geffen) 383-901
Various Artists—Masters Of Guitar (CTI) 373-472
George Benson/Earl Klugh—Collaboration (Warner Bros.) 356-501
George Benson—Breezin' (Warner Bros.) 286-930

KEYBOARD



The Chick Corea Akoustic Band—Alive (GRP) 416-081
Ellis Marsalis—Ellis Marsalis Trio (Blue Note) 420-075
Best Of Thelonious Monk (Blue Note) 419-663
The Best Of Jimmy Smith (Blue Note) 419-507
The Best Of Bud Powell (Blue Note) 419-481
The Best Of Horace Silver (Blue Note) 419-416
The Best Of Herbie Hancock (Blue Note) 419-406
Joey DeFrancesco—Part III (Columbia) 417-790
Dave Brubeck—New Wine (Musicmasters) 416-669
Dave Grusin—Havana Original Soundtrack (GRP) 414-573

The advantages of jazz at Columbia House.

By choosing any 8 CDs for only a penny (plus shipping and handling), you become a member of the Columbia House Jazz Club. Once you're enrolled, you agree to buy just 6 more CDs at regular Club prices (currently \$12.98 to \$15.98, plus shipping/handling) within the next three years. You may cancel your membership at any time after doing so.

Free Music Magazine: As a member we'll keep you current with the best jazz by sending you the Columbia House Music Magazine about every four weeks (up to 13 times a year). Inside, you'll find descriptions of Regular Selections plus hundreds of alternatives to choose from. We'll also send you 6 Special Mailings. In a year, you'll enjoy a total of 19 convenient opportunities to select your favorite music.

Buy Only What You Want: If you choose the Regular or Special Selection, it will automatically be sent. Or, if you prefer an alternate selection—or none at all—simply mail the Response Card always provided by the date specified. You'll always have 10 days to decide. If not, you may return the Selection at our expense.

Bonus Offer: Join right now and get an additional CD at the super-low price of only \$6.95. That allows you to take another CD for FREE. That's 10 CDs in all.

10-Day Free Trial: If not satisfied, return everything within 10 days for a full refund and no further obligation.

Half-Price Plan: Remain a member after fulfilling your obligation and take advantage of our money-saving Bonus Plan. It lets you buy any CD at half price for each one you purchase at the regular Club price. For selection, convenience and price, Columbia House is the best place for jazz. So get in the groove. Sign up now.

COLUMBIA HOUSE

Where the jazz is.

1400 North Fruitridge Avenue • Terre Haute, Indiana 47811-1129

GROUPS

- Trau/Rodby**—The Duo Life (Columbia) 419-531
- Brian Melvin Trio**—Standards Zone (Global Pacific) 413-765
- Bela Fleck & The Flecktones** (Warner Bros.) 410-514
- Film & The B.B.'s**—New Pants (Warner Bros.) 406-017
- The Rippingtons**—Welcome To The St. James' Club—Featuring Russ Freeman (GRP) 410-498
- Special EFX**—Just Like Magic (GRP) 410-258
- Return To Forever**—Romantic Warrior (Columbia) 265-249
- The Meeting** (GRP) 411-058
- The Dirty Dozen Brass Band**—The New Orleans Album (Columbia) 409-284
- Spyro Gyra**—Fast Forward (GRP) 407-817
- The Rippingtons**—Moonlighting (GRP) 406-272
- Stanley Clarke/George Duke**—3 (Epic) 403-352
- Best Of The Preservation Hall Jazz Band** (CBS) 381-863
- David Friesen With Uwe Kropinski**—Departure (Global Pacific) 418-673
- The Manhattan Project** (Blue Note) 410-290
- Weather Report**—Heavy Weather (Columbia) 273-557
- Original Soundtrack**—The Hot Spot (Anilles) 417-592
- The Best Of Art Blakey And The Messengers** (Blue Note) 416-016
- Stephane Grappelli/McCoy Tyner**—One On One (Milestone) 414-342
- The Best Of Hubert Laws** (Epic/Associated) 410-761
- Dave Weckl**—Master Plan (GRP) 410-480
- Various Artists**—I Like Jazz (Columbia) 417-550
- Deborah Henson-Conant**—Talking Hands (GRP) 420-083
- John Patitucci**—Sketchbook (GRP) 410-472
- Tony Williams**—Native Heart (Blue Note) 408-500
- Dave Valentin & Herbie Mann**—Two Amigos (GRP) 408-096
- Jack DeJohnette**—Parallel Realities (MCA) 407-270
- Glenn Miller Orchestra**—In The Digital Mood (GRP) 347-492
- Bob James And David Sanborn**—Double Vision (Epic/Associated) 345-827
- Jaco Pastorius**—Jaco Pastorius (Epic) 265-132



IF YOU'RE HOOKED ON HARRY,

Harry Connick, Jr.—We Are In Love (Columbia) 406-645

IT'S TIME YOU MET DIANE.

Diane Schuur—Pure Schuur (GRP) 415-331

VOCALS



- Billie Holiday**—Lady's Decca Days Volume One (MCA) 407-635
- Patti Austin**—Love Is Gonna Getcha (GRP) 405-951
- Jonathan Butler**—Heal Our Land (Jive/RCA) 410-282
- Tania Marla**—Bela Vista (World Pacific) 409-896
- Djavan**—Puzzle Of Hearts (Columbia) 409-102
- Dianne Reeves**—Never Too Far (EMI) 404-517
- Basia**—London Warsaw New York (Epic) 401-752
- Quincy Jones**—Back On The Block (Quest/Warner Bros.) 389-577
- Lou Rawls**—At Last (Blue Note) 387-589
- Harry Connick, Jr.**—When Harry Met Sally—Music From The Motion Picture (Columbia) 386-821
- George Benson**—Tenderly (Warner Bros.) 384-214
- Sarah Vaughan**—The Divine (Columbia) 374-280
- Take 6** (Reprise) 372-680
- Dr. John**—In A Sentimental Mood (Warner Bros.) 384-040
- Ray Charles and Betty Carter** (DCC Classics) 376-293
- Bobby McFerrin**—Simple Pleasures (EMI) 369-306
- Basia**—Time And Tide (Epic) 368-043
- The Best Of The Manhattan Transfer** (Atlantic) 312-009

Dianne Reeves—I Remember (Blue Note) 418-756

Sarah Vaughan—How Long Has This Been Going On? (Pablo) 418-509

Take 6—So Much 2 Say (Reprise) 413-310

Bobby McFerrin—Medicine Music (EMI) 412-064

Lou Rawls—It's Supposed To Be Fun (Blue Note) 411-884

The Best Of Esther Phillips (Epic/Associated) 410-712

Michael Franks—Blue Pacific (Reprise) 408-328

Al Jarreau—Heart's Home (Reprise) 376-186



ARE YOU INTO A MELLOW GROOVE?

Yellowjackets—Greenhouse (GRP) 416-198

SAMPLE THIS.

Joe Sample—Ashes To Ashes (Warner Bros.) 414-151

8 CDs FOR 1¢

See details.

PLUS A CHANCE TO GET ONE MORE CD—FREE!

TRUMPET



- Wynton Marsalis**—Intimacy Calling—Standard Time, Vol. 2 (Columbia) 417-675
- The Best Of Lee Morgan** (Blue Note) 419-499
- The Best Of Freddie Hubbard** (Blue Note) 419-465
- Jon Faddis**—Hornucopia (Epic) 416-206
- Wynton Marsalis**—Tune In Tomorrow.../Orig. Soundtrack (Columbia) 414-193

Freddie Hubbard—Times are Changing (Blue Note) 387-449

Wynton Marsalis—The Resolution Of Romance (Standard Time, Vol. 3) (Columbia) 406-637

Marlon Jordan—For You Only (Columbia) 408-740

Dizzy Gillespie—The Best Of Dizzy Gillespie (Pablo) 367-557

Miles Davis—Kind Of Blue (CL Jazz Masterpieces) 353-045

The Best Of Maynard Ferguson (Columbia) 304-659

POPULAR HITS

Rolling Stones—Flashpoint (Rolling Stones Rec.) 418-715

Joni Mitchell—Night Ride Home (Geffen) 416-677

Peter Gabriel—Shaking The Tree—16 Golden Greats (Geffen) 415-968

Gloria Estefan—Into The Light (Epic) 415-943

Madonna—Immaculate Collection (Greatest Hits) (Warner Bros./Sire) 414-557

Paul Simon—The Rhythm Of The Saints (Warner Bros.) 412-809

Bette Midler—Some People's Lives (Atlantic) 411-934

Whitney Houston—I'm Your Baby Tonight (Arista) 411-710

George Michael—Listen Without Prejudice, Vol. 1 (Columbia) 411-181

Anita Baker—Compositions (Elektra) 408-989

Selections with two numbers contain 2 CDs and count as 2—so write in both numbers.

COLUMBIA HOUSE, 1400 N. Fruitridge Ave. 338/F91
P.O. Box 1129, Terre Haute, Indiana 47811-1129

Please accept my membership application under the terms outlined in this advertisement. Send my 8 Compact Discs listed here and bill me 1¢ plus shipping and handling for all eight. I agree to buy six more selections at regular Club prices in the coming three years—and may cancel my membership at any time after doing so.

SEND ME THESE 8 CDs FOR 1¢ (write in numbers below):

My main musical interest is [check one]: (But I may always choose from any category)

- Jazz**
George Benson,
Spyro Gyra
- Soft Rock**
George Michael,
Michael Bolton

Mr. _____ Age _____

Mrs. _____

Miss _____

Address _____ Apt. _____

City _____

State _____ Zip _____

Do you have a VCR? Yes No

Do you have a credit card? Yes No

Extra Bonus Offer: also send one more CD now, for which I will be billed only \$6.95.

...and I'm entitled to get this extra CD FREE!

922-F6-59

Note: We reserve the right to reject any application or cancel any membership. These offers not available in APO, FPO, Alaska, Hawaii, Puerto Rico; write for details of alternative offer. Canadian residents serviced from Toronto. Applicable sales tax added to all orders.

SPECIAL TESTS

DSP HITS THE ROAD

THE growth in the capability and complexity of car electronics has been staggering. Ford engineers estimate that the retail value of the electronics in one of their cars runs about \$900 and that it will increase to \$2,000 by the turn of the century. Increasingly, electronics make up the most vital parts of your car: Power-train controls minimize engine emissions and tweak performance, antilock braking keeps you safe on wet pavement, and displays alert you to everything that's going on. But nowhere is the sophistication more evident than in car audio systems. Tuner, cassette, CD, and DAT sources play through equalizers and crossovers, using the power of multiple amplifiers to drive an array of loudspeakers. The result is mobile sound of unprecedented quality.

But the real revolution in car audio electronics is just beginning. Digital signal processing (DSP) promises to

**Can digital
signal processing
put a concert
hall in your car?**

transform car stereo reproduction in ways that will surpass the earlier revolutions of the compact cassette and compact disc. Ambience enhancement, equalization, dynamic noise compensation, automatic frequency-response analysis and equalization, and other features are already available in high-end car components. In the years to come, prices will fall and

by Ken C. Pohlmann

new features will appear, and someday all car audio components will employ a wide variety of DSP. The first generation of DSP products for the car raises the curtain on an exciting new era in autosound.

To find out exactly where things stand today, I assembled three of the hottest car DSP components: the Clarion DSP-959E (\$800), the Eclipse EQS-1001 (\$650), and the Technics DA3000 (\$1,419). I examined them down to the last submenu, then installed them and went for test drives I'll never forget. No matter whether you're recreating concert-hall acoustics, dynamically adjusting for wind and road noise, or correcting the frequency imbalances in the passenger compartment, these components demonstrate that car DSP has arrived and means business, performing tasks that one could only dream of doing with analog circuits.

CLARION DSP-959E

The Clarion DSP-959E is a dash-mounted DSP component that provides two important digital signal-processing features, ambience enhancement and graphic equalization, as well as seating-balance control and a pink-noise generator. The user can select from a variety of presets or enter custom settings.

The processor's central display is surrounded by seventeen buttons that control such functions as volume, balance, fader, mode selection, effects levels, and so forth. Three large buttons under the display are used to select presets. Eight ambience programs are preset in memory: Hall, Chamber, Church, Stadium, Jazz Club, Rock Concert, Disco, and Live House. Each program defines a particular acoustic environment, applying specific equalization and simulating sound reflections from room surfaces by means of multiple delayed signals to speakers around the interior of the car. You can also use the controls on the processor to set up and store as many as eight programs of your own, tailoring such characteristics as the balance between direct and synthesized reflected sound to suit your taste. You can then select these custom programs with the same set of buttons used to select the factory-preset programs.

You can customize an existing program's ambience characteristics by manipulating as many as three of five parameters: initial delay, room-size delay, liveness delay, reverberation time, and ratio of high-frequency re-

1 2 3 4 MENU A D1 D2

SEL **-22 dB** **JAZZ CLUB** EQ

Technics DSP CONTROLLER DA3000

EQ1 EQ2 EQ3 EQ DSE THRU DRC ADJ

SENSOR **MASH** multi-stage noise shading **POWER**

Clarion DIGITAL SOUND PROCESSOR **DSP-959E**

FRONT RIGHT

POSITION **CHAMBER**

LEFT REAR REAR MIX

POSITION COMP ON BGS ON MUTE PROGRAM

ECLIPSE DOLBY B/C/N/A

DSP/CD CONTROL TUNER DECK EQZ-301

PRO BAND SEARCH

REW FF

AUDIO CONT DSP

TOUCH PANEL OPERATION

DSP **F M** **5-L I** **DX** **CD**

APS/7 DOB/B DDC/9 10 11 12 8+/REPEAT

1 2 3 4 5 8 DX RNDM/SCAN A-S-M

verberation. These settings can be individually tuned and saved to create a new custom program. For the Hall, Chamber, and Church preset programs, the initial delay, reverberation time, and high-frequency reverberation ratio are adjustable. For the other presets, the initial delay, room size, and liveness can be adjusted.

The initial-delay setting controls the time interval between the direct sound and the signals simulating early reflected sound; it alters the perceived distance between the sound source and the listener. It can be varied from 1 to 70 milliseconds for the Hall program and from 1 to 100 milliseconds for the others. The room-size adjustment varies the rate at which signals simulating early reflections arrive, which affects the perceived size of the room. The liveness setting controls the amplitude of early reflections—the larger the values, the more live the room seems. Reverberation time controls the rate of decay of simulated late reflections to make a room sound more or less reverberant. It can be varied from 0.3 to 10 seconds. The high-frequency reverberation ratio controls the rate of decay of high-frequency reverberation to change the perceived tonal balance of the simulated room.

The DSP-959E can also function as a nine-band graphic equalizer with four factory-preset EQ curves (labeled POPS, VOCAL, CLASSIC, and FLAT) plus four user-programmable presets. To adjust the equalization, you select the EQ program, select the band you want to adjust, raise or lower the output in that band, move on to the next band you want to alter, and so on. You can adjust the level in each band over a range of ± 12 dB in 2-dB increments. The ambience-enhancement and the equalization programs can be used simultaneously.

The DSP-959E's POSITION button lets you choose from five listening-position presets: full, front-right, front-left, front-only, and rear-only seating. Fader, balance, and other parameters are automatically adjusted for the best fit to your choice. The seating-position setting is effective regardless of whether other DSP functions are in use. A mute button can be used to attenuate the volume by 20 dB during important phone calls.

Five miscellaneous functions—car type, rear-mix level, rear-mix on/off, test tone, and illumination color—are accessible from the UTILITY button. The car-type program enables you to change the balance, phase, and ambience settings of the audio output signal

to match any of three types of vehicles: a small car, a medium-size or large car, and a minivan.

The rear-mix level adjustment sets the ratio of direct to ambient sound in the rear-speaker outputs between zero (which sends no direct sound to the rear speakers) and 100 percent (which makes the output from the front and rear speakers the same). The rear-mix on/off function switches the direct sound to the rear speakers on and off.

The test-tone function turns on a pink-noise generator, which cycles through the four output channels to verify that the four amplifiers are connected properly. In addition, the level of the amplifiers can easily be balanced using this signal. Finally, the illumination-color selector switches the color of button back-lighting between green and amber. The central display remains blue.

The display provides a wealth of information. It shows which basic ambience program (such as Hall or Church) is in use, the ambience and EQ preset numbers, and the settings of the volume, balance, and fader controls. There is a graphic display for the seating-position setting and the nine graphic-equalizer bands. In addition, there are indicators for mute, EQ, digital input, and other status conditions. The display is back-lit and readable under all lighting conditions.

**One by one,
I installed
the digital
signal
processors
from Clarion,
Eclipse, and
Technics, then
went for test
drives I'll
never forget.**

The DSP-959's circuitry is housed in a single DIN-size dash-mounted chassis. As with any dash unit, it was an easy matter to secure the mounting bracket, slip in the processor, and apply a front bezel. Electrical connections are also simple. The Clarion has ground, battery, remote turn-on, and power leads as well as a digital-to-analog (D/A) control lead that can attach to your head unit, which is used to select either the analog or the digital audio input lines. The processor has two line-level analog input jacks and a harness that supplies four line-level analog output leads. In addition, there is a fiber-optic digital input for direct connection to digital sources such as Clarion's own Model 6300CD compact disc changer.

The DSP-959E was a delight on the open road. Its nine-band graphic equalizer did a fine job of correcting response deficiencies in my car, with nice overlap between adjacent bands. Although the factory-preset equalization curves are of limited value, it is easy to enter your own in the four user-programmable EQ memories.

I also appreciated Clarion's ambience-enhancement programs. The sound of the reverberation is pretty good, and the choice of user-adjustable programming parameters is logical and enables expedient design of optimal sound fields. In short, even if you don't like the factory-preset programs, you should have no problem tailoring others more to your taste. With a total of sixteen presets (eight factory and eight user) at your fingertips, you should be able to quickly choose appropriate ambience processing for any kind of music.

The other functions provided by the DSP-959E were equally impressive. The car-type selection, rear-mix control, pink-noise generator, and even seating-position control all offer useful adjustment capability. Although many of these functions will be set during installation and rarely changed afterward, they help integrate the unit into the car system for better sound.

A final note on the Clarion: Human factors are difficult to define and even tougher to engineer. Some products seem to behave willingly under your fingertips, whereas others rebel at every turn. The DSP-959E is as obedient an audio product as you're likely to find. Although it provides very sophisticated control over a wide variety of processing functions, it is easy, almost intuitive, to use. The basic functions, such as volume and balance, are utterly simple, as is use of the ambience and

CLARION DSP-959E (\$800)

Laboratory Measurements*

Maximum output level	1.58 volts
Frequency response	
(20 to 20,000 Hz, referred to 1,000 Hz)	+0.22, -8.86 dB
Channel separation	
at 1,000 Hz	82.1 dB
at 20,000 Hz	51.7 dB
Dynamic range	
(A-weighted)	91.8 dB
Signal-to-noise ratio	
(A-weighted, referred to 0 dB)	94.5 dB
Distortion (THD + N at 1,000 Hz)	
at 0 dB	0.012%
at -20 dB	0.028%
Conversion linearity error	
(analog to digital and back at -70-dB level)	0.0 dB
Interchannel phase error	
(at 20,000 Hz)	19.3 degrees

*All measurements through analog inputs



The DSP-959E performed well on the test bench except for a rolled-off high-frequency response. I suspect that this was a sample fault—our test unit was an early engineering sample. The interchannel phase error of 19.3 degrees may be a result of ambience processing. Other figures were excellent, and the conversion linearity was perfect, at least down to -70 dB.

equalization presets. Even programming the user presets is pretty easy. If you are one of those people who think they'll never master car DSP components, the DSP-959E is eager to prove you wrong.

ECLIPSE EQS-1001

The Eclipse EQS-1000 dash-mounted ambience processor was the first car audio DSP unit. The new EQS-1001 provides similar functions: an electronic subwoofer crossover and factory presets for four types of room acoustics—Cathedral, Live Club, Concert Hall, and Stadium—with control over early reflections and late reverberation and the ability to store and recall six customized programs. But the new unit is a hideaway chassis controlled by a touch screen on the Eclipse EQZ-301 cassette tuner (\$600) or by the EQR-1100 wired remote control (\$200). The components are connected through the new Eclipse Bus Interlink data-transmission system.

The EQZ-301 gives you control of its internal AM/FM tuner and cassette transport as well as a CD changer and the EQS-1001 DSP module, courtesy of a sophisticated touch-screen display/controller and hidden menus. Volume, fader, bass, treble, and balance controls are operated by pressing

the touch screen to step through these functions. You adjust them either by touching the bar-graph display or by pressing the audio-control rocker button. Other front-panel controls are used to operate the tuner and cassette deck in much the same way as other high-end cassette receivers.

The EQZ-301 has only one hard-wired control for the EQS-1001—a button that turns the DSP function on and off. But when this button is held down, the DSP indicator in the display flashes to show that various EQZ-301 controls now affect the DSP. Four primary parameters—early-reflection level and duration and late-reflection (reverberation) level and duration—are selected sequentially through the touch screen, with the abbreviations LR-L, LR-T, ER-L, and ER-T appearing in the display.

You make DSP adjustments by touching the bar-graph display on the cassette tuner or pushing its audio-control rocker switch (or from the EQR-1100 remote). To simplify operation, the Eclipse does not display numeric values for settings, only a bar graph indicating relative levels. Internally, the processor is keeping careful track of things: Early-reflection duration can vary from zero to 100 milliseconds, late-reflection time from 25 mil-

liseconds to 1.0 second (1,000 milliseconds) in Stadium mode, 30 milliseconds to 1.2 seconds in Live Club mode, and 100 milliseconds to 4.8 seconds in Concert Hall or Cathedral Modes.

A handful of controls are located on the hideaway chassis itself. One set of three controls affects the subwoofer output. A potentiometer is used to set the subwoofer level over a ± 10 -dB range. A two-position switch selects polarity, and another switch selects either an 80- or 150-Hz cutoff frequency. The filter slope is fixed at 18 dB per octave. Because subwoofer parameters are normally set during installation and will not change unless the system is being redesigned, it is logical to bury these controls on the hideaway.

Four DIP switches are used to select various modes of operation. The first selects either 300- or 600-millivolt line-input sensitivity. The second bypasses the center-channel output for systems without a center-channel speaker. When the center channel is bypassed, early and late reflections are instead sent to the front channels along with the direct signal. The third switch turns the subwoofer channel on and off. The fourth is used by installers to run internal diagnostics.

THE chassis also contains all inputs and outputs. Line-level audio signals enter and exit through eight gold-plated phono jacks: stereo inputs, stereo front and rear outputs, and mono center-channel and subwoofer outputs. Power, ground, and the center-channel amplifier output are routed through a six-pin box connector. The center-channel output can drive a speaker directly from an internal power amplifier that puts out 13 watts into 4 ohms.

Interconnection is greatly simplified by the Eclipse Bus Interlink. Its multi-pin cable links the components and enables control signals and audio data to flow between them. The Interlink speeds installation, increases reliability, and reduces cost through its efficient design. It also facilitates system expansion. Many different audio components could be added to the bus, each communicating as necessary with other components on the bus. In the future, in addition to stereo components, security, video, navigation, noise-cancellation, and other devices could be plugged into the bus.

Despite the number of components controlled from the EQZ-301, its front panel is quite easy to negotiate. The DSP can be turned on and off with one button. Button assignments for the various DSP control functions are logi-

cal, making operation of the EQS-1001 almost intuitive. The touch screen is particularly handy for adjusting ambience settings. That settings are shown by a bar graph rather than a numeric display will be pleasing or frustrating, depending on your point of view. I suspect that for most users the bar graph will be more convenient than readouts of decibels and milliseconds.

The more important question, however, is the effectiveness of the signal processing. I have had an EQS-1000, the predecessor to the EQS-1001, in my dashboard for more than a year and have become a confirmed believer in high-quality ambience enhancement. When I switched on the EQS-1001, I immediately identified the same excellent processing software and the convincing ambience it can impart to music. Natural-sounding reverberation is especially difficult to synthesize, and the EQS-1001 does an excellent job at it, even with long reverberation times.

The Hall, Club, Cathedral, and Stadium programs all sound superb and are useful for simulating a variety of listening environments, especially since you are free to vary the principal processing parameters to suit your music, installation, and taste. This flexibility is important, because factory presets rarely coincide exactly

with your particular listening situation. Finally, happily, the audio sources supplying signal to the EQS-1001 are excellent: The EQZ-301's tape deck and tuner section are top-notch.

The EQS-1001 is an excellent example of a car DSP application. Although it does not provide some of the features of competing DSP components, the sound quality of its ambience processing is superior. Moreover, its control is well integrated with the EQZ-301 tape deck and tuner section. If ambience enhancement is more important to you than other DSP functions, such as equalization or noise compensation, the EQS-1001 is the processor you'll probably want.

TECHNICS DA3000

The Technics DA3000 has more software on board than some home computers. It provides ambience enhancement, parametric or graphic equalization, dynamic noise control, and automatic spectrum analysis—all by means of digital signal processing. The DA3000's processing power is contained in a hideaway chassis operated from a dedicated controller connected with an umbilical cable. Although the chassis has a few switches, most user controls are located on the remote, which has twenty-one buttons

ECLIPSE EQS-1001 (\$650)

Laboratory Measurements*

Maximum output level	1.98 volts
Frequency response (20 to 20,000 Hz, referred to 1,000 Hz)	+0.01, -2.0 dB
Channel separation	n/a**
Dynamic range (A-weighted)	94.5 dB
Signal-to-noise ratio (A-weighted, referred to 0 dB)	100.9 dB
Distortion (THD + N at 1,000 Hz) at 0 dB	0.021%
at -20 dB	0.085%
Conversion linearity error (analog to digital and back at -70-dB level)	+0.04 dB
Interchannel phase error (at 20,000 Hz)	0.4 degree

*All measurements through analog inputs

**Because the processor mixes channels to create reverberation, we could not measure channel separation.



The EQS-1001 was solid on the test bench. Frequency response was nearly flat, and the signal-to-noise ratio was impressive. Distortion was low at 0 dB and remained relatively low at -20 dB. Interchannel phase error was negligible. Signal-path linearity deviated by only a tiny amount at the -70-dB test level.

TECHNICS DA3000 (\$1,419)

Laboratory Measurements*

Maximum output level	1.17 volts
Frequency response	(20 to 20,000 Hz, referred to 1,000 Hz) +0.02, -2.00 dB
Channel separation	at 1,000 Hz 52.1 dB at 20,000 Hz 42.4 dB
Dynamic range	(A-weighted) 86.9 dB
Signal-to-noise ratio	(A-weighted, referred to 0 dB) 86.2 dB
Distortion (THD + N at 1,000 Hz)	at 0 dB 0.029% at -20 dB 0.120%
Conversion linearity error	(analog to digital and back at -70-dB level) -0.4 dB
Interchannel phase error	(at 20,000 Hz) 0.1 degree

*All measurements through analog inputs



The DA3000 delivered generally good numbers on the test bench. Frequency response was down only slightly at 20,000 Hz. Channel separation was more than adequate, and the signal-to-noise ratio was respectable. Distortion was low at 0 dB but rose somewhat at -20 dB, and conversion linearity was good.

and a built-in microphone around a central display panel.

The power button turns both the controller and the hideaway unit on and off. Other buttons are used to select and adjust master volume, balance, rear volume, center-channel volume, and subwoofer volume. The master volume can be varied over a 78-dB range in 2-dB steps; the other volume controls operate over a ± 30 -dB range. A mute button is included to drop the volume by 20 dB in one jump when you need immediate quiet.

The Digital Sound Effects (DSE) button gets you into the ambience-enhancement software, which offers eight different preset acoustic environments on two menus: Stadium, Hall, Jazz Club, Cathedral, Disco, Vocal, Relax, and Normal (no processing). You can add four more programs of your own devising on a third menu. There are four buttons for making selections once you have chosen a menu.

It is fairly easy to enter your own ambience settings. After selecting one of the factory-preset environments, you can step through a variety of ambience parameters: liveness, front delay, rear delay, center delay, simultaneous delay in all channels, and reflection balance. Individual settings

are adjusted by the same up/down buttons used for volume control and other such functions.

The liveness adjustment varies the signal presence over nine possible settings. The various delay adjustments can be set anywhere between zero and 370 milliseconds. The reflection-balance adjustment varies the balance between direct and reverberant sound over a range of zero to 99 percent; at 50 percent, the direct and reverberant sound levels are equal. (Naturally, the delay adjustments will have no effect if the reflection balance is set to zero.) When you're done, you can store the settings.

The EQ button turns the DSP equalizer on and off. Either graphic or parametric equalization can be selected via a slide switch on the hideaway chassis. When the slide switch is set to its FIXED position, the processor provides a graphic equalizer with three bands each for the left and right channels, centered at 63, 800, and 16,000 Hz. Adjustment range is ± 12 dB, and three equalization-preset buttons are used to store or recall equalization settings. If the EQ button is held down, all three bands are returned to flat response.

When you set the chassis slide switch to the VARIABLE position, you

get a parametric equalizer that enables you to adjust three parameters independently in four bands for each of the four main channels: level, center frequency, and Q (bandwidth). Depending on which of the four bands is selected (for any of the four channels), different center frequencies are available. The first band provides control centered at any of eight frequencies from 100 to 500 Hz, the second band at any of six frequencies from 250 to 800 Hz, the third band at five frequencies from 1,000 to 2,500 Hz, and the fourth band at six frequencies from 3,200 to 10,000 Hz. The width, or Q, for each band can be selected from one of five values ranging from 1 to 7. As in the graphic EQ program, level in each parametric band can be adjusted in 2-dB steps over a ± 12 -dB range, settings can be saved, and flat response can be restored by holding down the EQ button.

BUTTONS are used to switch from the analog input to either of two digital inputs and back to the analog input. Pressing the THRU button defeats the digital effects processing and mutes the center-speaker and subwoofer outputs, yielding a simple two-channel front/rear output.

A microphone is built into the re-

mote, just above the power button, to facilitate noise compensation and automatic equalization. (An external microphone can be plugged into the side of the controller for more accurate sensing.) The DRC button engages the noise-compensation software. The microphone senses ambient wind, tire, and engine noise. Using this input, the Dynamic Road Noise Control system alters volume and equalization so the music signal will be more clearly heard over the ambient noise.

The ADJ (adjust) button activates the automatic-equalization software. First, a warble tone (a modulated sine wave) is sent to the car's speakers. Through the microphone, the processor senses the response in the car and alters the output levels and bandwidths of the main channels to flatten it. Next it sends pink noise to the speakers, senses the result, and adjusts front/rear balance based on this wide-band noise signal. If you prefer manual tuning using your own real-time analyzer, you can hold down the ADJ button; the unit then sends a pink-noise signal to the speakers but does not perform any analysis.

The central LED display shows a wide variety of information on current system settings. The yellow readouts offer good visibility in all ambient lighting conditions. In addition, the labels on the pushbuttons are back-lit.

Besides the equalization selector, the hideaway chassis has a screwdriver potentiometer to adjust sensitivity of the analog audio inputs and a slide switch to select either a 63- or 80-Hz cutoff frequency for the subwoofer output. The low-pass filter slope is fixed at 18 dB per octave. The subwoofer channel also contains a fixed high-pass filter at 20 Hz with a slope of 24 dB per octave.

THE chassis contains a socket for the umbilical cable, audio inputs and outputs, and power connections. Analog and digital audio input jacks for the left and right channels are provided as well as an eight-pin analog DIN socket. There are seven phono jacks for audio outputs: front and rear main channels, a center channel, and two subwoofer outputs. A four-pin connector is used to attach battery, ignition, and ground leads. There is also a remote-turn-on output connector.

After installing the DA3000 hideaway chassis in my front trunk, using the supplied metal brackets and screws, I tried the auto-equalization feature, sitting back while the proces-

sor analyzed the warble tone and pink noise, then set the equalization and balance. When I checked its work with my own analyzer, I was impressed with its accuracy. The DA3000's auto-equalization software will be satisfactory for many systems, though high-end users will want to rely on outboard equalization and manual adjustment to achieve a more balanced and, more important, a more musical tuning.

The unit's manual parametric equalizer offers considerable flexibility in tuning a system, especially in its ability to adjust the bandwidth in each of the four main channels. This is good equalization software. On the other hand, the three-band graphic equalizer is simply too limited to be practical; I hope more bands are added in future upgrades.

The eight ambience-enhancement presets are very musical sounding. There is a great temptation to show off ambience processing by loading on the effects, resulting in a silly and unnatural sound. The DA3000's presets are very tasteful and useful in processing different kinds of music signals. On the down side, the maximum reverberation time is too short: Some settings, such as Cathedral, should have a longer reverb.

The adjustable ambience parameters (liveness, delay, and balance) give the user some control over the synthesized environments, but I found them somewhat confusing. I prefer software that permits direct control over early and late reflections, in terms of both amplitude and time. On the other hand, most listeners do not want to be bothered by detailed sonic manipulation, and some might do more harm than good with greater flexibility. In short, the DA3000's ambience-processing functions do not take the engineering approach I would have, but they still achieve good results.

Finally, I tested the Dynamic Road Noise Control feature, and I was very impressed with its performance. As with the ambience processing, Technics has used a light hand and a subtle approach that effectively helps overcome ambient noise without distorting the music. As noise increases, the processor steps through a number of equalization curves at progressively higher output levels, boosting both low frequencies and, to a lesser extent, high frequencies. Audibility is definitely enhanced in poor listening conditions, but without excessively altering frequency balance. This is a great feature.

Despite the DA3000's extensive ca-

pabilities, its controls and indicators are generally easy to understand and use after a little practice. Thanks to the many helpful prompts from the display screen, even relatively complex operations, such as setting parametric equalization, soon became routine. I suspect, however, that after the unit is programmed by the installer, many users will rely mainly on presets.

Quibbles aside, the Technics DA3000 is a wonderful car audio component—undoubtedly among the most sophisticated available. Its automatic equalization, parametric equalization, and dynamic noise-compensation features have extraordinary capabilities. If you are looking for a technological tour de force for your car, this is it.

NEW DIMENSIONS

The Clarion, Eclipse, and Technics DSP components we tested, along with comparable models from other companies, of which there are more all the time, convincingly demonstrate that digital audio technology is firmly in the driver's seat. With the power of DSP at our disposal, new dimensions of reproduction fidelity will be possible. Because of the flexibility of DSP software, we are likely to see a wide variety of products serving many different applications and tastes.

These three digital processors are certainly diverse, with functions and sonic characteristics that are miles apart. If you want the best-sounding reverberation on the market, wholly integrated with a high-end head unit, the Eclipse EQS-1001 is perfect. If you want flexible ambience enhancement, along with digital equalization and other goodies, the Clarion DSP-959E is outstanding. Finally, if you want all the bells and whistles, ranging from ambience enhancement to noise compensation, the Technics DA3000 has just what you're looking for.

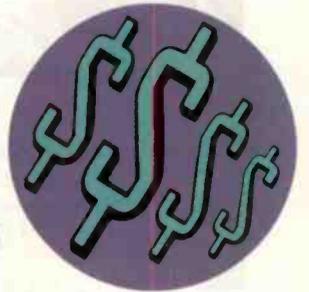
Two years ago, the idea of simulating concert-hall acoustics in a car was farfetched. Today, not only can you re-create a concert hall as you drive, but you can choose from a whole menu of acoustic spaces or devise your own. Two years ago, the task of rebalancing your system for different listening positions or a different number of passengers was tedious at best. Today it can be accomplished at the touch of a button. Two years ago, automatic compensation of audio amplitude and equalization for road and wind noise was just an experiment. Today it is a reality.

We've come a long way from a rotary knob with a click stop. □

S
O
U
N
D



S Y S T E M B U Y I N G
S T R A T E G I E S



I N V E S T M E N T

How much money should you spend on a serious hi-fi or audio-for-video system? The fact that you are reading a magazine devoted to good sound indicates that a much better question might be, "How much money *can* you spend?" Those with unlimited budgets can stop right here and proceed directly to the audio/video dealers of their choice. This investigation is for the rest of us.

"Budget," of course, implies different things to different folks, but it almost always means some choices, changes, or compromises. Even when you're working within a budgetary straitjacket, however, quality is one thing you won't want to compromise.

Consider a basic audio system in the under-\$1,000 range. Such "starter" systems have an honorable history of several decades now. But doesn't the price of everything always go up, while quality moves in the opposite direction?

Not necessarily. A loaf of bread purchased during the Carter presidency cost less than half of what today's loaf costs, but an \$800 hi-fi system bought today will almost certainly outperform its late-1970's antecedent by a wide margin. The credit for this goes largely to the compact disc, but advances in loudspeaker manufacturing, economies of scale around the Pacific Rim, and the fiercely competitive hi-fi market have all played a part.

PHOTO: JEFFREY KREIN

B Y D A N I E L K U M I N



STARTER SYSTEM

Bookshelf speakers,
\$300 a pair

AM/FM receiver (30 to
60 watts), \$300

CD player, \$200

Turntable and cartridge,
add \$200

Substitute better speakers,
add \$200

Surround-sound processor
and rear speakers, add \$400



SUPPOSE you decide on an \$800 system composed of a pair of compact, two-way loudspeakers, an AM/FM receiver with 30 to 60 watts per channel, and a simple CD player. With careful in-store listening, shrewd shopping, and intelligent component choices, you could come up with a setup capable of remarkable musical realism at respectable volume levels.

What exactly would you be sacrificing? First, deep bass. If you shopped for accurate reproduction quality, your \$300 loudspeaker pair is almost certainly a relatively small, two-way "bookshelf" model with one woofer and one tweeter per cabinet. (By all means avoid buying cheap four-way or—horrors!—"five-way" speakers. More drivers are not always better.) A compact two-way system can reproduce nearly the full range of music with excellent balance, good dynamics, open, airy sound, and convincing stereo imaging and localization. But it won't do much with the bottom octave or so of the audio range, the deepest bass sounds; small (6- or 8-inch) woofers and compact enclosures just can't reproduce those frequencies.

As a result, when you're listening to full-orchestra works, the lowest notes of contrabassoons, contrabass tubas, and so on will be less solid than in real life, and big bass-drum strokes won't

have much impact. Pipe-organ pedal tones will get short shrift, too, as will deep-toned techno-pop synth-bass and synth-drum sounds and the very lowest notes of a jazz string bass or a pop bass guitar. While these elements will be audible, they'll pack less of a punch at their fundamental tones.

The next sacrifice is in the loudness department. An \$800 system's compact speakers, driven by a small receiver with modest power reserves, simply won't put out viscerally moving volume levels. Stepping up to a more powerful receiver will help, but remember that doubling the rated power buys you only 3 dB more in potential loudness—a very modest gain, about equivalent to turning up the car radio a bit to hear a news story more clearly. You'd need to move from perhaps 50 watts per channel to 200 watts or more for big gains in loudness—and then you'd reach (if not exceed) your small loudspeakers' power-handling limits.

An alternative power source that does give you more for the money in some respects is the integrated amplifier—basically, a receiver without the radio sections. As a rule, an integrated amplifier will provide about 25 percent greater power than a comparably priced receiver. More significant, it will probably also offer more flexible switching, more inputs and outputs, and possibly somewhat higher overall

quality. Another plus is greater upgrade flexibility. You can save up for a fine AM/FM tuner later on, or add a high-power amplifier and use the integrated amp as a preamplifier.

Finally, with a starter system you compromise on features and refinement. A \$300 receiver is almost certain to omit such A/V features as surround-sound decoding and integrated video switching. It's unlikely to have the world's greatest tuner section, most flexible input-switching facilities, or fanciest tone controls, either. Similarly, a \$200 CD player will employ a basic design without elaborate features or the most advanced circuitry.

All things considered, though, an \$800 system can sound very good indeed—assuming your ears have led you to good speakers and you've selected appropriate associated gear.

Upgrades and Additions

If you suddenly inherit a big collection of LP's, you may want to add a good turntable and phono cartridge to your system. A basic record-playing combo will set you back \$175 to \$250.

A year or so down the line you ought to be able to move on to some true upgrades. You'll probably want to start with bigger, better loudspeakers. For between \$400 and \$600, you can buy a pair of two-way or three-way speakers that deliver more overall oomph than your first pair—including

much of that missing deep bass. Move the original pair to another room for extension duties, or save them for rear-channel service with add-on surround-sound equipment.

Instead of altogether new speakers, you might consider adding a subwoofer to your original pair. You can even prepare for this upgrade option by making your initial speakers the satellites from a three-piece subwoofer/satellite system (if you can buy them separately). Satellites designed to be used with a subwoofer will be even more limited in deep bass than small full-range speakers, but many are quite listenable by themselves. In either case, a subwoofer is a \$200 to \$300 addition that can bring your speaker system very close to big-box, full-range status.

To transform this system into a fiscally rational but still impressive A/V surround-sound setup, add an integrated surround processor that includes built-in amplification for rear and center channels. Look for Dolby Pro Logic to bring movie-theater realism to your home video experience.

Remember that surround sound requires two or three additional speakers besides the main front stereo pair. If you decide on a four-speaker setup, using your original small speakers for

the rear channels and simultaneously upgrading the front speakers makes a lot of sense. For a five-speaker Dolby Pro Logic configuration, add another speaker for the center channel; make sure it is acoustically well balanced with the main pair.

Now let's assume that you want to buy a high-performance system right from the start, a system for the ages that should keep your ears happy long after the novelty has worn away. In a \$1,500 system, the speakers will be larger than in the starter system, of course, with an extended low end, wider dynamic range, and greater power-handling ability. The receiver will represent a commensurate increase in power, being closer to 100 watts per channel than 50 watts. The CD player will be a more refined model boasting more features and higher performance.

If the components are well chosen, a system like this will deliver nearly full-range sound, including most of the deep bass, at volumes close to concert levels. It should also offer flexible input/output switching and considerable sound-tailoring features. What you won't get is a tiny bit of the deepest bass and perhaps 6 dB of volume.

Upgrades and Additions

A CD changer of corresponding quality will give you multidisc extended play and set you back about \$200 more than the single-disc CD player.

For about \$300 more, you can substitute for the CD player a combi-player that handles all optical disc formats, including conventional laser videodiscs. If you see a home theater in your future, you should strongly consider laserdiscs: They're by far the best all-round A/V source.

A home cassette deck is more necessity than option for many people, especially those who have serious cassette-based car stereo systems. Figure on spending \$300 to \$500 for an appropriate deck, depending on how critical a component you expect it to be.

If you started with the \$1,500 high-performance system and took all of the upgrade and add-on options mentioned, you might end up with something like a \$2,500 surround-sound system. The only real differences here are the inclusion of a combi-player at the outset, the selection of an A/V receiver featuring on-board surround-sound processing and power for four or five channels, and the addition of center and surround

HIGH-PERFORMANCE SYSTEM



Floor-standing speakers, \$700 a pair

AM/FM receiver (60 to 100 watts), \$500

CD player, \$300

Substitute CD changer, add \$100

Substitute combi-player, add \$300

Cassette deck, add \$400





SURROUND-SOUND SYSTEM

Floor-standing main speakers, \$700 a pair

Center-channel speaker, \$200

Surround speakers, \$200 a pair

Audio/video receiver, \$800

CD/laserdisc combi-player, \$600

Turntable and cartridge, add \$450

Cassette deck, add \$500

DAT deck, add \$750



speakers. This scheme should provide excellent multimedia sound well into the twenty-first century.

Upgrades and Additions

Once again, a CD changer for continuous-play music is a good alternate or add-on at \$500 to \$600. You may also want to consider a topnotch turntable and cartridge combo; you'll spend \$400 to \$500 on this. Finally, check out a cassette deck, with some extra features this time. Pick one with Dolby C or Dolby S noise reduction to make really good car tapes. The price range is pretty wide, \$400 to \$850. For a leading-edge system, a digital audio tape (DAT) deck is the way to go, for a cost of \$700 to \$900.

A \$4,500 home theater system should combine genuine audiophile performance with full-bore ambience-enhancement options. The controls are sophisticated, the features manifold. Be warned, however: This level is where you run smack into the law of diminishing returns. Pick any compo-

nent from the list on the facing page; you can spend twice as much without getting something twice as good—or anything near that. There comes a point at which it requires exponentially more money to achieve that last iota of performance.

The quest for the hi-fi Holy Grail can be great fun, provided you value the process as much as the supposed result. It is, however, a very expensive quest, and only you and your wallet can decide if you're going to pursue it or just sit back and enjoy your hard-earned system.

A \$4,500 home-theater system begins with loudspeakers from the upper reaches of mainstream audio—or the lower echelons of the high end, depending on your outlook. They will probably be three-way, floor-standing models capable of full low bass and peak levels easily louder than life. Expect to spend around \$1,200 a pair. The center-channel speaker (around \$250) should be well matched to the primary pair; the rear surround speakers can be compact and relatively inexpensive (figure \$300 a pair).

The power plant and control center is a top-of-the-line A/V integrated amplifier with Dolby Pro Logic decoding and various other sound-field modes, for about \$950. Among its innumerable fancy features will be a full-system "learning" remote control. Of course, the amplifier will supply plenty of juice—about 100 watts for each of the main front channels and at least 50 watts for the center channel (preferably more). This should achieve realistic concert or cinematic levels with virtually any musical or A/V program material, unless you need to fill an exceptionally big room.

For radio listening, you'll need a separate tuner (\$350). You might also consider one of the new generation of top A/V receivers, which offer nearly as much in terms of power, features, and flexibility as an A/V integrated amplifier for slightly less total cost than an amp and tuner together.

An upper-range combi-player for CD's and laserdiscs will feature sophisticated digital-to-analog conversion technology, numerous video enhancements such as digital frame

memory for stills and effects, and extensive programming and convenience options. Figure about \$900. And let's not forget \$550 for a high-end analog cassette deck (add \$200 more for a DAT deck instead). Pure video items such as a VCR and video monitor we leave up to you—this is about *audio*, remember?

Upgrades and Additions

There are not a great many upgrades and additions that make much sense for this super system. Still, there are a few possibilities you might explore, such as more sophisticated speakers. These might range from \$1,800 a pair—the next level where you are apt to find perceptible progress—to \$3,000 a pair or more.

Another option is separates instead of an integrated amp or receiver. Substituting a separate preamp, power amplifiers, a tuner, and an outboard surround processor will add anywhere

from \$500 to \$1,500 to the total price tag. Combining a pure audio preamp and an outboard digital signal processing/surround-sound unit with video switching is even more expensive. A sensible middle ground is to mate an audio preamp and power amp for the main channels with a modest integrated A/V amp for both the surround processor and the surround channels.

Separates bring some real benefits, especially greater flexibility and easier upgrades. For example, increasing your power capabilities becomes a matter of replacing just one component, not the heart of your system. If you really need high power, say 200 watts per channel for your main speakers, separates are the only way to go. Aside from somewhat greater shelf-space demands, separates really have only one drawback: greater cost.

Another reasonable option is a powered subwoofer. Even many expensive, large loudspeakers don't re-

produce the bottom half-octave, down around 20 to 35 Hz or so, with the visceral rumble of a first-rate cinema sound system. An active (amplified) subwoofer can convincingly rock your home for \$500 to \$1,000.

OUR sample system configurations are just a handful from an infinity of possible scenarios, and they don't even include such useful accessory components as equalizers and headphones. Whether you set a budget ceiling of \$800, \$1,500, \$2,500, or \$7,613.79, you are virtually guaranteed to end up with more audible quality—rather than less—than you first expected. On the other hand, you're equally certain to discover that however terrific the budget-stretching \$1,400 speakers you've settled on sound, the ones you *really* want are \$1,850 a pair—and out of reach (for now). But that's the nature of the game. □

H O M E T H E A T E R S Y S T E M



Floor-standing main speakers, \$1,200 a pair

Center-channel speaker, \$250

Surround speakers, \$300 a pair

A/V integrated amplifier, \$950

AM/FM tuner, \$350

CD/laserdisc combi-player, \$900

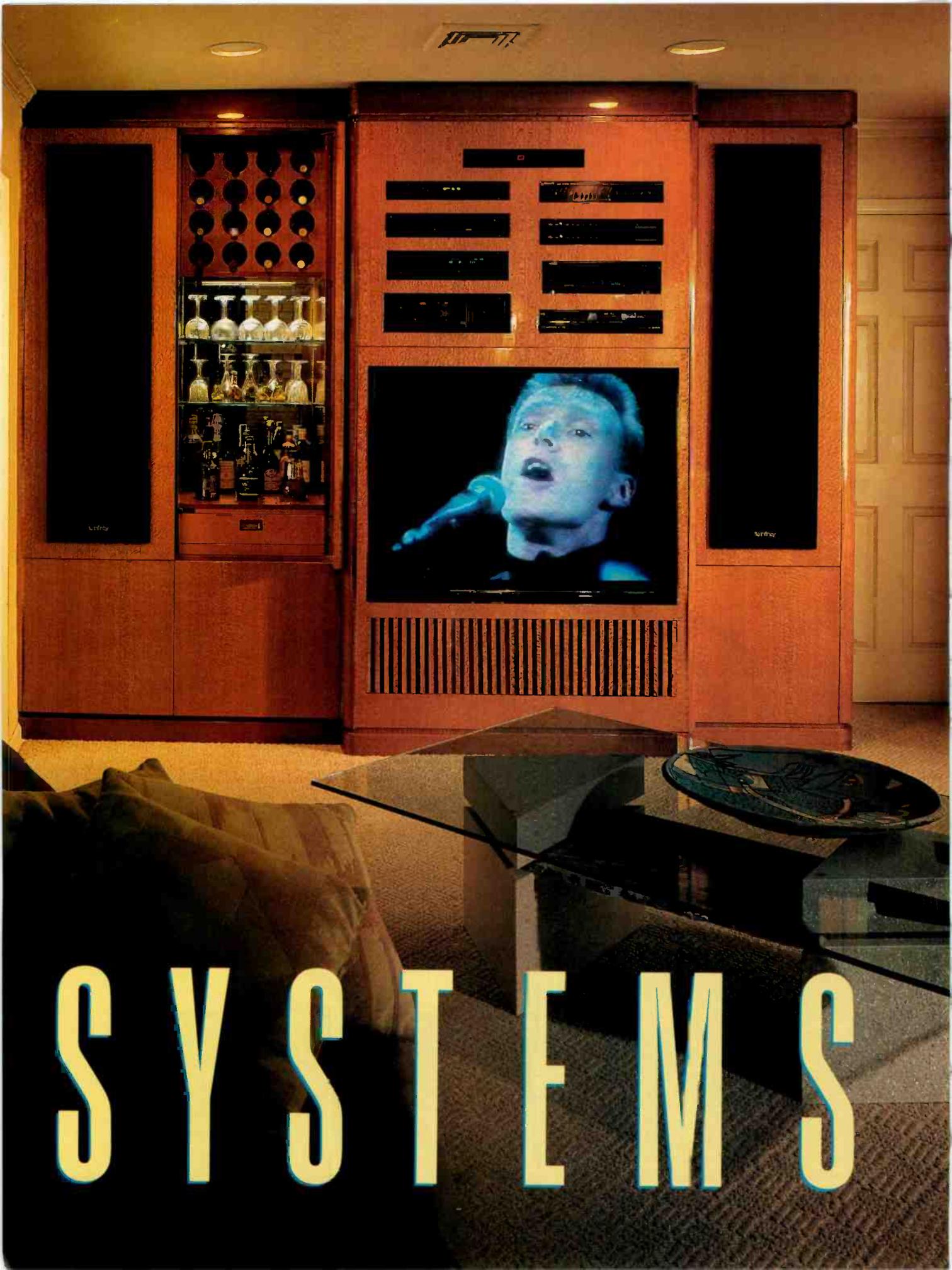
Cassette deck, \$550

Substitute separate preamp, surround decoder, and power amps, add \$1,000

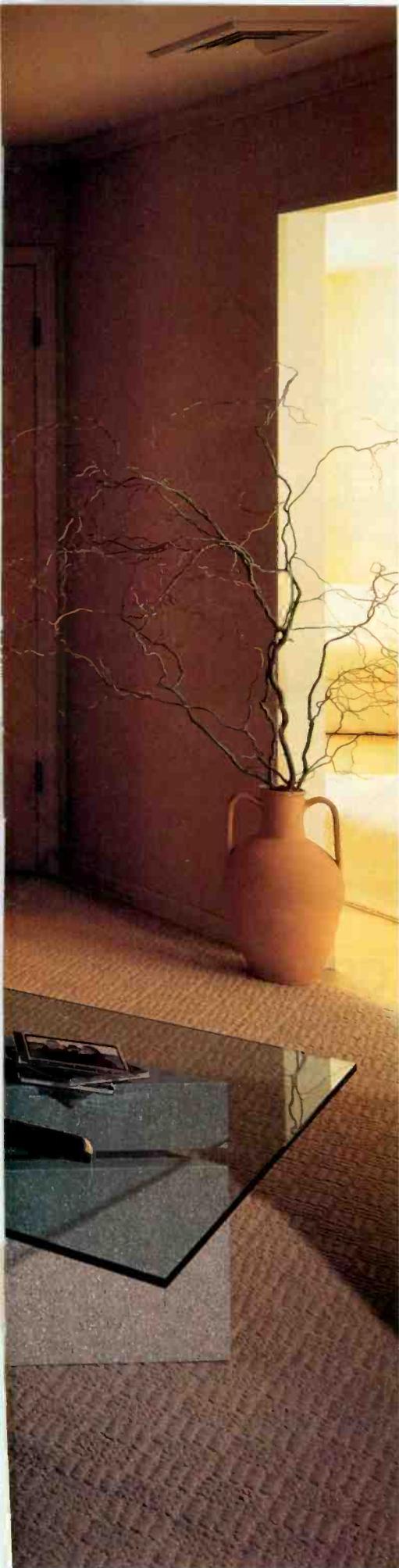
Substitute better speakers, add \$1,000

Powered subwoofer, add \$700





SYSTEMS



For Dorothy Jay had caught a glimpse of the 60 x 21½ x 8-inch Infinity 9 Kappa speakers before they were installed in her New Jersey home, she would have blocked their entrance at the back door.

But cabinetmaker Frank Fischer, of F & W Woodworking in Brooklyn, made the speakers shrink, to the delight of both Mrs. Jay and her husband, Richard. Fischer visually lopped 6½ inches off the width of each speaker by cutting holes the size of their grilles in the Jays' audio/video cabinet, thus making the speakers' bulky 3¼-inch solid-oak frames disappear into the Australian lacewood cabinet. The cabinet also houses the electronic components for a three-zone Audioaccess distributed-music system, a 50-inch rear-projection TV, and drawers to hold discs and tapes.

Larry Abrams, project coordinator of Audio Interiors in Hauppauge, New York, put the system together. It includes a Fosgate DSM-3610 surround-sound processor, the Pioneer Elite Pro-92 television, a Hitachi VT-3800a Super VHS VCR, a Philips CDV488 combi-player, and a Nakamichi CA-7A preamplifier, ST-7 AM/FM tuner, CDC-3A six-disc CD changer, and RX-202 cassette deck. Two remote Audioaccess PX-6 key-panel preamplifiers control volume and source selection outdoors and upstairs.

Abrams placed the components with convenience in mind. The four pieces requiring access to load tapes or discs are at the bottom of the stack in easy reach. The other components are controlled by a Mitsubishi universal remote. Five Adcom GFA-535 power amplifiers for center, surround, and remote speakers are behind the right Kappa 9 speaker, and a 225-watt-per-channel Nakamichi PA-7A power amp for the Infinity speakers is behind the equipment. The TV set's own speakers are used for the center channel, and additional speakers include two pairs of Polk AB-800 in-walls for the side and rear surround channels in the media room, a/d/s/c-400 in-walls for the living room, the dining room, and the master bedroom, water-resistant Boston Acoustics Model 325's in the master bath, and four University Sound Music Caster 100 outdoor speakers around the pool.

With system control possible both in the media room and through keypads in the remote rooms and outside, the Jays have the ultimate in audio/video convenience. Dorothy Jay is happy because "the speakers are camouflaged now, and they're not offensive." And Richard Jay is taken with the big picture. "He's been known to come back early from vacation to watch the TV," Abrams said. □

Custom camouflage

.....
by Rebecca Day

PHOTOS BY GEOFFREY GROSS



IF YOU THINK THE VIEW IS GREAT YOU SHOULD HEAR THE SOUND.

Introducing the Wireless Rock Speaker by Datawave.

Now you can bring the great outdoors alive with the sound of music—without wires!

Announcing the amazing new WRS-10 Wireless Rock Speaker System by Datawave. Portable and compact, the WRS-10 lets you listen to sound from your Hi-Fi, CD, TV or VCR player anywhere within a 150' radius of the sound source.

Because it looks like an ordinary rock, the WRS-10 blends in naturally with any outdoor environment—so it's perfect in the backyard or garden. Battery powered and water resistant, it even lets you enjoy state-of-the-art sound by the pool or on the dock in complete safety. Plus you can add on as many RS-10 rock speakers as you like, for an

amazing surround-sound effect.

So for wireless sound as great as the great outdoors, discover the new Rock Speaker by Datawave.

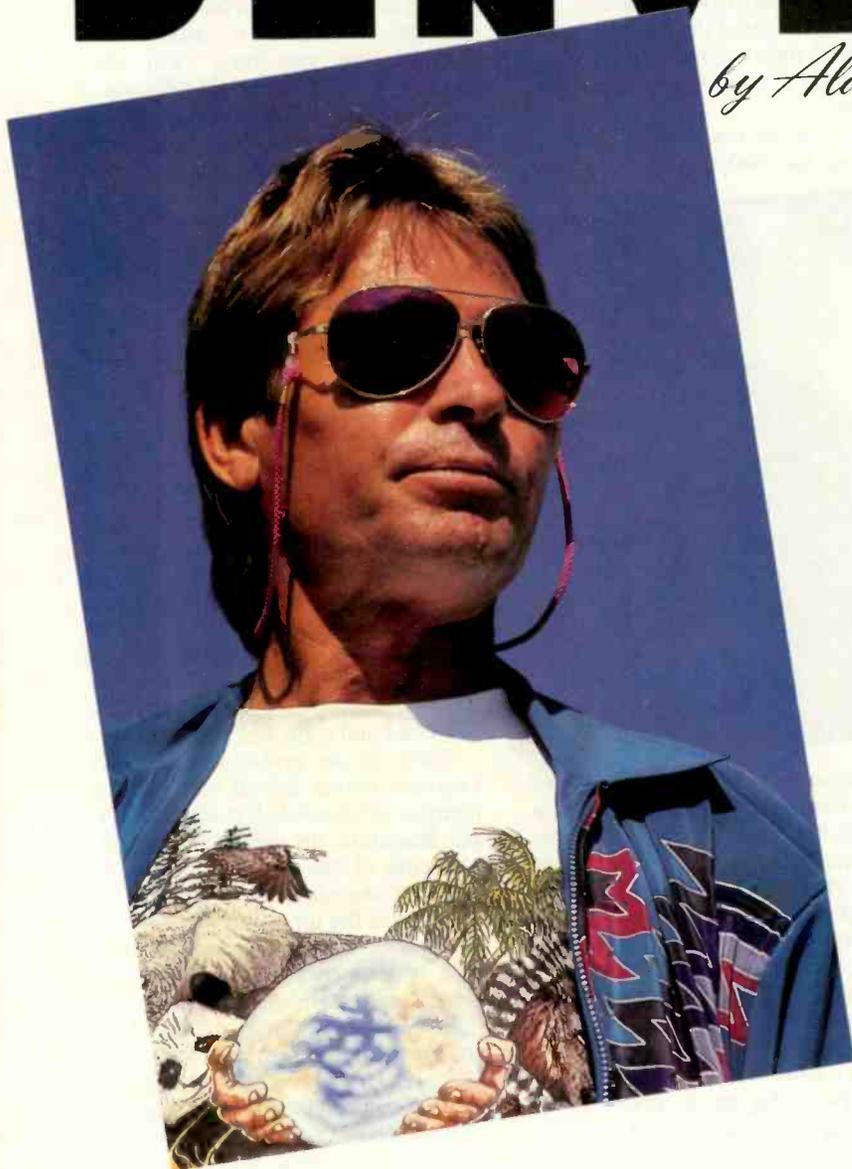
 **DATAWAVE**
The Wireless Wonders



For additional information on any Datawave wireless products and for the Dealer nearest you call toll free: 800-272-9283.

John DENVER

by Alanna Nash



"I have a vision of a better world, and I'm able to articulate that in my music."

THE celebrity snow bunnies are keeping a low profile in Aspen, Colorado this February morning. A quick look around the town turns up neither hide nor carefully coiffed hair of Goldie and Kurt, Don and Melanie, Sylvester, Vanna . . . not even so much as a glimpse of Hunter S. Thompson.

Also missing in action is singer-songwriter John Denver, now exactly one hour late for an interview at Pour La France! cafe and bakery, a site he abruptly substituted at the last minute for the meeting place we had agreed on earlier, his Rocky Mountain High home in the exclusive section of Starwood. But then plans often go amiss in this former mining town now better known as a ski resort and playground of the rich and famous.

For example, Claudine Longet didn't really mean to fatally shoot her lover, pro skier Spider Sabich, here in 1976. (How embarrassing for the Andy Williams family Christmas specials!) Likewise, Gary Hart hadn't planned on getting that chummy with Donna Rice when they met here in 1986, nor did Ivana Trump have any intention of surrendering the Donald to Marla Maples when the three collided on the snowy slopes in 1989.

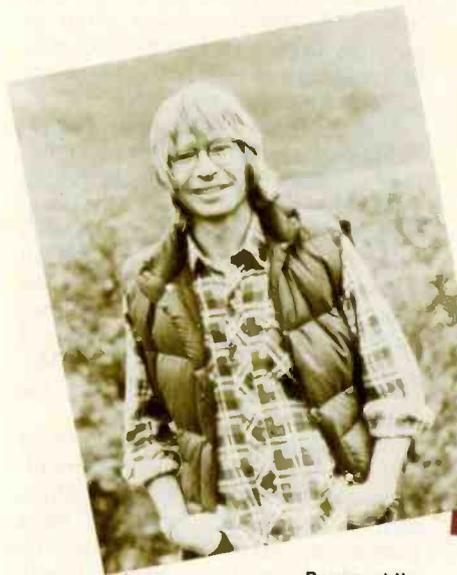
And, just as certainly, John Denver had no intention of running his brand-new Porsche off the road and crashing through somebody's fence the night before our interview, the reason he offers for being late when he finally shows up with his sixteen-year-old adopted son Zach in tow. But by this time Denver ought to know he has some kind of Tibetan curse where Porsches are concerned. He had another one, you see, but as one of the country's most famous environmentalists he'd been criticized for owning such an extravagant fuel-burner. So last year, dutifully calling it a "gas-guzzler," he got rid of it and bought a Jeep. It was just one way he could help the planet, he said at the time, along with washing his windows with vinegar instead of soap, installing low-energy lights in his house, and using cotton diapers for his new baby Jesse Belle, the product of his marriage to Australian actress Cassandra Delaney after his split from Annie, the first wife he long celebrated in song and whose side many Aspeners still take in the wake of a bitter divorce.

The Porsche flap grew out of the national howl that went up when Den-

PHOTO: MANUELO PAGANELLI/IGI

ver planned to install several gigantic gas tanks on his various Colorado properties. He wanted them, he says, so he could buy gasoline in volume, in part to aid his Windstar Foundation, an environmental education and research center, and in part to offer lower gas prices to his employees. It was a perfectly fine idea, he thought, except the newspapers reported that the famous energy saver now had enough gasoline to drive his Porsche around the world twelve times. The accusation angered the normally mild-mannered singer, but it forced him to cancel the gas tanks to quell the public outrage.

Now that the controversy has died down, he has both one giant gas tank



Denver at the height of his mid-Seventies celebrity and in an early Eighties incarnation



and a new Porsche—make that one slightly damaged Porsche—that he insists gets 20 miles to the gallon. People who drive luxury cars with no regard for fuel efficiency, he declares, should be taxed accordingly.

But, Denver adds, choosing a high-visibility seat in the muffin restaurant and registering his disappointment when the chef is unable to whip up an order of his beloved *huevos rancheros*, that isn't what he came here to talk about. He is far more interested in discussing his new album, "The Flower That Shattered the Stone," and why he believes this collection of mostly middle-of-the-road songs calling for global peace, love, and ecological reform will be the stepping-stone to a completely rejuvenated career.

"I think I'm going to have record success again," states Denver, who hasn't had a No. 1 single since 1975. "I'm singing better than ever before, and people are looking for something in our world that has to do with a better

quality of life. I'm a positive person, and I have a vision of a better world, and I'm able to articulate that in my music. I have an audience all over the world. And I think when they hear this music, my success will be much larger than anything I experienced before."

It's not impossible for Denver and his keening tenor to come back in a big way, of course, but it is hard to imagine, as unlikely as, say, Helen Reddy's rising from the ashes to displace Madonna on the record charts. If it *did* happen, of course, it could be described only one way: "Far out." And, yes, the phrase still falls out of Denver's mouth from time to time.

But, at forty-seven, the singer's trademark granny glasses and mop-top hairdo are gone, replaced by a somewhat earnest expression and the trimmed-down features of a middle-aged man who pays attention to his body, even if he does veer off his macrobiotic diet "whenever a good taco walks by." Or, presumably, *huevos rancheros*.

But that's not all that's changed. At the height of his career in the Seventies, Denver was one of the top five record sellers in the history of the music business. His first greatest-hits album—there were eventually three—sold in excess of ten million copies, and tunes such as *Rocky Mountain High*, *Take Me Home*, *Country Roads*, and *Thank God I'm a Country Boy* were almost as familiar in Peking as in Peoria. Fourteen of his albums were certified Gold and eight Platinum.

Then, in the mid-to-late Eighties, Denver's career fell off with the momentum of a snowball descending Aspen Mountain, the victim, he says, of a changing of the guard at RCA Records, of the shift in interest of his manager at the time, Jerry Weintraub, from music to filmmaking, and of his own inattention to the egos of radio programmers while he was busy serving on President Carter's Commission on World and Domestic Hunger.

ALL of these factors—along with his penchant for being the kind of celebrity who spends more time trading jokes with Bob Hope than tending to his music—unquestionably contributed to his decline. Time spent using his status to further his many worthwhile activist and environmental interests may also have contributed. But even more damaging was the way Denver's bouncy, romantic hybrid of folk, country, and pop had begun to take a dreary turn toward MOR. And his image as a middle-class hippie—a man quick to reveal his as-

PHOTOS: LEFT, RCA RECORDS; RIGHT, MICHAEL OCHS ARCHIVES

trological sign and to hug a tree—made him seem laughably passé, the very symbol of the most naive and hackneyed optimism of the Seventies.

The upshot was that when Denver handed RCA his "One World" album in 1986, forsaking such previous old-fashioned country sentiments as *Grandma's Feather Bed* for the antiwar stance of (*Let Us Begin*) *What Are We Making Weapons For?*, the label couldn't quite muster the enthusiasm to release it. The news hit Denver like a fist in the face, especially since RCA had earlier rejected his "Perhaps Love" album, a decision sanctioned, he reports, by his manager, Weintraub, whom he says he then fired. (The title song was ultimately released as a duet with Plácido Domingo.) RCA eventually released "One World," but the singer says it was only because he forced the label's hand. When it came time to renew Denver's contract, neither party rushed to the altar, and RCA ultimately failed to exercise its option.

Today, Denver is in the rare but unenviable position of knowing what it's like to have been at both the top and the bottom of the music-business heap. From the days when his popularity was so assured that his records and television specials earned him a People's Choice award and an Entertainer of the Year trophy from the Country Music Association (in 1975), he has plummeted to such a level that it has taken him five years to get his own label, Windstar Records (distributed by American Gramophone), off the ground.

One reason it took so long, he says, is that he intends to be "true to my art, my songs. I want success to prove myself, and to say 'I told you so' to certain people, including Jerry Weintraub. But I'm not going to sell my soul for it. There's a thing they call the dark night of the soul. It's when you begin to question even your faith. I've been through that, and I've survived."

But even with a new album that he controlled every step of the way, from the writing to the production, he has, by his own admission, met enormous resistance at the radio level, especially at country radio, once the backbone of his support. Still, Denver steadfastly refuses to alter the structure or subject matter of his songs to conform to modern country standards. ("I was treated rudely in Nashville, and it really offended me. I guarantee you," he adds with a condescending laugh, "I'm not going to sit down and try to write an uptempo love song.")

Yet he seems genuinely surprised that his current issues-laden yet often simpleminded brand of music has received only adult contemporary airplay, and little of it at that. Of course, many of the songs are staunchly antiwar at a time when the nation is engaged in its most aggressive flag-waving in decades.

And what a pity that more of America isn't listening to him! Because John Denver, born Henry John Deutschen-dorf, Jr., the son of an Air Force pilot, believes he could save the world, if only we would let him. As a "global citizen," he's already been responsible for several of the world's most important cultural exchanges, he asserts, as his new wife and baby arrive at the restaurant and entice him to come skiing.

But Denver, who admits he'd planned on blowing off this interview in record time, is now on a roll, and skiing will have to wait. People don't realize, he says, that after he gave nine concerts in Russia, "the first public

was "the primary catalyst for the whole Citizens in Space program getting started in this country." Indeed, he says, he was scheduled to fly on the ill-fated Challenger "until President Reagan said he was going to send a teacher first."

He also "had a chance to fly in space with the Soviets" in 1989, an opportunity that, for unexplained reasons, never materialized, despite Denver's offer of a large amount of foreign currency (although not, he says, the \$10 million reported in the press).

THAT he didn't get to go into space was obviously a tough break, but Denver saw it only as a temporary setback, the same way he views his current record career. All of it—his ecological goals, his hoped-for space travel, his return to the top of the record charts—is just part of his larger plan. The real question, he says, is what kind of contribution can he now make to the world? Or, as he puts it, "What kind of role am I going to have in this coming decade?"

*"I want success to prove myself
but I'm not going to sell my soul for it."*

performances by an American artist in more than seven years," President Reagan's Secretary of State, George Shultz, summoned him to ask him his impressions of the Soviet Union.

"I got a pretty big head about this," says Denver, getting into the story. "Mr. Shultz said, 'Tell me, young man. What would you advise the President and me?' I said, 'Well, Mr. Secretary, far be it from me to give you any advice, but I think that there are two things of critical importance. First, I think we ought to re-establish cultural relations with the Soviet Union. And second, I think you and the President ought to go over there and walk outside of the Kremlin and meet the people, because they're just like us.'"

"Of course," he goes on, "the first thing that got accomplished when Mikhail Gorbachev and Ronald Reagan met the first time in Geneva was a re-established cultural agreement." A beat. "I can't help but feel I had a little bitty part in that."

Denver, who pilots his own Lear jet on his concert tours, also claims he

"I think there are going to be darker and harder times out there," he explains, "and that the world needs a positive expression for people to hold onto. From the letters I get, people have really felt a great deal of solace in my music. I don't want to just entertain people. I want to touch people."

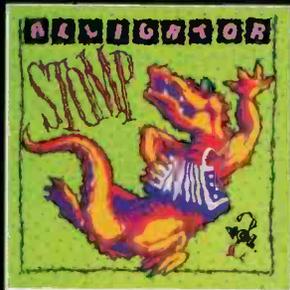
Just then, as if on cue, a well-mannered matron stops by the table on her way out the door. "We salute you. Keep up your good work," she purrs, touching his arm.

"See?" says the beaming Denver as the woman walks off. "That's far out! Because there are cycles in everything. If you've been the biggest, the cycle has to shift, and it's a very rare thing when you have great, great success and it declines and you come back up again. But I'd be willing to bet it's going to happen with me."

John Denver takes a sip of his cappuccino and makes a sweeping, elegant gesture toward his "new beginning," his pretty wife and healthy baby. "Just watch and see," he says, smiling broadly. "I'm starting over. Life is really wonderful, isn't it?" □

RHINO

INCREDIBLE COLLECTIONS

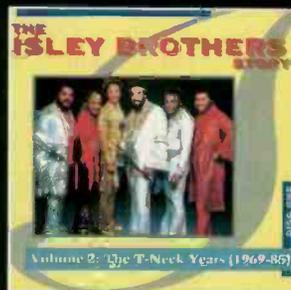


ALLIGATOR STOMP 2

Various Artists

Features the most popular Cajun and Zydeco tunes ever recorded, by the biggest names in Cajun music: Clifton Chenier, Buckwheat Zydeco, Beausoliel, and more.
(70740)

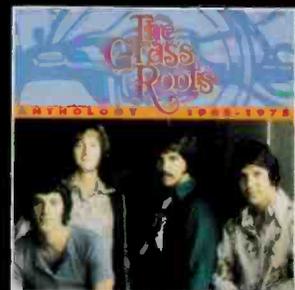
Also available: ALLIGATOR STOMP (70946)



THE ISLEY BROTHERS

ISLEY BROTHERS STORY VOLS. 1&2
VOLUME 1: ROCKIN' SOUL
VOLUME 2: T-NECK FUNK (2 Disc Set)

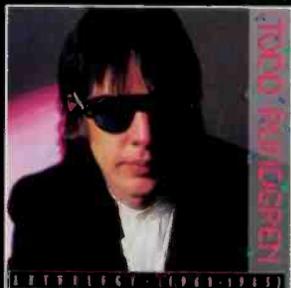
The first and only Isley's titles that thoroughly chronicle the group's incredible run of hit singles, spanning 1959 - 1985. Includes "Testify," "Who's That Lady," "This Old Heart Of Mine," and "It's Your Thing".
(70908, 70909)



GRASS ROOTS

ANTHOLOGY (1965 - 1975) (2 Disc Set)

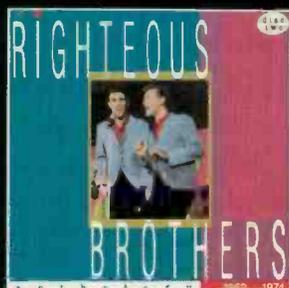
The only comprehensive Grass Roots package, this 30-track double cassette/36-track double CD set covers the group's entire career. Includes: "Is It Any Wonder," "Temptation Eyes," "Sooner Or Later," among others.
(70746)



TODD RUNDGREN

ANTHOLOGY: 1968 - 1985 (2 Disc Set)

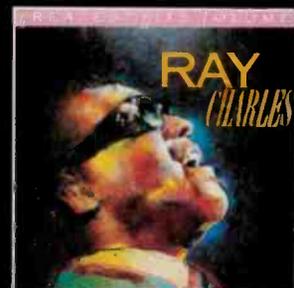
The first comprehensive collection to cover nearly 20 years of Todd's career. Includes "We Gotta Get You A Woman," "Hello It's Me," "Real Man," "Can We Still Be Friends," among others.
70774



THE RIGHTEOUS BROTHERS

THE RIGHTEOUS BROTHERS
ANTHOLOGY (2 Disc Set)

The first package to comprehensively cover their entire career from early Moonglow sides to their mid-'70s comeback. Includes "You've Lost That Loving Feelin'," "(You're My Soul) And Inspiration," and the smash hit from the motion picture GHOST, "Unchained Melody".
71488



RAY CHARLES

Ray Charles Anthology

Includes the great Ray Charles classics, and essential chart hits: "Hit The Road Jack," "Georgia On My Mind," and "I Can't Stop Loving You".
75759

Also available MODERN SOUNDS IN COUNTRY AND WESTERN MUSIC
70099

Available at your favorite record store. For a free Rhino catalog call 1-800-432-0020.

RHINO . . . FOR THOSE WHO KNOW THE DIFFERENCE.



The Heart, Wit, and Soul of Richard Thompson

IF there were a Triple Crown in rock—for writing, singing, and playing—Richard Thompson surely would have won it at least once by now. From the beginning, with the seminal British folk-rock group Fairport Convention, through a duo period with Linda Thompson (then his wife), and over and over since then as a solo artist, Thompson has created a body of work that is unsurpassed for strong thought and stronger emotion. By pouring out his bittersweet heart, his sentimental soul, and his jaundiced wit—sometimes all at once—Thompson has made music with the depth and range of good fiction. In that sense his new album, “Rumor and Sigh,” is his latest book of short stories, filled with vivid characters and lively plots. But it’s also a damned good record, rich with melody and dazzling in its imaginative guitar work.

As a songwriter, Thompson gets typecast as a malicious brooder. The reputation is not entirely misplaced, since he’s written more than his share of unhappy-in-love songs, and “Rumor and Sigh” does serve up a few more portions of Thompson spite. *Read About Love* puts us inside the mind of an emotionally retarded man who only knows love from the perspective of *Hustler* magazine. *You Dream Too Much* is a nasty song about unrequited lust—“I thought maybe just one caress/She said you dream too much.” Surprisingly, Thompson flings his strongest bile at former British prime minister Margaret Thatcher, in *Mother Knows Best*, with such fury that he almost loses control of the song’s instrumental track. But there is light to balance the dark. *God Loves a Drunk* is drenched with sentiment about boozers, and his clear-eyed observations about sodden behavior make the song a wistful treasure. *Psycho Street* goes hilariously overboard by envisioning a middle-class neighborhood that would intrigue David Lynch with its combination of Welcome Wagon cheeriness and insane decadence.

Musically, Thompson is just as



powerful, if not as wide-ranging. Except for a few trad-rock touches here and there—such as the jolly, accordion-rich *Don’t Sit on My Jimmy Shands*—he plays it straight. But Thompson gets more music out of the basic guitar, bass, and drums than most rockers because he’s such an expressive guitarist. Beyond the technical mastery he displays by rattling off twisted musical phrases and effortlessly shifting timbres in an instant, Thompson has the instinct to make every move count. No note, no hook, no arpeggio is more important than the emotion he’s trying to convey.

Come to think of it, the secret of

Richard Thompson’s genius is simple: He’s great at everything he does. He’s a singer-songwriter-guitarist with all the right stuff. Forget the Triple Crown. Let’s put him in the Hall of Fame. *Ron Givens*

RICHARD THOMPSON: *Rumor and Sigh*. Richard Thompson (vocals, guitar); other musicians. *Read About Love*; *I Feel So Good*; *I Misunderstood*; *Grey Walls*; *You Dream Too Much*; *Why Must I Plead*; *1952 Vincent Black Lightning*; *Backlash Love Affair*; *Mystery Wind*; *Don’t Sit on My Jimmy Shands*; *Keep Your Distance*; *Mother Knows Best*; *God Loves a Drunk*; *Psycho Street*. CAPITOL © CDP 95713-2 (61 min), © 41H-95713.

Inspired Elgar From Yehudi Menuhin

YEHUDI MENUHIN, now seventy-five, goes from strength to strength, no longer as a virtuoso violinist but as a conductor. His 1989 reading of the Elgar First Symphony on Virgin Classics was wholly convincing, and his new recording of the Second Symphony, again for Virgin, strikes me as the clearest and most powerful recorded

version since the readings of Sir Adrian Boult. Menuhin’s Second is a bit leaner in texture than Boult’s were but immensely potent in its amalgam of architectural strength and profound lyrical feeling.

The first and last movements of the Elgar Second are every bit as difficult to bring off as the corresponding sections of the Mahler Seventh. The tex-



Julian Cope's Planetary Consciousness

THE term tour de force is one of the most overused in the critic's lexicon, but it's the only way to describe "Peggy Suicide," the mammoth new release by Julian Cope. In the old days of thick vinyl slabs and heavy cardboard sleeves, this would have been a double-disc package; you would have lugged it home and had a sore arm as evidence of its weightiness. The eighteen-song, 76-minute set fits neatly, however, on one shiny little CD (the cassette contains an extra song), which conveys no sense of the arduous, extended nature of the album.

In fact, "Peggy Suicide" is nothing less than a rock-and-roll rendering of the Gaia Hypothesis, the theory that the earth's biosphere is a single living entity, and a black-humored catalog of human folly in threatening that entity's survival. It's a lot more than that, too: musings on sanity, a dialogue between the "conscious" and "unconscious" mind, even a few uncomplicated love songs.

Although Cope has parceled the songs into four "phases," the album is not exactly a tidy, pseudo-classically organized affair like the Who's "Tommy," nor is it meant to be. Cope has made highly polished records in the past; this one is earthy. Unvarnished by studio trickery, his vocals have a first-take quality. If he strays off-key or sings in a ragged way, it's left in. The guitar work is similarly rough-hewn and improvised, scraping against the walls of reality like some of the Velvet Underground's epic raveups.

A delightfully imaginative British eccentric in the grand tradition of Syd Barrett, Kevin Ayers, and Brian Eno, Cope gravitates toward bluesy, long-form psychedelia in "Peggy Suicide." What keeps his kite from tearing loose and floating away is his grounding in the more succinct song structures of pop, the evocative type practiced by pioneers of the late Sixties. *If You Love Me at All*, for instance, is reminiscent of one of Randy California's wilder guitar-vocal sprees with Spirit, and *Double Vegetation*, with its Hey Joe-style changes and hypercharged guitar solos amid howls of pain and illumination from the singer, could

have been just about any old Sixties garage band's glorious, hallucinogenic glimpse into deep space.

Cope celebrates his own inspired dementia, defending it as a higher form of sanity, in *Hanging Out & Hung Up on the Line* and its companion piece, *Hung Up & Hanging Out to Dry*. Slippery, underwater guitars and early-Pink Floyd keyboards set the scene for *Not Waving but Drowning*, based on the apparently true story of a kid who slid off the deck of a ferry while tripping on LSD and was never seen again. *Head* offers the casual observation, "I can feel my head exploding now." Much of "Peggy Suicide," however, is topical and specific in nature. Some of it is impenetrably British, but that shouldn't prevent anyone from enjoying the music or Cope's angry disenchantment. *Soldier Blue*, for example, was inspired by the British authorities' repressive behavior during the riot against the poll tax last year.



Menuhin: from strength to strength

tures are dense and complex, and in the effort to allow the sheer ripeness of the scoring to make its full effect, there is the danger of clotting the music's flow. Menuhin avoids this trap magnificently. Every main line and inner detail comes through, and without the slightest trace of the merely clinical.

The heart of the symphony is in the heart-rendingly elegiac slow movement and the terrifyingly phantasmal scherzo, in which the Royal Philharmonic players give their all. I always listen for the poignant oboe descant late in the slow movement and for the nightmarish ostinato climax in the scherzo. Both are realized superbly here. The fairly close microphone setup and the sonics of EMI's Abbey Road Studio 1 may not yield quite the richness of a Kingsway Hall, but the gain in musical clarity is well worth the minor sacrifice. The production as a whole is a triumph for all concerned. This is a recorded performance to be lived with and treasured. *David Hall*

ELGAR: Symphony No. 2, in E-flat Major, Op. 63. Royal Philharmonic Orchestra. Yehudi Menuhin cond. VIRGIN © 91182-2 (53 min), © 91182-4.



Cope: unvarnished



Later, Cope offers two songs about the madness of human dependence on automobiles, *East Easy Rider* and *Drive, She Said* (Cope himself pedals around London on a bicycle, wearing a gas mask). *Safesurfer*, a long, feedback-filled guitar raga, evolves into a portentous warning about HIV transmission, sung in the voice of a sex-hungry deceiver: "You don't have to be afraid, love, 'cause I'm a safe surfer, darlin'." All of these perils are summoned to call attention to the plight of "Peggy Suicide," Julian Cope's personification of a threatened planet, which he describes as an "enormous Mother Earth . . . stand-

ing at the very edge of the highest cliff of Infinity./She has taken all she can—and is about to leap off." *Parke Puterbaugh*

JULIAN COPE: *Peggy Suicide*. Julian Cope (vocals, electric and acoustic guitars); other musicians. *Pristeen*; *Double Vegetation*; *East Easy Rider*; *Promised Land*; *Hanging Out & Hung Up on the Line*; *Safesurfer*; *If You Loved Me at All*; *Drive, She Said*; *Soldier Blue*; *You . . .*; *Not Waving but Drowning*; *Head*; *Leperskin*; *Beautiful Love*; *Western Front 1992 CE*; *Hung Up & Hanging Out to Dry*; *The American Lite*; *Las Vegas Basement*; *Uptight* (tape only). ISLAND © 422-848 388-2 (76 min), © 422-848 388-4.

way of intensity and sustains that effect with a very sure sense of momentum. His overall approach is closest to that of Kiril Kondrashin: straightforward, flowing, unfussy, resisting what must be powerful inducements to abandon oneself to outside rhetoric with the certainty that the symphony is big enough without such indulgence. Järvi brings the score to life with conviction and in wholly musical terms, allowing the "chronicle" aspect to take care of itself—which it does with irresistible impact.

Stokowski's recording ought to be restored to the CD catalog, and I'm glad to have DePreist's version as a provocative alternative view. But it is Järvi's that is the all-around most persuasive account of the Eleventh Symphony, that makes it a richer and more varied and more consistently moving

Järvi's Irresistible Shostakovich

Of all the symphonies of Shostakovich, No. 11, brought out in 1957, perhaps most clearly claims the character of a chronicle; even more than his two big wartime symphonies, Nos. 7 and 8, it is a narrative work, addressed to his compatriots in a language they in particular would grasp. The Eleventh bears the subtitle "The Year 1905" and ostensibly memorializes that year's abortive revolution in the composer's own country, but the actual motivation for this kind of symphony surely came from the similarly ill-fated Hungarian uprising of 1956. None of this, of course, can insure the quality of the music, which may be judged in this case on the strength of Shostakovich's success in utilizing what he himself described as his "most Mussorgskian" approach to symphonic writing. In any event, this big symphony has been receiving more attention in the last few years than in the preceding thirty, in recordings as well as in our concert halls, and the latest of them, a Deutsche Grammophon release with Neeme Järvi conducting the Gothenburg Symphony Orchestra, makes the strongest case yet for the work, surpassing at last the first stereo version, Capitol's 1958 showpiece with the Houston Symphony Orchestra under Leopold Stokowski.

Järvi has recorded eight of Shostakovich's fifteen symphonies, No. 1 and Nos. 3-10, with the Scottish National Orchestra for Chandos, but he is apparently completing the cycle with his Swedish orchestra for DG, on



which label he has already given us a splendid account of No. 15. The American conductor James DePreist, with another orchestra in the same general neighborhood, the Helsinki Philharmonic, created a bit of a stir with an Eleventh for Delos in which the tempos are extremely deliberate and the silences are quite dramatic in their underscoring of the intensity, but it is a risky view of the work that will not register positively with every listener. Järvi achieves even more in the

(in a dual sense) work than any other. The orchestra was at the very top of its form for this performance, and the DG recording team came through, as it always seems to do in Gothenburg, with sound quality above its own norm in both richness and definition.

Richard Freed

SHOSTAKOVICH: *Symphony No. 11, in G Minor, Op. 103 ("The Year 1905")*. Gothenburg Symphony Orchestra, Neeme Järvi cond. DEUTSCHE GRAMMOPHON © 429 405-2 (55 min).

PURSUIT OF

6th Ave Electronics... The Home of Today's Most Sought After, State Of The Art Consumer Electronic Products.

A. SANSUI MC-X9AV MINI SYSTEM 30 WPC, 40 W Bass Integrated Amplifier. Digital Quartz-Synthesizer Tuner/Equalizer, "1 Bit" CD Player, Double Auto Reverse Cassette Deck, Surround Sound Processor, 2-Way 5-Speakers System, Surround Speakers.

B. ECLIPSE EQS 1000 SOUND PROCESSOR "One Bit" D/A Conversion. Features Sound Field Configurations, Equalization, Low Frequency Modifications.

C. BOSE LIFESTYLE MUSIC SYSTEM Direct Reflecting Sound From Acoustimass Powered Speakers, 200 Watt Music Center With CD Player and AM/FM Tuner, Radio Frequency Remote Operating From Anywhere in or Around Your Home.

D. RCA PRO850 CAMCORDER Top Rated 8mm Camcorder. 6.1 Zoom Lens Power, Superior Low Light, Twin-Beam Infrared Auto Focus. 1.74 lbs.

E. BOSE 901 CONCERTO SPEAKER SYSTEM Direct Reflecting Speaker System Ensures the Most Accurate Frequency Response Possible With its Active Equalizer, Digital Capability and Unlimited Power Handling.

F. ALTEC ITW-265 WALL SPEAKER A "Two Way Loudspeaker System Easily Mounted by Four Adjustable Tabs on the Speaker Frame.

G. PHILIPS CDV600BK LASER PLAYER Multi Laser Disc Player Which Introduces Philips New Bitstream PDM 1-Bit D/A Conversion. Includes Digital Frame Memory W/ Freeze, FTS, Record Edit, S-Video Output, Multi-Function 9-Digit LCD Display.

H. SHARP VISION XV-100 LCD PROJECTION

Connects to Any Video Source and Audio System. Projects on a Screen or Wall. LCD Projection System & Picture Zoom from 20" to 100" (Measured Diagonally).

I. TANDBERG 3080 RECEIVER Digital Tuner, 80 WPC Amplifier With High Current Power Supply. The 3080 Uses MOSFET and BIPOLAR Technology.



A



B



D



E

30 DAY SPEAKER TRIAL
If the Speakers You Buy Don't Sound as Good as We Said, Bring Them Back For An Exchange.



F



G



H



I

AUTHORIZED DEALER FOR: 3A, ACOUSTIC RESEARCH, AUDIOLAB, AUDIOQUEST, ADVENT, ALPHASONIK, ALLISON, ALTEC LANSING, AUDIO.PRO, APATURE, ARCAM, ARISTON, AT&T, AUDIOSOURCE, AUTOTEK, BAZOOKA, BEDINI, BEL, BLAUPUNKT, BOSE, PLATEAU CAMBER, CANON, CASIO, CELESTION, CHINON, CLIFFORD, CODE ALARM, CONCORD, DESIGN ACOUSTICS, DYNACO, ECLIPSE, SANYO/FISHER, GOLDSTAR, GENERAL ELECTRIC, GO VIDEO, HARMAN KARDON, HIFONICS, JBL, MAGNAVOX, MARANTZ, MINOLTA, MOTOROLA, MUSE, NAGAOKA, NHT, OHM ACOUSTICS, OLYMPUS, ORION, PANASONIC FAX, PARASOUND, PENTAX, PHOENIX GOLD, PHILIPS, PINNACLE, PIONEER CAR, PRECISION POWER, PARSEC, QUASAR, RCA, RICOH, SANSUI, SHARP, SHERWOOD, SENNHEISER, SUMIKO, TANDBERG, TEAC, THORENS, TOSHIBA, UNGO BOX, VECTOR RESEARCH, WHARFEDAILE DIAMOND, YASHICA.

**331 Rt. 4W
PARAMUS,
NEW JERSEY**

PERFECTION

J. GO VIDEO VCR-2 DUAL-WELL VHS VCR Watch a Prerecorded Tape While Recording a TV Program, Two Programs Simultaneously. Dolby Stereo

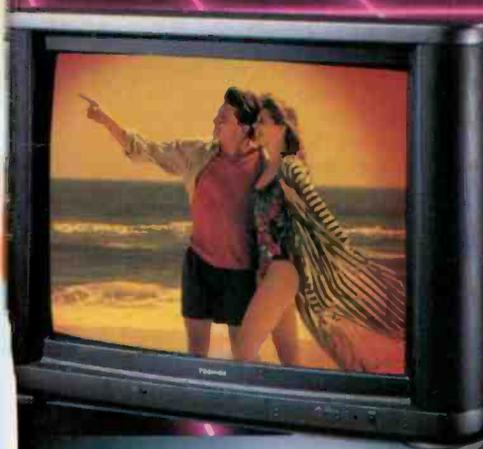
K. CASIO DA-7 PORTABLE DIGITAL AUDIO TAPE RECORDER SCMS for Direct Digital Recording. Digital PCM Recording and Playback Capabilities



L. PHILIPS 61LP60SA WALLVISION
61" Projection Television, AV1000 Digital Dolby Pro Logic Surround Sound Processor, FB1000 Speakers

M. TOSHIBA CX3285A 32-INCH FST SUPER TUBE COLOR TV
With Cyclone ABX Sound System, Surround & 2 Tuner Color "PIP"

N. ALTEC LANSING 552 MOBILE AMPLIFIER
The Modular Design of This 100 Watt Power Amplifier Allows Modules to Connect Together.



O. NHT Model 1.3 LOUDSPEAKER
This Loudspeaker Brings Listener Rich Bass and Powerful Dynamics With 2-Way Acoustic Suspension. Available In High Gloss Black or White & Hand Oiled Oak Veneer.



1024 & 1030
6th AVENUE,
NEW YORK

THE LARGEST SELECTION UNDER THE SUN

Recent discs and
cassettes reviewed by
Chris Albertson, Phyl Garland,
Ron Givens, Roy Hemming, Alanna Nash,
Parke Puterbaugh, and Steve Simels

PAULA ABDUL: *Spellbound*. Paula Abdul (vocals); other musicians. *The Promise of a New Day*; *Rock House*; *Rush Rush*; *Spellbound*; *Vibeology*; *U*; *My Foolish Heart*; and four others. VIRGIN © 2-91611 (49 min), © 4-91611.

Performance: *Stylish*
Recording: *Very good*

"Spellbound" is a stylish, sassy album from a singer who's grown by leaps and bounds since her debut album, "Forever Your Girl," made news for its statistical feats—10 million copies sold, four No. 1 singles. But the songs and performances in "Forever" were as thin as the attention span of the buying public, and its success had more to do with choreography, videography, and programming than musical worth. "Spellbound" deserves to outsell "Forever Your Girl" simply because it stands on its own as music, with or without visual embellishment.

Paula Abdul has enlisted a fine team of collaborators here—the Family Stand, a Brooklyn-based funk-rock outfit whose members produced and wrote (or co-wrote) eight of the eleven songs. They give her a firm, substantial foundation of sharp, hip grooves for her to attitudinize over and melodic ballads for her to sing. And sing she does. The brief flourish of Milli Vanilli-type controversy regarding her vocals should be laid to rest after *Blowing Kisses in the Wind*, a truly bravura performance of a sultry, lovely song about unrequited longing.

Despite some gimmicky effects in *Spellbound* (cheesy sci-fi synth riffs), *Vibeology* (a silly sex-sounds interlude), and *Rock House* (mock-angry rap, "To the critics on my jock/Shut up and dance!"), all three songs are propulsive funk workouts that never let up in energy or ideas. Abdul also works with (and borrows from) Prince, who contributed and produced the song with the shortest title in history, *U*, a snazzy, urbane

Explanation of Symbols

- Ⓢ = Tape cassette
- = LP record
- Ⓢ = Compact disc (timings are to the nearest minute)

come-on. Abdul sings the opening track, an uplifting shot of positive thinking called *Promise of a New Day*, with Princely conviction, and the closing number, *Will You Marry Me*, tumbles headlong into a marriage proposal, a sentiment often expressed (but not yet acted upon) by the Purple One. Even the ubiquitous Don Was weighs in here, producing Abdul's interpretation of a John Hiatt (!) song, *Alright Tonight*.

With "Spellbound" Abdul enters the upper echelon of contemporary r-&-b trailblazers. She has become not only a profitable commodity but an artist, and this album represents the state of the art in urban contemporary pop. *P.P.*

BO DEANS: *Black and White*. Bo Deans (vocals and instrumentals). *Good Things*; *True Devotion*; *Black, White and Blood Red*; *Paradise*; *Any Given Day*; *Forever on My Mind*; and six others. SLASH/REPRISE © 26487-2 (48 min), © 26487-4.

Performance: *Good, but . . .*
Recording: *Very good*

The Bo Deans' fourth album raises a confusing question about their direction. Namely, are they a "roots" band or a "contemporary pop" band? The sweetened production here suggests the latter; the songs are cloaked in fancy keyboard ornamentation, pushbutton percussion, and overly clean, noise-gated guitar parts. Still, enough honest, earthy moments emerge from behind the spotless facade to suggest that the Bo Deans mean to be a down-to-earth American band.

The soulful, close-harmony vocals and rustic ambience of *Good Things* gets "Black and White" off to a promising start, and *Do I Do* and *Going Home* are

also strong, though the production is fussy. Almost all the other songs, however, are dressed up in sterile Sunday best—which, as any rock-and-roller knows, looks laughably out of place on Saturday night. *Black, White and Blood Red*, for instance, sounds like a techno-pop version of *Eight Miles High*, and *Paradise* and *Any Given Day*, both good songs, are weakened by bouncing-ball keyboards. The bottom line is that these guys need less, not more, assistance in the studio—that is, a producer who'll turn on the tape recorder and then go out for a beer while they have a little unpretentious fun with their music. *P.P.*

JULIAN COPE: *Peggy Suicide* (see Best of the Month, page 68)

ELVIS COSTELLO: *Mighty Like a Rose*. Elvis Costello (vocals, guitars, keyboards, bass); other musicians. *The Other Side of Summer*; *Hurry Down Doomsday* (*The Bugs Are Taking Over*); *How to Be Dumb*; *All Grown Up*; *Invasion Hit Parade*; *Harpies Bizarre*; *After the Fall*; and seven others. WARNER BROS. © 26593-2 (54 min), © 26593-4.

Performance: *Dense*
Recording: *Fair*

Anyone who caught Elvis Costello's performance on *Saturday Night Live* last May probably did a double-take. The one-time Prince of Punks sported a rabbinical red beard, long braided hair, and a spreading middle. Appearances don't deceive; you can hear evidence of musical bloat and wordy excess in his new album, a slow-going, nearly hour-long obstacle course that will derail all but die-hard Costellophiles.

The obsessiveness that fueled his early albums has lately acquired a dense,

Bo Deans: roots/pop schizophrenia



MICHAEL WILSON/REPRISE

sinking gravity to it. Whereas Costello's rage and contumely cut to the bone in 1977, now they sag under the weight of a compulsive abstruseness, giving the impression of a street-corner fanatic belching conspiracy theories. These days Costello doesn't so much create songs as pass them like kidney stones. It doesn't help that the new recording makes his voice sound parched and flat, nor is it a boon that he's taken up with sundry California studio pros whose well-tempered playing is a far cry from the Attractions' inspired mayhem.

At the same time, there is method to Costello's madness, and the album coheres, oddly enough, around some of its most difficult compositions. *All Grown Up* boasts a subtle, swelling string-and-woodwind arrangement, and trumpet, grand piano, and chamberlain decorate *Invasion Hit Parade*. A woodwind quintet and harpsichord create a rarefied air in *Harpies Bizarre* as Costello skewers the courting rituals of the bourgeoisie. Counterpointing these is the relatively uncluttered, confected pop of *So Like Candy* and *Playboy to a Man*, collaborations with Paul McCartney, and *The Other Side of Summer*, in which Beach Boys-inspired music washes over a typically splenetic, impenetrable lyric.

The payoff of making it through this fourteen-song maze is *Couldn't Call It Unexpected No. 4*, which exemplifies all of the virtues of a well-crafted song. The lyrics are deep, not unreachable; the music, set in waltz time, is ingenious, not stridently clever. One can identify with it emotionally as well as intellectually. As for the album as a whole, it is difficult to form a final opinion. Some may consider it Costello's most ambitious work since "Imperial Bedroom." Others will find it as convoluted as "Goodbye Cruel World," his worst album. In a way, both views are right. **P.P.**

CYCLE SLUTS FROM HELL. Cycle Sluts from Hell (vocals and instrumentals); B. Gustafson (guitar). *Conquerors; By the Balls; Queen High Love; Dark Ships; I Wish You Were a Beer; Soultaker;* and five others. EPIC/ASSOCIATED © ZK 46123 (39 min), © ZT 46123.

Performance: *Quaint*
Recording: *Good*

Well, what have we here? At first it appears to be an all-girl band with a twist. Then it appears to be an all-girl band with a twisted sense of humor, all decked out in dark make-up and leather and lace bodices for an Elvira Rides with the Hell's Angels look. But then we find it isn't really an all-girl band at all—there's someone named Lord Roadkill, who *could* be a Cycle Slut from Hell but looks suspiciously like an Alice Cooper also-ran.

It's hard to tell whether the Cycle

Sluts actually *play* in this send-up of heavy metal, since the CD booklet doesn't say exactly which instruments, if any, they favor. But apparently Lord what's-his-name writes the music, and the Sluts—who use such quaint names as Venus Penis Crusher, She-Fire of Ice, Queen Vixen, and Honey 1%er—pen the lyrics. And what poetry they are, sweet nothings like, "You got outta line/Giving me a hard time/Gotta real bad temper/And a real good grip/By the balls/By the b-b-b-b-b-balls." With such homey sentiments as that, does it matter that the music itself is actually mild, if rudimentary, fun—kind of Sixties girl-group stuff on overdrive—and that the vocal blend is styled after the group-shout of the Village People? Well, probably not.

You might not want to invite the Sluts over to meet the folks, but their album will make an energetic backdrop for your next Dungeons and Dragons tournament. Ooooh, Mama! **A.N.**

ICE-T: O.G. (Original Gangster). Ice-T (rapper); others. *Home of the Bodybag; First Impression; Ziplock; Mic Contact; Mind over Matter; New Jack Hustler;* and eighteen others. SIRE/WARNER BROS. © 26492-2 (73 min), © 26492-4.

Performance: *Relentless*
Recording: *In your face*

Profanity issues from rapper Ice-T's lips not in measured dribs and drabs but in scalding torrents. But because the emotions behind it—the rage, contempt, and intent to offend and arouse—are so deeply felt, you never become numbed. Ice-T is as hard-core as this stuff gets. His tales about criminality and gang warfare have not been sanitized on their way from the streets of South Central L.A. People die in that climate of violence and despair, and he describes the look and sound of it without sentimentality. The horror isn't swept under the rug; rather, it hangs off the end of the fork for all to see (to borrow an image from William Burroughs's novel *Naked Lunch*).

"O.G. (Original Gangster)" is an uncut double dose of gangster rap, rock, and r-&-b from those mean streets. *Midnight*, for instance, is as harrowing a tale of gang war as has been told in any medium. Against a backdrop of gunfire and sirens, Ice-T raps in lightning-quick, no-nonsense rhymes that cut to the bone with their lack of pretense or apology. He obsesses over the prison of the streets and the bars of a real prison, making entrapment in one or the other sound inevitable in the stacked-deck world he inhabits. Just check out the way the street-criminal, mind-of-a-lunatic rap *Pulse of the Rhyme* dissolves into the repulsive racial violence of *The Tower*, about the reality of prison life. No, this isn't a "party" record, although the beats and samples make it hard to sit

still. There's no happy ending, no ray of hope or false assurance that things will get better, just the realization that to address the mess of inner-city turmoil and racial strife, we must first face their reality without flinching. **P.P.**

B.B. KING: Live at the Apollo. B.B. King (vocals, guitar); Gene Harris and the Philip Morris Super Band (instrumentals). *When Love Comes to Town; Sweet*



Ice-T: a shot of the hard stuff

Sixteen; The Thrill Is Gone; Ain't Nobody's Bizness; Paying the Cost to Be the Boss; All Over Again; and four others. GRP © GRD-9637 (45 min), © GRC-9637, © GR-9637.

Performance: *The King now*
Recording: *Excellent*

B.B. KING: Live at the Regal. B.B. King (vocals, guitar); Kenny Sands (trumpet); Johnny Board, Bobby Forte (tenor saxophone); Duke Jethro (piano); Leo Lauchie (electric bass); Sonny Freeman (drums). *Every Day I Have the Blues; Sweet Little Angel; It's My Own Fault; How Blue Can You Get; Please Love Me; You Upset Me Baby;* and four others. MOBILE FIDELITY © UDCD 548 (35 min).

Performance: *The King then*
Recording: *Good remastering*

Twenty-six years separate these two live albums by the man who is justifiably known as "King of the Blues," and they straddle one of the most extraordinary careers in American music. The more recent one, recorded at Harlem's Apollo Theatre in 1990, presents B.B. King as the international icon he has become. The earlier set, recorded back in 1964 at Chicago's old Regal Theatre, is from the

HARRISON FUNK/SIRE

Why This Ad Is Making The Other Loudspeaker Company Nervous.

We think the Ensemble II speaker system by Henry Kloss is better than the BOSE AM-5 Series II. And because Cambridge SoundWorks sells direct...it's half the price.

Audio Hall of Fame member, Henry Kloss

All Cambridge SoundWorks products are designed by our co-founder and chairman, Henry Kloss, who created the dominant speakers of the '50s (AR), '60s (KLH) and '70s (Advent). Our high performance, high-value speakers and systems are all manufactured in our factory in Newton, Massachusetts.

Ensemble II performance for half the Bose price.

Ensemble® II is the latest version of the subwoofer-satellite speakers *Audio* magazine said "may be the best value in the world." Unlike the Bose® system, it uses two-way satellite speakers and acoustic suspension subwoofers (with 35% more cone area). It can sound identical to our original Ensemble system.

Audio experts on call 365 days a year.

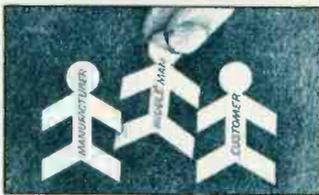
Our helpful, knowledgeable audio experts (not clerks) are on duty for advice, hook-up information or orders, 8AM-midnight, every day, including holidays. They don't know the meaning of the phrase "hard sell." A customer wrote "The quality of your product is matched by your attitude towards your customers."

We've eliminated the expensive "middle-men."

All Cambridge SoundWorks components and systems are sold factory-direct to the public, eliminating huge distribution expenses. Don't be fooled by our reasonable prices—our products are very well made, with premium quality components throughout. With our 30-day satisfaction guarantee, you can't lose.

FREE catalog—Pioneer, Philips, Denon and more.

Our full-color catalog is loaded with systems and components from top name brands, including our own. Our systems deliver a lot of performance for the money, especially our Dolby Surround systems, which we feel are the best values in the country. For your free catalog, call 1-800-AKA-HIFI, 24 hours a day.



CAMBRIDGE SOUNDWORKS

A new kind of audio company, with factory-direct savings.

154 California St., Suite 102AU, Newton, MA 02158 1-800-AKA-HIFI (800-252-4434)

Fax: 617-332-5936 In Canada: 1-800-525-4434 Switchboard: 617-332-5936

© 1991 Cambridge SoundWorks © Ensemble is a registered trademark of Cambridge SoundWorks. Bose is a registered trademark of Bose Corp. AR & Advent are trademarks of International Jensen, Inc.

period when the Mississippi-born King was a big favorite with the blues audience but was unknown to the general public. "Live at the Regal" is quite likely the greatest live recording of urban blues ever made, and "Live at the Apollo" confirms the consistent excellence of King's performances over the years—and his unfailing ability to draw the audience into his music. No selections are duplicated on these two discs, and they are so similar to each other in spirit that they can be enjoyed back to back without any disruption of mood.

King's voice is a bit huskier in the Apollo set (as his figure is somewhat portlier), but his ability to communicate is undiminished. If you want to tune in immediately to the majesty of his blues, however, get the Regal set and listen to *Worry, Worry*. While Duke Jethro supplies a funky ostinato piano background, King opens with a brilliantly crafted guitar solo that titillates and teases; when he finally begins to sing, anticipation has been built to such a height that some in the audience squeal in excitement. And that is only a prelude to a gut-bucket song-story with repeated passages where King pulls out his trump card, his piercing, high falsetto crying, "Someday baa-a-by . . . someday baa-a-by . . ." It's an amazing performance that shows why we are so fortunate to have B.B. King still with us, doing what he does so well. P.G.

HUEY LEWIS AND THE NEWS: *Hard at Play*. Huey Lewis (vocals, harmonica); the News (instrumentals); other musicians. *Build Me Up; It Hit Me Like a Hammer; Attitude; He Don't Know; Couple Days Off; That's Not Me*; and five others. EMI © 93355-2 (46 min), © E41H-93355.

Performance: *Retread*
Recording: *Very good*

Huey Lewis and his pals were the ultimate mid-Eighties bar band when they blew into the big time with *I Want a New Drug* and *Workin' for a Living*. But that was many moons ago, and lately they've been faltering. Their last album, 1988's "Small World," sold only a million copies, a paltry figure compared with their sales when they were flying high.

The problem with that album, and with this new one, their first for EMI, is that Lewis and Company don't really have what it takes to run their white r-&-b engine very far. In "Hard at Play" they celebrate tired themes—as in *Couple Days Off*, an energetic rocker that begs for an unattainable respite from work—with the same steamroller beat we've come to expect and even the same little touches, like the sax and harmonica breaks. Almost everything seems like watered-down rewrites of their previous hits. The one truly bright spot is the midtempo *He Don't Know*, in which Lewis tells himself that his girl friend's new lover may ply her with material things, but only Lewis knows what feeds

Find out how good we are: experts on call 8AM—midnight (ET) every day 1-800-AKA-HIFI

Eric Andersen

THE singer-songwriter Eric Andersen's promising career was more or less put on hold in 1973 when the tapes of his second album, "Stages," were apparently lost on the way from the Nashville studios where he recorded them to Columbia Records headquarters in New York. Considered in a league with Jackson Browne, Joni Mitchell, and James Taylor after his previous album, "Blue River," Andersen missed a crucial chance to break out of country-folk into the musical mainstream. Although he rerecorded several of the "lost" songs for Arista, that album, "B True to You," took an unfortunate pop turn that belied the intimacy and intensity of "Blue River." Andersen faded from public view and eventually moved to Europe to wait out the superficial musical hodgepodge of American pop music of the Eighties.



At the end of the decade, as Suzanne Vega and Tracy Chapman began to win a new audience for contemporary folk music, Andersen recorded his first American release in years, "Ghosts Upon the Road" (for Gold Castle), and saw Columbia rerelease his early work on CD. And then the tapes for "Stages," as mourned and celebrated in some circles as lost music by the Beatles, were finally located in Columbia's vaults. Remastered for CD, with three additional tracks of new material, "Stages—The Lost Album" has been released at last.

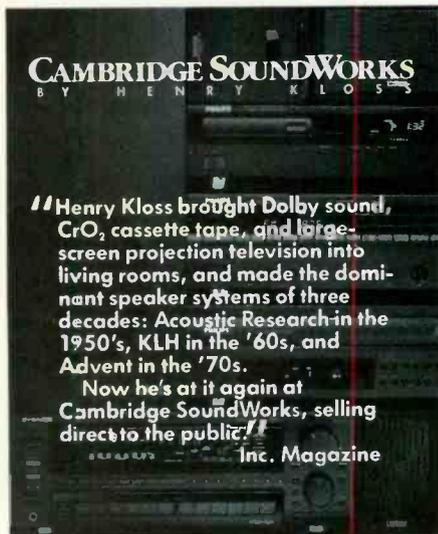
After all this time, could the vintage recordings live up to the legend? In glorious fact, they do. The production values do seem dated at times, just as Andersen's baritone seems more immature than I remembered it, but the songs prove again why the singer-songwriter movement was potent enough to move a whole generation. As with "Blue River," Andersen's strength in the "lost" songs is his sense of emotional turmoil and urgency, his preoccupation with finding a romantic love that can endure the friction and wear of time.

In song after song in "Stages," Andersen examines the torment in his search for a union that is at once fantasy and reality, perfection and comfort. He employs cautious optimism and grace in three stand-out introspective ballads, *Time Run Like a Freight Train*, *Be True to You*, and *Woman, She Was Gentle*, that survive the shift of musical styles through the years unscathed. So, oddly enough, do two songs that are strongly connected to a specific time and space: *Wild Crow Blues*, a vignette of Patti Smith and the Chelsea Hotel avant-garde in the late Sixties and early Seventies, and the rocking *I Love to Sing My Ballad, Mama (But They Only Wanna Hear Me Rock and Roll)*, a tongue-in-cheek description of audiences Andersen faced when he toured with the Byrds.

The first of many surprises with the new material is that Andersen now sings in a voice far richer and rougher than his old one. The second is that he's grown into a writer who no longer shades his lyrics with enigmatic phrases but lays eternal truths out on the table, particularly in *Make It Last (Angel in the Wind)*, a Dylanesque effort featuring back-up by Rick Danko and Garth Hudson of the Band. This and the other new songs, *Lie with Me* and *Soul of My Song*, not only bring the body of Andersen's work full circle but vindicate his image as a performer who never quite came into his own. Brimming with power and redemption, they reveal an artist who may now find the financial and critical rewards he deserves.

Alanna Nash

ERIC ANDERSEN: *Stages—The Lost Album*. Eric Andersen (vocals, acoustic guitar, harmonica); other musicians. *Baby, I'm Lonesome; Moonchild River Song; Can't Get You Out of My Life; Woman, She Was Gentle; Time Run Like a Freight Train; It's Been a Long Time; Wild Crow Blues; Be True to You; I Love to Sing My Ballad, Mama (But They Only Wanna Hear Me Rock and Roll); Dream to Rimbaud; Make It Last (Angel in the Wind); Lie with Me; Soul of My Song.* COLUMBIA/LEGACY © CK 47120 (58 min), © CT 47120.



FREE Audio Catalog

At Cambridge SoundWorks we manufacture speakers and music systems designed by Henry Kloss (founder of AR, KLH & Advent), and we sell them from our factory in Newton, Mass. We also sell selected audio components from brands like Philips, Pioneer and Denon. Because we sell factory-direct, you can save hundreds of dollars on components and systems. We sell nothing but "the good stuff." Our knowledgeable audio experts will help you make the right choices, without being pushy. And you can call toll-free for advice or "hook-up help" 365 days a year—even holidays. This is the simplest way to get the right deal on stereo components...and there's virtually no risk.

- Call toll-free for factory-direct savings.
- Save hundreds on components and systems from Cambridge SoundWorks, Philips, Pioneer, Denon and others.
- Audio Experts will answer all your questions, before and after you buy... 8AM-midnight (ET), 365 days a year.
- 30-day total satisfaction guarantee.

1-800-AKA-HIFI*
24 hours a day, 365 days a year (800-252-4434)

CAMBRIDGE SOUNDWORKS
A new kind of audio company,
with factory-direct savings.

154 California St., Suite 102AJ, Newton, MA 02158
*In Canada call 1-800-525-4434. Fax: 617-332-9229
Outside U.S. or Canada 617-332-5936

© 1991 Cambridge SoundWorks © Ensemble is a registered trademark of Cambridge SoundWorks. AR & Advent are trademarks of International Jensen, Inc.

her soul; it's self-delusion as emotional catharsis. Other than that, "Hard at Play" is a bland-out.

With no power in their pop, and no thrill to their harmonies, today's Huey Lewis and the News define not only how far music has moved away from the Eighties but the very notion of style as limitation. A.N.

SAM PHILLIPS: *Cruel Inventions*. Sam Phillips (vocals, guitar, keyboards); other musicians. *Lying; Go Down; Cruel Inventions; Standing Still; Tripping Over Gravity*; and five others. VIRGIN © 2-91617 (41 min), © 4-91617.

Performance: *Strangely beautiful*
Recording: *Very good*

In her newest album (produced, as usual, by her husband, T-Bone Burnett), Sam Phillips takes us on a magical mystery tour, blending Sixties pop-guitar



Sam Phillips: post-apocalyptic poetry

twangs, moody synthesizer swirls, swaying Latin rhythms, and ornate chamber-music string flourishes. Phillips is a compelling singer, her strong alto always ready to pierce the skies in a soaring burst, but her lyrics seldom connect with reality as most of us know it. The metaphors through which she almost always communicates are often hauntingly obtuse, as in the disturbing, post-apocalyptic *Raised on Progress*, where she sings, "To the furnace for shade to the dust for a drink." When Phillips's dreamlike lyrics come closer to the surface, however, she can stun you with the resonance of her imagery. After describing a troubled relationship in *Private Storm* she observes, "Time doesn't heal, the scars turn into wounds." In short, Sam Phillips is always wondrous to hear, and when her songwriting intentions are clear, she's something of a pop treasure. R.G.

RICHARD THOMPSON: *Rumor and Sigh* (see Best of the Month, page 67)

LUTHER VANDROSS: *Power of Love*. Luther Vandross (vocals); vocal and instrumental accompaniment. *She Doesn't Mind; Power of Love/Love Power; I'm Gonna Start Today; The Rush; I Want the Night to Stay; Don't Want to Be a Fool*; and four others. EPIC © EK 46789 (56 min), © ET 46789, © E 46789.

Performance: *His silken best*
Recording: *Very good*

The extraordinary popularity Luther Vandross has sustained over the past ten years is a testament to the durability of sweet soul singing in a decade dominated by rap and raunch. By eschewing gimmicks, sticking to his staples of vocal virtuosity and tasteful romantic fare, Vandross has emerged as the reigning figure in modern rhythm-and-blues.

In the past, Vandross's weakest point has been the soundalike nature of many of his compositions and arrangements. For the new "Power of Love," however, he has written some of his most distinctive songs, and he and co-producer Marcus Miller have given them spicier rhythms and more imaginative vocal and instrumental settings than in the past. The opener, *She Doesn't Mind*, comes pulsing out with a beat that intoxicates even before Vandross opens his mouth, and the title medley, *Power of Love/Love Power*, has a spirited gospel touch and an all-star back-up group that includes the likes of Cissy Houston, Tawatha Agee, and Lisa Fischer.

There are also plenty of those delicious romantic ballads that Vandross sings better than almost anybody. The best original ballad is *I Want the Night to Stay*, but it pales beside the brilliant refashioning of Jerry Leiber and Mike Stoller's often-covered *I Who Have Nothing*. An introductory saxophone solo by Kirk Whalum establishes a lush mood before Vandross pairs his silken baritone with the comparably lustrous voice of Martha Wash (formerly of the Weather Girls and Two Tons of Fun). Wash is a perfect match for Vandross, and as they intertwine their voices, toying with the emotions as well as the words, they turn the song into an unforgettable slow burner. It's the perfect conclusion for the best album Vandross has ever released. P.G.

Jazz

THE CRUSADERS: *Healing the Wounds*. The Crusaders (vocals and instrumentals); other musicians. *Pessimisticism; Mercy, Mercy, Mercy; Little Things Mean a Lot; Cause We've Ended as Lovers*; and four others. GRP © GRD-9638 (47 min), © GRC-9638.

Performance: *Palatable pop-jazz*
Recording: *Excellent*

Long before fusion became a commercially viable genre, the Crusaders had

perfected a style that combined accessible improvisation, strong melodic lines, and a jazz spirit. More recently, the band's keyboardist, Joe Sample, has carved out a solo career for himself, while still occasionally recording with various versions of the group; this new album marks the first time in a number of years that he's performed with the saxophonist Wilton Felder, one of the original members of the band back when it was called the Jazz Crusaders. That was a smart move, as Felder's robust sax sound lends body to what might otherwise be bland fare. The best selections in "Healing the Wounds" are those with a ring of familiarity, especially Joe Zawinul's *Mercy, Mercy, Mercy* (a hit for the Cannonball Adderley Quintet back in the Sixties). The other familiar item is Stevie Wonder's *Cause We've Ended as Lovers*, which is given a palatable jazz-flavored reading. Overall, though, this is mood music with a visceral lilt and lift but little staying power. P.G.

JAZZ IN JULY: *Piano Players & Significant Others*. Derek Smith: *Just Squeeze Me*. Dick Hyman: *My Shining Hour; Yesterdays*. Jay McShann: *After Hours*. Ralph Sutton: *Eye Opener; Viper's Drag*. Dick Wellstood and Dick Hyman: *I Wish I Were Twins; Fine and Mellow*. Derek Smith and Dick Hyman: *All the Things You Are*. Marian McPartland: *A Delicate Balance; It's the Little Things That Mean So Much*. And two others. MUSIC-MASTERS © 5042-2-C (70 min).

Performance: *Keyboard orgy*
Recording: *Good remotes*

For the past six years, New York's 92nd Street YMHA has presented a series called "Jazz in July" whose artistic director is the pianist Dick Hyman. Hyman readily admits to being biased toward his own instrument, and that preference is clearly reflected in this delightful new album of live recordings from the concert series. Made between 1985 and 1988, they feature Hyman and fellow pianists Marian McPartland, Dick Wellstood, Ralph Sutton, Derek Smith, Roger Kellaway, and Jay McShann. The "significant others" include cornetist Ruby Braff, bassist Milt Hinton, and singer Carrie Smith. It all adds up to 70 minutes of high-caliber keyboard artistry in a diversity of styles ranging from Sutton's stride to McPartland's delicate modernism. There are also superb, often whimsical collaborations between Hyman and Smith, Sutton, and Wellstood (who died not long after his 1987 performance). I don't wish to take anything away from the five white players who appear on this truly prepossessing release, but I find it extraordinary that only one of the pianists, Jay McShann, is black. There is no dearth of excellent African-American pianists in New York, so the omission is baffling, to say the least. Let's hope that the Y's 1990's bookings are more representative of what New York has to offer. C.A.

Bird Lives

NO question about it, Charlie "Yardbird" Parker was the pivotal figure of bebop, the "modern" jazz style that challenged tradition in the post-war years. When Parker died in 1955, he was only thirty-five years old. His early death, together with the enormous impact his music had already had on jazz, immediately made him a legend, the first such jazz figure since Bix Beiderbecke. Unlike Bix, who died in 1931, "Bird" spent his most productive musical years in an age when technology allowed recording activity to stretch beyond the authorized, planned studio session. Accordingly, he left behind a seemingly inexhaustible legacy of private recordings. Combined with commercial releases and the inevitable alternate takes, these make up a Charlie Parker library so voluminous as to rival the average jazz record collection.

The latest addition to the ever-growing library of unofficial Parker documentation is an authorized release on Mosaic of the so-called Benedetti recordings. Dean Benedetti was an alto saxophonist and fanatic Parker fan who in the late Forties followed his idol into clubs, armed with a recording machine and a determination to leave no Parker note behind. Unfortunately, Benedetti was less interested in the work of Bird's co-musicians, so he was loathe to waste acetate-disc space on them. Consequently, the new Mosaic CD set consists

of 278 highly fragmented tracks that add up to more than seven hours of bits and pieces—Bird droppings, if you will. Many of these snippets capture engaging streams of improvisation that will prove invaluable to the serious Parker scholar, but there is also great excess here. Most of the longer tracks have neither a beginning nor an end, but they do at least contain performances that are worthy of a jazz fan's attention.

What really mars the release is the inclusion of extraneous material that adds nothing to our understanding of Charlie Parker's music, including a 19-minute collage of Benedetti's home recordings (a passing train, rehearsing on his alto, reading a letter to his mother, etc.) and ridiculously brief snatches of Parker, ranging in length from 3 to 13 seconds. For example, there's 8 seconds of *Night and Day*, 5 seconds of what is "probably" *Stardust*, 6 seconds of what is "possibly" *Stardust* (note the variation), a 5-second "ending of unidentified tune," and so forth. That's like uttering "years ago" and calling it "possibly *The Gettysburg Address*." Even so, "The Complete Dean Benedetti Recordings of Charlie Parker" is a misnomer, for portions of the original acetates were too damaged to be included. So why include meaningless scraps?

Mosaic's catalog is rife with "Complete" titles ("The Complete Candid Recordings of Charles Mingus," "The

Complete Blue Note George Lewis," etc.). Clearly, the idea was to continue the concept with the Benedetti recordings, but this is an obvious case of a release falling victim to its title. Don't get me wrong, there is a great deal of wonderful music here, a real feast for the serious Parker fan, but a sensibly selective approach would have yielded a more listenable, and more affordable, five-CD set. Price is an important consideration, because this is not the kind of album you buy for pure listening enjoyment; you don't slip these discs into your player if you wish to relax with a significant other. It is decidedly a set for musicians, scholars, and must-have-everything collectors. If you wish to acquaint yourself with Charlie Parker's music and don't care if he wore red socks to the studio, ate a blueberry muffin for breakfast, or borrowed a chord pattern from the Baroness Koenigswarter's upstairs maid, I suggest you pick up some of his commercial releases.

In an attempt to re-create the chronology of the original recordings, the 278 tracks in the set are grouped into 64 "sections," but the accuracy of this arrangement is highly questionable, as is its importance. I could go on about the negative aspects of the album's packaging, but I don't wish to discourage the effort as a whole. There is plenty of good, listenable music here, fine Parker work extracted—sometimes in a crude, abrupt manner—from group performances that one wishes had been preserved from beginning to end. Not everybody will be able to adjust to the inferior sound quality, and the fragmentary nature of the recordings limits the audience to which they will appeal, but Parker's stature earns these discs a prominent place in the documented history of American music. The accompanying illustrated, forty-eight-page booklet is not all trivia. Parts of it are actually well written and sensibly focused, including an informative essay on Benedetti by co-producer Bob Parker and interesting notes on the music by Jim Patrick.

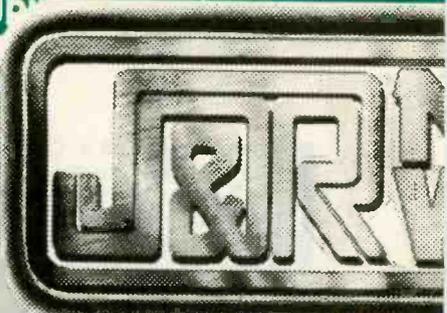
Chris Albertson

CHARLIE PARKER: *The Complete Dean Benedetti Recordings*. Charlie Parker (alto saxophone); other musicians. *September in the Rain*; *Big Noise*; *Past Due*; *The Man I Love*; *Dee Dee's Dance*; *Big Foot*; *All the Things You Are*; *Out of Nowhere*; *My Old Flame*; *Bird Lore*; *Little Willie Leaps*; *This Time the Dream's on Me*; *The Way You Look Tonight*; *How High the Moon*; *Chasin' the Bird*; *Dizzy Atmosphere*; *Night in Tunisia*; and 261 others. MOSAIC © 129 seven CD's (430 min). Mosaic Records, 35 Melrose Place, Stamford, CT 06902.

Charlie Parker
at Birdland
in 1949



PHOTO: FRANK ORRIGS COLLECTION



CD Players



Technics SL-PG300
Remote Compact Disc Player

- MASH 1-bit digital-to-analog converter • Digital servo system • Peak level search • 30-key remote • 20-track programming • Edit guide • Headphone output with volume control
- | | | |
|---------------------------------------|---------------------------|---------------------------|
| Our Low Price | \$159⁹⁵ | (TEC SLPG300) |
| Sherp DXR-250 | | |
| • 2X sampling, remote | ••••• | \$119⁹⁵ |
| Technics SL-PG100 | | |
| • MASH D/A converter, 20-track prg | ••••• | \$139⁹⁵ |
| JVC XLZ-441 | | |
| • 1-bit, 8 x oversampling, remote | ••••• | \$199⁹⁵ |
| Technics SL-PC705 | | |
| • 5-Disc Changer, rotary, remote | ••••• | \$199⁹⁵ |
| Technics SL-P5700 | | |
| • MASH 1-bit, 32 x oversampling | ••••• | \$279⁹⁵ |
| JVC XL-M505 | | |
| • 6-Disc Changer, magazine + 1 single | ••••• | \$279⁹⁵ |

Cassette Decks



Teac V-285CHX
Stereo Cassette Deck

- Dolby B and C noise reduction • Dolby HX Pro headroom extension system • Bias line tuning • LED peak level meter • 3-digit tape counter • Black finish
- | | | |
|----------------------------------|--------------------------|---------------------------|
| Our Low Price | \$84⁹⁵ | (TEA V285CHX) |
| Teac V-250 | | |
| • Dolby B, peak-meter | ••••• | \$69⁹⁵ |
| Teac R-455CHX | | |
| • Auto-Reverse, Dolby B/C/HX-Pro | ••••• | \$149⁹⁵ |
| Technics RS-8R465 | | |
| • Auto-Reverse, Dolby B/C/HX-Pro | ••••• | \$189⁹⁵ |
| Sherwood DS-700OR | | |
| • 3-head, Dolby B/C/HX-Pro | ••••• | \$199⁹⁵ |
| Teac AD-3 | | |
| • CD/Cassette Combo, remote | ••••• | \$209⁹⁵ |
| JVC TDV-541 | | |
| • 3-head, Dolby B/C/HX-Pro | ••••• | \$299⁹⁵ |

Double Cassette Decks



Teac W-450R

- Auto-Reverse Double Cassette Deck**
- High-speed dubbing • Accurate rotary head auto-reverse • Continuous cassette playback • Dolby B/C noise reduction • Dolby HX-Pro headroom extension
- | | | |
|---|---------------------------|---------------------------|
| Our Low Price | \$149⁹⁵ | (TEA W450R) |
| Sherwood DD-1030 | | |
| • Dolby B, relay play | ••••• | \$99⁹⁵ |
| Technics RS-TR212 | | |
| • Deck #1 A/R, Dolby B/C | ••••• | \$159⁹⁵ |
| Technics RS-TR313 | | |
| • Dual rev, Dolby B/C/HX-Pro | ••••• | \$199⁹⁵ |
| Technics RS-TR515 | | |
| • Dual reverse, Dolby B/C/HX-Pro | ••••• | \$249⁹⁵ |
| JVC TDW-805 | | |
| • Dual reverse/record, Dolby B/C/HX-Pro | ••••• | \$299⁹⁵ |
| Technics RS-TR555 | | |
| • A/R, Dolby B/C/HX-Pro, dbx | ••••• | \$349⁹⁵ |

This Month's

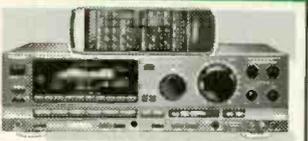
Compact Disc Specials



mobile fidelity
Sound Lab
Your Choice 24⁹⁹ Per CD

- Also Available at \$24.99 per CD set:
- BLIND FAITH:**
Blind Faith (MOB 507)
 - THE POLICE:**
Synchronicity (MOB 511)
 - PINK FLOYD:**
Dark Side Of The Moon (MOB 517)
 - JOE JACKSON:**
Night And Day (MOB 539)
 - RED, HOT & BLUE**
Tribute To Cole Porter (MOB 542)
 - BRYAN ADAMS**
Reckless (MOB 544)

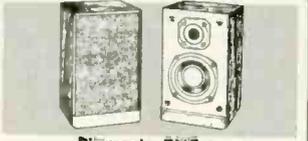
Receivers



Technics SA-GX500
Surround Sound Receiver

- 80-watts per channel • Dolby surround sound with digital delay • Quartz tuning with 24 station presets • Parametric equalizer with spectrum analyzer • 48-key A/V remote control
- | | | |
|------------------------------------|---------------------------|---------------------------|
| Our Low Price | \$299⁹⁵ | (TEC SAGX500) |
| Sherwood RA-1140 | | |
| • 25 watts/channel, surround sound | ••••• | \$99⁹⁵ |
| Sherwood RA-1142 | | |
| • 50 watts/channel, surround sound | ••••• | \$129⁹⁵ |
| Sherwood RA-1145R | | |
| • 50 watts/channel, remote | ••••• | \$149⁹⁵ |
| Technics SA-GX100 | | |
| • 40 watts/channel, remote | ••••• | \$159⁹⁵ |
| Technics SA-GX300 | | |
| • 60 watts/channel, EQ, remote | ••••• | \$199⁹⁵ |
| Teac AG-1000 | | |
| • 100 watts/channel, surround | ••••• | \$249⁹⁵ |

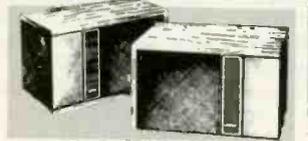
Home Speakers



Pinnacle PMS +
Two Way Speaker System

- Patented diaduct port for superb bass response from a very compact enclosure • 5 1/4" polypropylene woofer • 50 watt power handling • Beautiful oak trim
- | | | |
|-------------------------------|--------------------------------|--------------------------------|
| Our Low Price | \$159⁹⁵ Pair | (PIN PMS + /OAK) |
| Technics SB-L40 | | |
| • 2-way 10" woofer | ••••• | \$99⁹⁵ Pair |
| Yamaha NSA-635 | | |
| • Bookshelf, 3-way, 8" woofer | ••••• | \$99⁹⁵ Pair |
| Technics SB-L60 | | |
| • 3-way, 10" woofer | ••••• | \$129⁹⁵ Pair |
| Technics SB-L80 | | |
| • 3-way, 12" woofer | ••••• | \$169⁹⁵ Pair |
| Pinnacle PNB + /Oak | | |
| • 2-Way, 8" woofer, diaduct | ••••• | \$349⁹⁵ Pair |
| JBL L-20T3 | | |
| • 2-Way, Titanium tweeter | ••••• | \$349⁹⁵ Pair |

Home Speakers



Bose 301 Series II
Direct/Reflecting Speakers

- 2-way ported bookshelf speakers • 8-inch woofer with two 3-inch tweeters in Free Space Array • Dual-frequency crossover • Woodgrain or black vinyl veneer
- | | | |
|-------------------------------------|--------------------------------|---|
| Our Low Price | \$299⁹⁵ Pair | (BOS 301-II/Wood) (BOS 301-II-BK/Black) |
| Advent Subwoofer | | |
| • Mini-size, 5.25" woofer | ••••• | \$99⁹⁵ Each |
| Acoustic Research 850 | | |
| • Studio Partner Powered Speakers | ••••• | \$199⁹⁵ Pair |
| EPI 150 | | |
| • Floor Standing, 3-way, SPECIAL | ••••• | \$199⁹⁵ Pair |
| Advent Maestro | | |
| • 3-way, 10" floorstanding | ••••• | \$399⁹⁵ Pair |
| Bose AM-5-II | | |
| • Acoustilms 3-pc speaker system | ••••• | \$749⁹⁵ |
| JBL L-100T3 | | |
| • Floor Standing, 3-way, 12" woofer | ••••• | \$999⁹⁵ Pair |

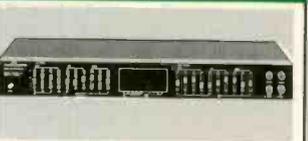
Antennas & Remotes



Terk AF3000

- Amplified AM/FM Stereo Antenna**
- Unmatched AM and FM reception • 20 X more powerful than passive wire dipoles • Optimum AM & FM performance • High tech design • Affordable price
- | | | |
|---------------------------------------|--------------------------|--------------------------|
| Our Low Price | \$34⁹⁵ | (TRK AF3000) |
| Parsec Stealth | | |
| • FM Electronic Antenna, 32 dB gain | ••••• | \$29⁹⁵ |
| Terk 9425 | | |
| • AM/FM Wedge Amplified Antenna | ••••• | \$59⁹⁵ |
| Memorex AV8 | | |
| • AM/FM Energized Antenna, 18 dB gain | ••••• | \$74⁹⁵ |
| Parsec M2000 | | |
| • AM/FM Energized Antenna, 40 dB gain | ••••• | \$79⁹⁵ |
| Terk AF-9900 | | |
| • PI AM/FM Amplified Antenna | ••••• | \$89⁹⁵ |
| Memorex CP8-Turbo | | |
| • Universal remote, 156 commands | ••••• | \$89⁹⁵ |

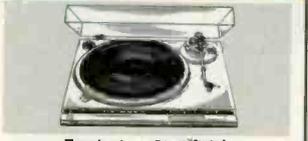
Equalizers



Audio Source EQ-8/II

- 10-Band Stereo Graphic Equalizer**
- 10-bands per channel • LED illuminated sliders • Audio/video inputs • Spectrum analyzer display • EQ record switch • Tape monitor switch • EQ-defect switch
- | | | |
|---|--------------------------|---------------------------|
| Our Low Price | \$99⁹⁵ | (ASO EQ8/II) |
| Teac EQA-6 | | |
| • Graphic, 10-bands/channel | ••••• | \$69⁹⁵ |
| Teac EQA-22 | | |
| • Graphic EQ w/Analyzer, 10 bands/channel | ••••• | \$99⁹⁵ |
| Audio Source EQ-II | | |
| • Graphic, 10-bands/channel | ••••• | \$139⁹⁵ |
| Technics SH-GE70 | | |
| • 7-bands/channel, 12 memory presets | ••••• | \$149⁹⁵ |
| Audio Source EQ-10 | | |
| • Graphic EQ w/Analyzer, pink-noise | ••••• | \$349⁹⁵ |
| DOD R-231 | | |
| • 31-bands/channel, 19" rack mount | ••••• | \$349⁹⁵ |

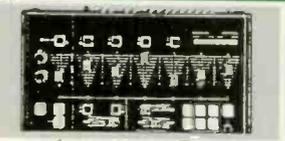
Turntables/Cartridges



Technics SL-QD33
Quartz Direct-Drive Turntable

- Fully-automatic • 2-motors • Auto disc size selection • Low-mass tonearm accepts P-Mount cartridge • Illuminated strobe • Front panel controls • Black finish
- | | | |
|---|---------------------------|---------------------------|
| Our Low Price | \$149⁹⁵ | (TEC SLQD33K) |
| Stanton 500AL | | |
| • Pro Disco Cartridge, spherical stylus | ••••• | \$19⁹⁵ |
| Audio Technica AT-231LP | | |
| • Universal mount Cartridge | ••••• | \$39⁹⁵ |
| Stanton 680EL | | |
| • Disco Cartridge, w/extra stylus | ••••• | \$54⁹⁵ |
| Technics SL-BD20 | | |
| • Turntable, semi-auto, bell drive | ••••• | \$89⁹⁵ |
| Sherwood PF-117OR | | |
| • Turntable, direct dr, auto, pitch | ••••• | \$99⁹⁵ |
| Shure V15-VMR | | |
| • Cartridge, micro-ridge stylus | ••••• | \$139⁹⁵ |

Disco



Audio Technica SM-509
Disco Mix With Sound Effects

- Inputs for: 2-turntables, 4 line-level & 2-mics • Crossfader • Monitor system • 5-band EQ • Electronic echo • VU meters • Mic pitch transposer
- | | | |
|---|---------------------------|----------------------------|
| Our Low Price | \$299⁹⁵ | (AT SM509) |
| Gemini XL-8D10 | | |
| • Semi-Auto Turntable, bell, pitch | ••••• | \$89⁹⁵ |
| Gemini PMX-100 | | |
| • Mixer/Preamp, 3-phonos/3-line | ••••• | \$139⁹⁵ |
| Gemini XL-1800Q | | |
| • Pro Turntable, manual, pitch | ••••• | \$299⁹⁵ |
| Numark DM-1900 | | |
| • Mixer/Preamp, 3-phonos/line, EQ | ••••• | \$549⁹⁵ |
| Numark CD-5020 | | |
| • Disco CD, 2 transports, pitch | ••••• | \$1099⁹⁵ |
| Complete Selection of Disco Lights | ••••• | CALL |



ORDER TOLL-FREE 24 HOURS A DAY 7 DAYS A WEEK **1-800-221-8180** Outside U.S.A. Call: 1-718-417-3737
J&R Music World, Dept. SRO891, 59-50 Queens-Midtown Expressway, Maspeth, Queens, NY 11378





Super Specials!

Laser Disc New Releases



26⁹⁵ Each Laser Disc

- New On Laser Disc:**
- Good Fellas \$26⁹⁵
 - Misery \$32⁹⁵
 - What Ever Happened To Baby Jane \$36⁹⁵
 - Kindergarten Cop \$32⁹⁵
 - Post Cards From The Edge \$32⁹⁵
 - Untouchables (LTX) \$36⁹⁵
 - Ghost (LTX or P&S) \$26⁹⁵
 - Death Warrant \$19⁹⁵
 - Presumed Innocent \$26⁹⁵
 - Pink Panther (LTX) \$29⁹⁵
- Music On Laser Disc**
- 10,000 Maniacs \$19⁹⁵
 - The 3 Tenors \$29⁹⁹
 - Madonna Blonde Ambition Tour \$24⁹⁵
 - Phil Collins Seriously Live \$32⁹⁵
 - Frank Sinatra Reprise Collection \$65⁹⁵
 - Theonious Monk: Straight No Chaser \$26⁹⁵
 - Prince: Graffiti Bridge \$22⁹⁵
 - Janet Jackson: Rhythm Nation Compilation \$23⁹⁹

Video Recorders



Toshiba SV-771 Super-VHS Hi-Fi Video Recorder

- 4-Heads • Digital tracking • Center loading tray • Smart auto play • On-screen display • Hi-speed rewind • A/V jack on front panel

- Our Low Price **\$699⁹⁵** (TOS SV771)
- Panasonic PV-2101 • VHS VCR, on-screen, digital tracking \$229⁹⁵
 - Samsung VR-8501 • Hi-Fi Stereo VCR, 4-head \$299⁹⁵
 - General Electric VG-4202 • VHS Hi-Fi Stereo VCR \$329⁹⁵
 - Pioneer CLD-1080 • CD/VCR/Laser Disc Player \$399⁹⁵
 - JVC HR-D780 • Hi-Fi Stereo VHS Recorder, remote \$399⁹⁵
 - Go Video VCR2 • Dual Deck VHS Recorder, dubbing \$799⁹⁵

Camcorders/Televisions



Sony KV-19TR20 19-inch Trinitron Monitor/Receiver

- 19-inch high-contrast mirror/black picture tube • Direct A/V input • A/V window on-screen • Auto timer/ch block • Sleep timer • Dynamic picture processor • Remote • Black finish

- Our Low Price **\$329⁹⁵** (SON KV19TR20)
- Toshiba CF-1313 • 13" Color TV, on-screen, remote \$249⁹⁵
 - JVC AV-2080S • 20" Stereo Color Monitor, on-screen \$399⁹⁵
 - Panasonic PV-M1328A • 13" Color TV/VHS Recorder \$489⁹⁵
 - Sony CC-DF301 • 8mm Camcorder, 8x zoom, macro, 2-lux CALL
 - JVC GR-5707 • 8mm Camcorder, 8:1 zoom, 8-lux, Hi-Fi CALL
 - Canon AI-Digital • Hi 8mm Camcorder, Hi-Fi Stereo CALL

Video Accessories



Panasonic WJ-AE5 Digital A/V Mixer

- 2-source/2-rec out • Digital synchronizer • Digital special effects • Superimpose • Fade-in/fade-out • Wipe/mix effects (98-patterns) • P-I-P • Audio mixing

- NEW** (PAN WJAEV5)
- Audioquest Video SX • 2 meter 5 Video Interconnect Cable \$49⁹⁵
 - Audio Source SS-One II • Surround Sound Amp, Dolby \$129⁹⁵
 - Panamax CoaxMax 4 • TV/VCR Surge Protector, 4 outlets \$129⁹⁵
 - Azden WMS-Pro • Wireless Mic for Camcorders \$149⁹⁵
 - JVC CG-V60 • Character/Filter Generator \$179⁹⁵
 - Videonics Video Equalizer • Color Corrector, enhancer \$269⁹⁵

Headphones



Sony MDR-IF510K Cordless Stereo Headphones

- Enjoy headphone listening without the cord • Wide frequency response 18-22kHz • Uni-malch plug • Left/right volume controls built-in

- Our Low Price **\$159⁹⁵** (SON MDRIF510K)
- Audio Technica ATH-M4X • Closed-back, digital-series \$29⁹⁵
 - Koss Pro 4/AAA+ • Closed-Ear, digital-ready \$39⁹⁵
 - Sony MDR-E575 • Earbud Headphones, digital-ready \$44⁹⁵
 - Memorex EDM-550 • Circum aurial, dual plug \$54⁹⁵
 - Sony MDR-V6 • Closed Ear, digital-monitor \$79⁹⁵
 - Sennheiser HD-560 • Reference quality, circumaural \$169⁹⁵

Portable Audio



Denon DCP-50 Portable Compact Disc Player

- 4-times oversampling, dual D/A • 19-key remote • 16-track programming • Preset equalizer • Line output • Velvex finish • Requires 2 X AA batteries

- Our Low Price **\$219⁹⁵** (DNN DCP50)
- Sony SRF-26 • FM Stereo Walkman, compact \$14⁹⁵
 - Panasonic RX-FS460 • AM/FM Cassette Stereo \$69⁹⁵
 - Panasonic RQ-V340 • AM/FM/Cassette Personal Stereo \$79⁹⁵
 - Sangean SG-621 • Multiband Radio, AM/FM/SW \$79⁹⁵
 - Marantz PMD-201 • 2-sp. Mono Cassette Recorder, ptch CALL
 - Sony CFD-750 • AM/FM/CD/Dual Cassette Stereo \$299⁹⁵

Cameras/Optics



Nikon One • Touch 100 Compact Fully Automatic 35mm Camera

- Point-and-shoot easy to use • Auto-focus for great shots every time • Auto-exposure • Auto-film loading and advance • Two-shot self-timer • Focus memory • Get great pictures with the Nikon One • Touch 100

- Our Low Price **\$139⁹⁵** (NKN ONE TOUCH100)
- Bushnell 13-7735 • Spectator Binoculars, 7 x 35 wide angle \$64⁹⁵
 - Olympus Infinity S • 35mm Compact, fully-auto \$79⁹⁵
 - Minolta Dual C • Freedom Autofocus Camera \$129⁹⁵
 - Olympus Stylus • Ultra Compact 35mm Camera \$149⁹⁵
 - Nikon N4004 • SLR Camera, ultra-fast auto-focus **IN STOCK**
 - Canon EOS Rebel S Kit • Automated 35mm AF-SLR Camera \$479⁹⁵

Audio Accessories



Target BT1 Tilt & Swivel Speaker Wall Bracket

- Tilt's 18-degrees up or down • Swivels left or right • Holds 22lbs without movement & up to 50lbs safely

- Our Low Price **\$299⁹⁵ Pair** (TGT BT1)
- Sumiko Tweek • Contact Enhancer, for A/V/Computers \$14⁹⁵
 - Audioquest Feet • Sarathane shock absorbers, set of 4 \$34⁹⁵
 - Mod Squad Y-Connector • Audiophile-grade RCA's \$34⁹⁵
 - Pyle WP-1240 • Woofer, 12", 8 ohms, 180 watts \$59⁹⁵
 - Audioquest Ruby • Interconnect Cable, 1meter \$79⁹⁵
 - Russound TMS-10 • Tape Switch Box, 10-decks/2 proc \$184⁹⁵

Audio/Video Blank Tapes



TDK T-120EHG Extra High Grade VHS Video Tape

- Ultra-fine Super Avilyn formulation with 5-layer tape construction delivers outstanding performance • High precision SQ mechanism for accurate, steady tape travel

- Our Low Price **\$339⁹⁵ 10-pack** (TDK T120EHG)
- TDK D-90 • Normal bias low-noise cassette tape 10-Pack \$19⁹⁵
 - Sony SR-100 • Metal Audio Cassettes 10-Pack \$22⁹⁵
 - Maxell XL-11590-Oak • High Bias Cassettes w/oak rack 10-Pack \$25⁹⁵
 - Maxell T-120EX • VHS Video Tape, standard 10-Pack \$28⁹⁵
 - Scotch T-160EG+ • High Grade VHS tape 10-Pack \$39⁹⁵
 - Sony P6-120 • 8mm Metal Formula Video Tape 10-Pack \$49⁹⁵

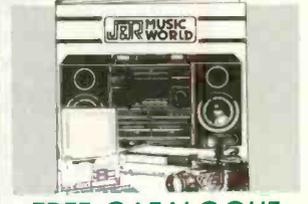
Home Office



AT&T 5600 Cordless Answering System

- Full-featured cordless phone & answering machine • Retrieve messages from cordless handset or any other touch tone phone • Clarity Plus Sound • 10-dt • Voice time/day stamp • Sleepers' remote • Intercom • Pager

- Our Low Price **\$229⁹⁵** (ATT 5600)
- Sharp EL-6260 • Auto phone dialer, 450#/names \$54⁹⁵
 - Casio SF-4100 • Digital Diary, 32K, raised keyboard \$69⁹⁵
 - Selectronics TR500 • 5-language interpreter \$69⁹⁵
 - Royal DM-200 • Personal Organizer, 64K, 12/function \$99⁹⁵
 - Sharp ZQ-5200 • Electronic Organizer, 64K, QWERTY \$189⁹⁵
 - Franklin LM-4000 • Language Master, pronouncing dictionary \$189⁹⁵



FREE CATALOGUE

For a FREE catalogue call toll-free 800-221-8180, or Write: J&R Music World Department SR0891 59-50 Queens-Midtown Expressway Maspeth, NY 11378

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TO ORDER BY MAIL: SEND MONEY ORDER, CERTIFIED OR CASHIER'S CHECK, MASTERCARD, VISA, AMERICAN EXPRESS or DISCOVER CARD (include Interbank No, expiration date and signature), TO: J&R MUSIC WORLD, DEPT. SR0891, 59-50 QUEENS-MIDTOWN EXPRESSWAY, MASPETH, QUEENS, NY 11378. Personal and business checks must clear our Authorization Center before processing. Shipping, Handling & Insurance Charge is 8% of Total Order with a \$4.95 minimum. (Canadian Orders Add 15% Shipping, with a \$9.95 minimum charge.) For shipments by air, please double these charges. \$25 MINIMUM ORDER. DO NOT SEND CASH. SORRY, NO C.O.D.'s. NEW YORK RESIDENTS PLEASE ADD SALES TAX. ALL MERCHANDISE SHIPPED BRAND NEW, FACTORY FRESH, AND 100% GUARANTEED. Copyright 1991 J&R Music World





**COMPETITIVE
PRICING...
CALL NOW**

FOR YOUR BEST DELIVERED PRICE!

Miniature CAMCORDERS

AUTHORIZED
DEALER for
ALL BRANDS of
CAMCORDERS
AT LOW,
LOW,
PRICES!



- MOST POPULAR FEATURES**
- 8mm 30-ZOOM DIGITAL STEREO \$998
 - 8mm of VHS-C MINI PALM SIZE \$689
 - 8mm 3LUX 8:1 ZOOM \$579
 - SUPER VHS JVC 8xZOOM 3 LUX, 400 LINES \$799
 - SUPER VHS C-TOSHIBA SKS80 \$499

The LATEST MODELS at the BEST VALUE:

- CANON A1 DIGITAL
- CANON E08
- JVC GRS 707
- CANON L1
- CHINON CBSC98
- RCA PRO 880
- MINOLTA 8808
- PANASONIC PV40
- PANASONIC PV704

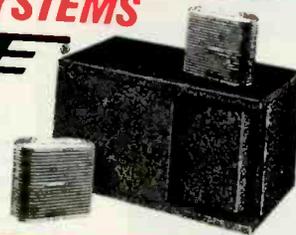
RCA, HITACHI, RICOH & MUCH MORE!

**HI-FI
STEREO**

SPEAKER SYSTEMS

BOSE

- LIFELIKE SOUND
- VIRTUAL INVISIBILITY
- ALL MODELS AVAILABLE
- CALL FOR BEST PRICE
- THE LOWEST PRICE EVER FOR PATENTED BOSE ACOUSTIMASS SPEAKER TECHNOLOGY!



NADY MICROPHONE MODEL #101VRHT \$179

- TOP OF THE LINE
- VHF WIRELESS SYSTEM
- OVER 300 FT. RANGE
- FREQUENCIES SHOE MOUNT



MINI STEREO SYSTEMS



AVAILABLE:
• JVC MX:50 • PIONEER
• OTHER BRANDS CALL

SUPER VHS 8mm & BETA

SPECIALS OF THE MONTH:

- RCA VR700 4+2 SUPER VHS HI-FI MTS SUPER FLY ERASE 410 LINES SYNCHRO EDIT \$499
- 4+2 SUPER VHS HI-FI MTS DIGITAL w/FLY ERASE VIDEO BRAIN - Titrer & Date recording - Synchro-Edit Feature - Shuttle Jog Control \$659
- SUPER VHS TIGHT PRO-EDITS FOR VIDEO ARTISTS & JOURNALISTS Automatic assemble/insert editing - Character generator - Eight scene edit program - Field Accurate editing - Synchro-edit - Tape-time remaining indicator \$799
- VIDEO AUDIO SWITCHER MODEL MALAYTO, & VIDEO IN, 2 MONITOR OUT, REMOTE w/PRE AMP \$59.95
- BETAMAX .. \$299 -8mm PLAYER \$4.99
- SONY P6120 CV (2 Hour, 8mm) \$6.99
- FUJI ST120 (SUPER VHS) \$15.99
- EVAPORATED E6 120 min, 8mm \$15.99

DOLBY® PRO-LOGIC HOME THEATER

DIRECT VIEW TV'S

- 30" MTS \$739
- 32" PIP/MTS. STEREO \$1250
- 35" DIRECT VIEW \$1599

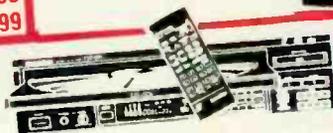
40"-70" REAR PROJECTION
900 LINE RESOLUTION



Rear Projections by
Toshiba
Hitachi
Sony
JVC
& more!

**VIDEO LASER DISC PLAYERS
AUDIO RECEIVERS**

- 100 WATT/CH RECEIVER DOLBY® PRO LOGIC \$329
- VIDEO LASER DISC DIGITAL STEREO \$299
- VIDEO DISC DIGITAL STEREO w/AUTO REVERSE \$499
- LASER DISC w/SPECIAL EFFECTS & OPTICAL OUTPUT \$780



PORTABLE & COMPACT STEREO

- JVC PCX100 \$199
- JVC PCX200 \$279
- JVC MX1 \$599

DISC PLAYERS

- PORTABLE CD
 - WALKMAN \$129
- STARTING AT:



WE WILL MATCH OR BEAT ANY LEGITIMATE PRICE
INFORMATION & ORDERS: **1(800) 950-4080**
ORDERS ONLY: **1(800) 444-6300**



FOR CUSTOMER-SERVICE CALL: 696-6531

We ship within 24 hours. All prices quoted include manufacturer's standard accessories & U.S. Warranty. All units are factory sealed. Shipping & handling extra.

CONVENIENT FAX #

(201) 633-1476

Recent discs and
cassettes reviewed by
Robert Ackart, Richard Freed, David Hall,
Eric Salzman, and David Patrick Stearns

BACH: *Concertos for Violin and Orchestra in A Minor (BWV 1041), E Major (BWV 1042), and G Minor (trans. from BWV 1056). Concerto for Two Violins and Orchestra in D Minor (BWV 1043).* Pinchas Zukerman, José-Luis Garcia (violin); English Chamber Orchestra, Pinchas Zukerman cond. RCA VICTOR © 60718-2-RC (59 min), © 60718-4-RC.

Performance: *Grand*
Recording: *An earful*

BACH: *Brandenburg Concertos Nos. 1-6 (BWV 1046-1051); Suite No. 2, in B Minor, for Flute and Strings (BWV 1067).* Josef Suk (violin); Jiří Válek (flute); Suk Chamber Orchestra, Josef Suk cond. VANGUARD © OVC 7002/3 two CD's (118 min).

Performance: *Cool, detached*
Recording: *Clear*

Faced with the overwhelming trend toward period instruments, what should a musician trained on nineteenth-century instruments and instrumental technique do about eighteenth-century music? Same as always? Retool? Avoid the early stuff?

The problem is particularly acute for violinists and violinist-conductors like Pinchas Zukerman and Josef Suk, who direct chamber orchestras whose repertory rests on eighteenth-century foundations. Essentially, Suk—in his playing and conducting—takes the clean, Classical approach, a sort of modernist anti-Romanticism on “Romantic” instruments. Zukerman, on the other hand, remains true to his own training in the Russian Romantic school and simply finds a way to make it work for Bach.

I prefer the Zukerman approach: long line drives, crescendos and decrescendos, strong pacing from start to finish, big phrasing and deep breathing. Suk is too cool, too detached; anything he can do sounds better on early instruments. Zukerman is doing what he does best and using it to illuminate Bach. Illuminate it

Explanation of Symbols

- © = Tape cassette
- = LP record
- Ⓞ = Compact disc (timings are to the nearest minute).



The Tokyo String Quartet: seasoned Beethoven interpretations

he does. In fact, who's to say that much of this isn't perfectly good performance practice? My guess is ol' Johann Sebastian would have loved it. *E.S.*

BARTÓK: *Violin Sonata No. 1.* JANÁČEK: *Violin Sonata.* MESSIAEN: *Theme and Variations.* Gidon Kremer (violin); Martha Argerich (piano). DEUTSCHE GRAMMOPHON © 427 351-2 (57 min).

Performance: *Bartók outstanding*
Recording: *Very good*

Gidon Kremer and Martha Argerich do not seem to approach Bartók's First Sonata quite with absolute unity of mind and purpose. They give us something perhaps rarer and more stimulating—the phenomenon of two very strong personalities pulling each other in new directions, each taking risks, each responsive to the other's provocative ideas, each in turn building on the other's last thought and feeding into the joint realization higher levels of intensity, excitement, and outright revelation than any preformed unanimity might have generated. The work responds to this sort of impulse especially well. Here it blazes in the outer movements, glows in the middle, and leaves one with the exhilarating feeling of discovery.

I have some reservations about the treatment of the Janáček sonata, as its more reflective passages tend to be rather overwhelmed by the white-hot intensity, but it is a stunning performance by any standards and certainly commands one's attention. Messiaen's early (1932) and very brief (7½ minutes) *Theme and Variations* is hardly representative of its

composer on anything like the level of the Bartók and Janáček sonatas, and it does not seem to summon forth the same sort of commitment from the performers. It is an imaginative makeweight, though, and far more persuasive here than in its one current alternative reading. All three works are effectively recorded. *R.F.*

BEETHOVEN: *String Quartets: No. 7, in F Major; No. 8, in E Minor; No. 9, in C Major, Op. 59, Nos. 1-3 ("Rasumovsky"). No. 10, in E-flat Major, Op. 74 ("Harp"). No. 11, in F Minor, Op. 95 ("Serioso").* Tokyo String Quartet. RCA VICTOR © 60462-2-RC three CD's (161 min).

Performance: *Four out of five*
Recording: *Very good*

The Tokyo String Quartet has been recording since 1973 but is only now getting around to Beethoven, initiating a complete cycle of that composer's quartets with this set of those from his middle period. It is an old-fashioned approach to recording but one that makes great musical sense: bringing to the project interpretations seasoned by years of performing Beethoven cycles in the concert hall (with a couple of personnel changes along the way). It is the way nearly all recordings used to come about, but the principle of living with the music before committing a performance to the permanency of recording is no longer the rule. What the Tokyo Quartet has to say about Beethoven may not be exactly revelatory, but it is presented with the unflinching taste and assurance we have come to expect from this foursome.

One may want more than taste and assurance in these powerfully expressive works, of course, and more is indeed delivered in four of the five performances. The one disappointment, to my ear, is the first "Rasumovsky" Quartet, in F Major. For direct appeal and warmth of heart, few string quartets by any composer can match this work; it is music that simply *embraces* the listener. The Tokyo players, perhaps overly concerned about keeping its emotional expressiveness within bounds, seem reluctant to allow it to do more than bow. The cellist in particular is too reticent by half, both in his big opening gesture and throughout the work.

The four remaining works, however, are charged with an enticing sense of involvement and communicativeness. In all of them the players respond with appropriate urgency, passion, and wit.



Horacio Gutiérrez: refreshing Brahms

There is no delimiting understatement in the second and third quartets of the "Rasumovsky" set. There is, in fact, a dazzling realization of the range of colors and moods in the C Major, and in the projection of the old Russian tune *Slava* that serves as trio to the scherzo of the E Minor there is the sort of charm that is possible only within the framework of instinctive elegance this group always brings to its musicmaking. The same factor makes the terse power of the F Minor especially convincing by absolutely ruling out the possibility of histrionic excess.

The most persuasive of the five performances is the one of the E-flat Major, Op. 74. The particular strand of expansive lyricism that sets this work apart from Beethoven's other quartets happens to make it the best suited of all to these players' performing style. It fairly glows for them, just as one might have

hoped the F Major would. Throughout the set the recording presents a balance of warmth and clarity of detail that is particularly effective in creating a near-ideal chamber-music ambience. *R.F.*

BRAHMS: *Piano Concerto No. 1, in D Minor, Op. 15; Tragic Overture, Op. 81.* Horacio Gutiérrez (piano); Royal Philharmonic Orchestra, André Previn cond. TELARC © CD-80252 (64 min).

Performance: *Stimulating*
Recording: *Excellent*

Like Peter Donohue and Evgeni Svetlanov, whose enlivening Angel recording of the Brahms D Minor Concerto was reviewed here last March, Horacio Gutiérrez and André Previn, who seem to have developed an exceptional rapport, eschew traditional gestures in favor of a stimulating, refreshing approach to the work, free of anything hinting at bluster. They are broad and expansive, yet remarkably fluid in the first two movements—Gutiérrez spinning out the end of the adagio with a Chopinesque intimacy and delicacy—and especially bracing in the finale. The richly enjoyable performance benefits from an aural frame in which the piano and orchestra are especially well balanced, and the overall sound quality equals the finest yet achieved on this label.

Previn's reading of the *Tragic Overture* is by no means a mere makeweight. Like the concerto, the piece is taken expansively but with a sure sense of dramatic momentum. In both its breadth and thrust it is thoroughly and engagingly Brahmsian, and again the excellent recording makes the most of the score's distinctive coloring. *R.F.*

BRUCKNER: *Symphony No. 4, in E-flat Major ("Romantic").* Vienna Philharmonic Orchestra, Claudio Abbado cond. DEUTSCHE GRAMMOPHON © 431 719-2 (69 min).

Performance: *Richly satisfying*
Recording: *Resplendent*

This appears to be Claudio Abbado's initial excursion into the major Bruckner symphonies, and it is a splendid success. Riccardo Muti's Berlin recording for Angel brought a distinctly Italianate element to the score, and there is a touch of that with Abbado, too. He provides flexible phrasing for the lyrical matter of the first and last movements and avoids rigidity in the somberly processional slow movement, yet he preserves the essentially Austrian character of the music. The famous "hunting" scherzo comes off with both brilliance in its outer sections and tenderness in the trio. (The Nowak edition, with the return of the opening horn theme in counterpoint at the close, is used.) The most interesting aspect of Abbado's reading is that it relates the music as a whole more to the youthful Bruckner symphonies than to the cyclopean Seventh, Eighth, and Ninth—all to the good, I say. The Vien-

na Philharmonic plays gorgeously, and the sound is as brilliant and full-bodied as one could wish. This is the best all-digital Bruckner Fourth that has come my way thus far. *D.H.*

DIAMOND: *Elegy in Memory of Maurice Ravel* (see RAVEL)

ELGAR: *Symphony No. 2* (see Best of the Month, page 67)

JANÁČEK: *Violin Sonata* (see BARTÓK)

MAHLER: *Symphony No. 7, in E Minor; Kindertotenlieder.* Jessye Norman (soprano); Boston Symphony Orchestra, Seiji Ozawa cond. PHILIPS © 426 249-2 two CD's (106 min).

Performance: *Songs better*
Recording: *Songs better*

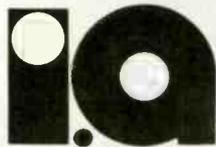
The first and last movements of the Mahler Seventh, the least recorded of his symphonies, present real problems in terms of communicating a coherent structure for the work as well as in conveying its musical substance in convincing fashion. Seiji Ozawa and the formidable Boston Symphony provide a sound enough reading here, but it lacks the magic of those by Leonard Bernstein with the New York Philharmonic and Claudio Abbado with the Chicago Symphony, both of whom brilliantly captured the ebb and flow of this kaleidoscopic work.

I am not happy with some of the balances in the Ozawa recording. "Nature bellows," observed Mahler of the striking tenor-horn solo that ushers in the first movement. It certainly does so here, to an untoward degree; the instrument seems rather too much front and center. I am also bothered by the center-stage timpani, which seem overly forward and too resonant at times, making the introduction to the recurrent rondo fanfare in the final movement sound less cleanly articulated than it should be.

Ozawa brings off the middle movements decently, but the dialogue for nearby and distant horns is no match for what Abbado accomplished in Chicago. And neither Ozawa nor anyone else has yet matched Abbado's incredible performance of the spooky scherzo. Ozawa's reading of the second *Nachtmusik* movement, with its delicate scoring (including guitar and mandolin), lacks the *amoroso* element Mahler called for.

The recording does, however, include a substantial bonus in the form of a gripping performance by Jessye Norman, recorded with Ozawa and the Boston Symphony in concert in Frankfurt, of the immensely moving song cycle *Kindertotenlieder*. The final lines of the third song, *Wenn Dein Mütterlein*, are almost unbearable in their impact. And while some may find Norman's projection of the near-hysterical first verses of *In Diesen Wetter* to be overwrought, I was profoundly stirred. Norman is in top form throughout, and her telling vocal

SAVE MONEY, TIME AND FREIGHT ON FAMOUS BRAND STEREO EQUIPMENT



Illinois audio

(800) 621-8042 (312) 664-0020
Hours: Monday thru Saturday 9-5

12 E. DELAWARE PLACE • CHICAGO, IL 60611

LOUDSPEAKERS



TECHNICS SBL-40
Powerful
Loudspeaker System

- Linear Phase 2-Way System • Large Diam. 10" Woofer • Anti-resonance cabinet
- Attractive Woodgrain Finish

CALL FOR PRICE

- JENSEN 3120** List 139.95 SALE \$74.95
12" 3 way
- WHARFEDALE DIAMOND II** List 150.00 SALE \$90.00
4 1/2" 2 way
- JBL 3800** List 279.00 SALE \$149.00
8" 3 way
- TECHNICS SBL-60** CALL FOR PRICE
10" 3-way bass reflex
- JBL 62T** List 115.00 SALE \$69.95
6" 2 way

PORTABLES



SONY WM-F2068
AM/FM Stereo Radio
Cassette player

- Dolby B NR • Auto-reverse with direction and mode selectors • Variable Mega Bass • Ultra-light MDR headphones

List 589.95 **SALE \$54.95**

SONY D-11 List 179.95 SALE \$129.95
Discman Port. CD Player

SONY CFD-50 List 199.95 SALE \$159.95
AM/FM/CD/CASS. w/mic mixing

PANASONIC RX-D5650 List 369.95 SALE \$239.95
CD/CASS auto/rev. 3 pc.

JVC PCX-200 List 399.95 SALE \$275.00
AM/FM/CD/CASS. 3-pc.

TECHNICS SLXP-300 CALL FOR PRICE
Port. CD w/ remote

AUTO



SHERWOOD XR-1604
Car Stereo with Cassette Deck

- High Power • Removable din • Dolby B & C • Auto Reverse

List 5429.95 **SALE \$169.00**

JBL T-900 List 199.95 SALE \$79.95

SHERWOOD SCP-1002BP List 279.95 SALE \$179.95
240 watt tri-mode omp

PANASONIC CQ-DP30 CALL FOR PRICE
AM/FM/CD, 1 bit Mash, 22x2 Amp

CASSETTE DECKS



TEAC W-990RX
Double Cassette Deck

- Auto reverse • Full function wireless remote • Dolby B, C, dbx N.R. • One touch dubbing

List \$779.00 **SALE \$459.95**

TEAC V285CHX List 145.95 SALE \$89.95
Dolby B/C HX Pro

TEAC W450R List 289.95 SALE \$159.95
Dolby B & C

TECHNICS RSTR-155 List 189.95 SALE \$159.95
Dolby B Deck #1 auto-rev.

JVC TDR-441 CALL FOR PRICE
Dolby B/C HX-Pro Auto rev.

TECHNICS SV-DA10 CALL FOR PRICE
DA, DAF-Deck, Mash D/A Converter

JVC TD-W505 CALL FOR PRICE
Twin Hi-Fi auto reverse, Dolby HX-Pro, B/C N.R.

TEAC V-970X List 799.95 SALE \$449.00
Dolby HX-Pro, 3 HD remote, DBX

AUDIO TAPE

MAXELL XLII 100 10 for \$22.50
High Bias

MAXELL R-60DM \$6.99
Digital tape

MAXELL MXS-90 10 for \$27.90
Metal Bias

TDK SAX-90 10 for \$19.90
High-Bias

SONY SR-90 10 for \$19.90
metal cass.

TDK T-120 10 for \$34.90
EHG

HEADPHONES

SONY MDR-CD6 List \$119.95
Digital Stereo Headphones **SALE \$69.95**

AKG K-55 List 50.00 SALE \$33.00

AZDEN DSR18 List 69.95 SALE \$39.95

SENNHEISER HD-490 List 119.00 SALE \$89.95

KOSS JCK-200 List 150.00 SALE \$89.95
Wireless headphone system

SONY MDR 1F5K List 199.95 SALE \$99.95
Cordless Headphones

RECEIVERS



TECHNICS SA-GX505
Quartz Synthesized
AM/FM Stereo Receiver

- 110x2 front • 10x2 rear • 10 center • Dolby Pro-Logic Surround

CALL FOR PRICE

TECHNICS SA-GX710 CALL FOR PRICE
125x2 front, 20x2 rear, 20 center, Dolby Pro-Logic Surround

SHERWOOD RV-1340R List 339.95 SALE \$239.95
100 watt Ch. fr. remote Dolby surround

KENWOOD KRV-8020 CALL FOR PRICE
Front 100 watt ch., rear 20 watt ch., learning remote

TECHNICS SA-GX 400 CALL FOR PRICE
40 watt ch., A/V remote control

JVC RX-505V CALL FOR PRICE
80x2 front, 40x2 rear, Dolby Surround

JVC RX-905V CALL FOR PRICE
Dolby Pro-Logic, Digital Sound Processing

VIDEO



PIONEER CLD-1080
Laserdisc/CD Player

- All Disc Talents • High Quality Picture
- High Quality Sound • 8X Oversampling
- 20 bit compact OEC • Remote Control

CALL FOR PRICE

JVC HRD-730 CALL FOR PRICE
2HD, HiFi, Remote

SONY SLV-585 CALL FOR PRICE
Remote Control VHS HiFi, Videocassette recorder

SONY MDP-333 CALL FOR PRICE
Remote Multi-disc player

AZDEN AVS-20 List 139.95 SALE \$99.95
Video switcher w/mic mixing

AUDIO-SOURCE SS-3 CALL FOR PRICE
With Dolby Pro-Logic

JVC-HRS5500 List 1059.95 SALE \$599.95
S-VHS, HiFi, 4 HD

PANASONIC LX-200 List 900.00 SALE \$599.95
Remote Laser Disc/CD Player, Auto-rew., Laser format, Optical Output

CD PLAYERS



TECHNICS SL-PG300
Programmable
Compact Disc Player

- A new generation of CD player using the MASH Digital-to-Analog converter
- 10 key direct access on front panel & remote control

CALL FOR PRICE

SHERWOOD CD-1192 CALL FOR PRICE
8x Oversampling, remote

TECHNICS SL-PS700 CALL FOR PRICE
1 bit Mash

JVC XLZ-441 CALL FOR PRICE
1 bit DAC, 8x Oversampling

TECHNICS SL-PG100 CALL FOR PRICE
Mash digital to analog converter

TEAC AD-1 List 299.95 SALE \$189.95
CD/Cass comba Dolby B

SHERWOOD CDM-1260B List 349.95 SALE \$189.95
6-Disc Changer, 4x Oversampling remote

TECHNICS SL-PD807 CALL FOR PRICE
1 bit, Mash, front loading remote

JVC XLM-505 CALL FOR PRICE
1 bit DAC, remote

PIONEER CLD-980 List 500.00 SALE \$369.95
CD/CLD/CDV Combo player, remote

TURNTABLES



TECHNICS SL-QD33
Quartz Direct Drive
Turntable

- Automatic dust motor system
- Gimbal suspension tone arm

CALL FOR PRICE

TECHNICS SL 1200 II CALL FOR PRICE
Quartz-locked direct drive manual turntable with tone arm

SHURE M-111HE List 149.95 SALE \$57.00

AUDIO TECHNICA AT 155LC List 299.95 SALE \$119.95
Linear contact, Spec. buy

MIDI SYSTEMS



PANASONIC SC-CH9
Lifestyle Component System

- CD player • Quartz synthesized AM/FM stereo tuner w/26 presets • 5 band gr. eq.
- Dbl. auto-rew. cass. deck • 3 way spkr. sys. • 35 key full remote

CALL FOR PRICE

SONY MHC-1500 CALL FOR PRICE
Hi-Fi mini stereo system Amplifier, Tuner, Dbl. auto reverse cassette deck, CD player

SANSUI M-590 List 999.95 SALE \$599.95
Midi system w/5 Disc Carousel CD. changer



Illinois audio
12 E. Delaware Pl., Chicago 60611



NOTE: This is just a partial listing of our extensive inventory. Please call for quotes on additional items or to request a free price list.



Prices in this ad are for mail-order only. Freight charges not included in prices. All merchandise shipped brand new, factory fresh with full warranty. Not responsible for typographical errors. Prices and availability subject to change.

RETURN POLICY: Equipment received within the first 14 days from date of shipment may be returned to us for repair or replacement at no additional charge. After the 14 day period it is the manufacturer's responsibility to repair or replace an item through their US. warranty. NOTE: Certain manufacturers require all returns to be processed directly through them and not through us so please ask when making your purchase. All cancellations are subject to a service charge. *Does not include shipping fees

RECEIVERS



YAMAHA RX-V850*

- AM/FM Audio Video Receiver
- 80 Watts Per Channel
- Dolby® Pro Logic • Remote

\$636

CARVER HR 732*	376	ONKYO TX-906*	386
CARVER HR 742*	446	ONKYO TX-SV50PRO*	446
CARVER HR 772*	596	ONKYO TX-SV70PRO*	626
DENON DRA-335RA*	216	ONKYO TX-SV90PRO*	796
DENON DRA-435RA*	266	PHILIPS FR-60	396
DENON DRA-635RA*	376	SHERWOOD RV-4010	166
DENON DRA-835RA*	546	SONY STR-AV570*	186
DENON AVR-810*	566	SONY STR-AV1070*	456
DENON AVR-1010*	726	SONY STR-D2070*	796
JVC RX-305	166	SONY STR-GX57ES*	426
JVC RX-705	6th Ave Priced!	SONY STR-GX67ES*	526
LUXMAN R113*	346	TANDBERG IPR-3088A	CALL
LUXMAN R115*	566	TECHNICS SA-GX100	146
NAD 7200*	346	TECHNICS SA-GX910	636
NAD 7000*	476	YAMAHA RX-450*	236
NAKAMICHI RECEIVER 2*	486	YAMAHA RX-550*	316
NAKAMICHI RECEIVER 1*	726	YAMAHA RX-750*	416
ONKYO TX-902*	206	YAMAHA RX-V1050*	946

TAPE DECKS



AIWA ADF-1000

- 3 Head Cassette Deck
- Electronic Tape Counter
- Rec/Playback Super DX Heads

\$366

AIWA ADF-810	296	LUXMAN K-110	386
AIWA ADR-707	196	NAD 6340*	266
AIWA ADWX-717	176	NAKAMICHI CASSETTE 2*	316
CARVER TDR 2400*	416	NAKAMICHI RC-202*	696
CARVER TD 1700*	456	NAKAMICHI DRAGON*	1946
DENON DRM-510*	196	ONKYO TARW-404*	226
DENON DRM-700A*	306	ONKYO TARW-470*	376
DENON DRM-800A*	376	PHILIPS FC-60	546
DENON DRR-780*	296	PHILIPS FC-415	396
DENON DRW-830*	276	SONY ICW-R875*	376
DENON DRW-850*	376	SONY TCK-870ES*	466
JVC TDW-205	126	YAMAHA KW-900*	526
JVC TDV-541	246	YAMAHA KX-930*	466

SEPARATES



DENON PMA-860*

- Class A Circuitry
- Integrated Amp • 80 Watts Per Channel • Pre-amplifier Output

\$316

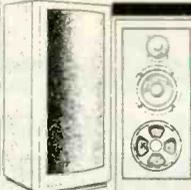
ADCOM GFA-535*	266	CARVER IFM-45*	656
ADCOM GFA-545MKII*	406	DENON AVC-3020*	746
ADCOM GTP-500MKII*	476	DYNACO ST170MKII	TUBE AMP
ADCOM GFA-555MKII*	626	LEXICON CP1	6th Ave Priced!
ADCOM GFA-565*	676	MUSE 100	AUTHORIZED DEALER
ADCOM GPP565*	6th Ave Priced!	NAD 1600*	316
ADCOM ACE515*	146	PARASOUND HCA-1200MKII	746
ARAGON 2004MKII*	1096	PHILIPS AV-1001	REFERENCE
ARCAM ALPHA II	6th Ave Priced!	SOUND CRAFTSMEN PRO 4	686
ARCAM BLACK BOX II	CALL	SURROUND SOUND SS4000II	CALL
CARVER C-5*	336	TANDBERG TC3018	CALL
CARVER CT-17*	656	YAMAHA MX-830*	536
CARVER IFM-15*	326	YAMAHA AX-700*	466
CARVER CM-1090*	436	YAMAHA DSP-A1000*	CALL

NEW JERSEY RETAIL ONLY

331 Rt. 4 WEST
PARAMUS, NJ

HOURS: 6 DAYS A WEEK MON THRU SAT 10-9
201-489-0666

SPEAKERS



ALLISON AL120

- 2 Way Design Acoustic Suspension Speakers
- High Power Handling

\$446

ALL PRICES PER PAIR

A RESEARCH 570 POWERED	466	KEF C-65*	466
ALLISON CD-6	346	KEF C-85*	726
ALLISON AL-115	296	KEF 102.2*	846
BOSE 2.2	186	KEF 103.4*	1276
BOSE 4.2	286	KEF 104.2*	1686
BOSE 6.2	416	KEF 105.3*	2786
BOSE 10.2	846	KEF 107.2*	6th Ave Priced!!
BOSE 901 CONCERTO	CALL	KLIPSCH KG-3*	396
B. ACOUSTIC HO-7**	156	KLIPSCH KG-4*	486
B. ACOUSTIC HO-8**	226	MUSE 1800	TOP RATED!
B. ACOUSTIC A70SII**	246	NHT 1.3	6th Ave Priced!!
B. ACOUSTIC T930**	546	NHT ZERD	CALL
B. ACOUSTIC T1030**	766	OHM 3X0	1156
CELESTION 3 & 5	IN STOCK	OHM 4X0	6th Ave Priced!!
CELESTION DL4 SII	246	PINNACLE PN5+	146
CELESTION DL-12 SII	686	PINNACLE PN2+	126
INFINITY REFERENCE 2*	266	POLK AUDIO 4.6 SII*	226
INFINITY REFERENCE 4*	426	POLK AUDIO 5JR+SII*	276
INFINITY REFERENCE 5*	526	POLK MONITOR 10SII*	536
INFINITY KAPPA 7*	1066	POLK AUDIO RTA11TL*	736
INFINITY KAPPA 8*	1496	POLK AUDIO RTA15TL*	1056
INFINITY SM-122*	696	POLK AUDIO SRS-3.1TL*	1496
JBL 2800	276	VELODYNE	6th Ave Priced!!
JBL LX-44	456	WHARFEDALE DIAMOND IV	CALL

POLK AUDIO Monitor 12*

- 3-Way Floorstanding
- Polymer Dome Tweeter
- Handles 400 Watts

\$726

3 PC SATELLITE SYSTEMS



BOSE SE-5 or AM-5

- 3 Piece Subwoofer Satellite System
- Handle 100 Watts
- 5 Year Migr's Warranty

Your Choice
\$599

BOSE AM3 BEST BUY!	399	INFINITY MICRO SYSTEM*	376
BOSE AM5II	749	JBL PRO III PLUS	496
B. ACOUSTICS SUB SAT6**	386	KEF QUATRO	546
DESIGN ACOUSTICS PS-3	296	POLK AUDIO RM3000*	566
INFINITY INFANTISMAL 4*	396	WHARFEDALE 2130	646

IN WALL SPEAKERS

BOSTON ACOUSTICS 360**

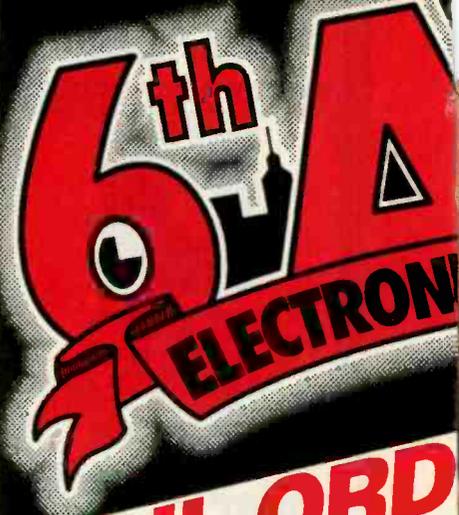
- Flush Mount In Wall
- 2-Way Speakers
- 6 1/2" Cone Woofer
- Hi Power Handling

\$266

ADS C-300IS*	276	INFINITY ERS-800*	396
ADS C-400I*	376	JBL S3	6th Ave Priced!!
BOSTON ACOUSTICS 325**	136	JBL S4	6th Ave Priced!!
BOSTON ACOUSTICS 350**	216	KEF IN-WALL	6th Ave Priced!!
BOSTON ACOUSTICS 380**	CALL	POLKAUDIO	6th Ave Priced!!
INFINITY ERS-500*	196	SONANCE	6th Ave Priced!!
INFINITY ERS-600*	246	NILES	FULL LINE IN STOCK



The Largest Selection Under the Sun



MAIL ORD
MONDAY THRU SATUR
201-489-0666

CD PLAYERS



DENON DCD-1560*

- 20 Bit 8X Oversampling
- Dual 20 Bit Converters
- Random Play • Remote

\$466

ADCOM GCD-575*	466	NAD 5000	386
CARVER SDA-450*	396	NAD 5340	316
CARVER SDA-490T*	496	NAKAMICHI CD PLAYER 4*	276
DENON DCD-670*	226	NAKAMICHI CD PLAYER 3*	446
DENON DCD-970*	306	ONKYO DX-702*	176
DENON DCD-2560*	546	PROTON AC422	266
DENON DCD-3560*	1096	PHILIPS CD-60	396
JVC XLZ-1050	616	SONY CDP-591*	186
LUXMAN DZ-111*	266	SONY CDP-991*	286
MARANTZ CD94	1196	SONY CDP-X22ES*	356
MAGNAVOX CDR-624	286	YAMAHA CDX-550*	216
ARCAM ALPHA CD AUTHORIZED		YAMAHA CDX-1050*	556

TURNTABLES

ARISTON Q DECK MKII	326	TECHNICS SL1200MKII	CALL
AR EB 101	CALL	THORENS TD280 MKII	246
B&O RX-2*	176	CARTRIDGES	IN STOCK

PORTABLES/ DAT'S

CASIO DA-2 PORTABLE "DAT"		SONY TDC-D3* "DAT"	696
CASIO DA-7 PORTABLE "DAT"		• Portable Digital Audio Tape	
DENON DTR-2000 "DAT"	766	• Perfect Copy	
SONY DTC-750 "DAT"	676	• 3-Way Repeat	
SONY DTC-87ES "DAT"	CALL	• Programmable	

10-DAY MONEY-BACK RETURN POLICY

Returns accepted within 10 days (must be called in for prior authorization)
Products must be in original condition. Returns subject to restocking fee, shipping and handling not refundable

NEXT DAY SERVICE

OVERNIGHT ANYWHERE IN THE U.S., PUERTO RICO & USVI

CALL FOR PRICES SE HABLA ESPANOL

GUARANTEED DELIVERY ON ALL ADVERTISED ITEMS

We do our best to have sufficient inventory on all advertised products.

30-DAY SPEAKER TRIAL

We want you to be acoustically satisfied. If the speakers you buy don't sound as good as we said they would, then just send them back for an exchange.

WE

CS CITY SINCE 1980

EVER CALLS
DAY 10:00 AM TO 7 PM
9-1204

ASK ABOUT
6TH AVENUE'S
EXTENDED WARRANTY

CD CHANGERS



SONY CDP-C315*
• Carover 5 CD Changer
• 8X Oversampling • Repeat
• Fully Programmable • Remote
\$196

CARVER SDA-350*	316	PHILIPS CDC-875 TOP RATED!	246
DENON DCM-350*	266	SONY CDP-C515*	246
DENON DCM-450*	346	SONY CDP-C715*	326
DENON DCM777*	526	SONY CDP-C67ES*	326
JVC XLR304	186	SONY CDP-C87ES*	CALL
LUXMAN DC113*	436	TECHNICS SLPD-807	186
NAD 5170*	566	YAMAHA CDP-C615*	246
NAKAMICHI CD PLAYER 2*	626	YAMAHA CDC-705*	316
ONKYO DXC-201*	226	YAMAHA CDC-805*	376

PORTABLE CD PLAYERS

JVC XLP-50J
• 4X Oversampling
• Programmable
\$166



SONY D66	186	SONY D-35	266
SONY D180K	216	SONY D555	346
SONY D-303	276	DENON DCP-50*	186
SONY D-202	CALL	DENON DCP-100*	246

CAMCORDERS

RCA PRO-850
• 3 Lux/Super Low Light
• 6:1 Zoom • 1.7 lbs
• Top Rated 8mm
\$896



SONY CCD-TR4	576	SONY CCDV801	1246
SONY CCD-TR6	686	CANON E08	796
SONY CCD-TR7	766	CANON A1 DIGITAL	1356
SONY CCDFA01	696	JVC GR-AX7U	586
SONY CCDF501	816	PANASONIC PV21	796
SONY CCDV701	1046	PANASONIC PV704	696

HI-END MINI SYSTEMS



NAKAMICHI Receiver System 1 & CD Cassette Player 1*
• CD Player • AM/FM • Cassette
• 14 Watts Per Channel • Remote
• 2-Way Bass-Reflex Speakers
\$626

AIWA NSX-800	456	JVC MX-90	886
AIWA NSX-810	CALL	PANASONIC SCCH10	796
ONKYO PCS-05*	696	SONY MHC-3600CD*	CALL
DENON D-200*	1146	SONY MHC-2600CD*	726
DENON G05*	656	SANSUI MC-3000	746
PROTON AI3000II	696	BOSE LIFESTYLE	CALL
JVC MX1	676	YAMAHA YSTC11*	596

CAR STEREO



NAKAMICHI TUNER DECK 1*
• AM/FM Cassette Tuner
• Pull Out Design
• Dolby B & C
\$666

ALPINE 7618*	CALL	ALPINE 5903*	366
ALPINE 7192*	266	ALPINE 5959*	CALL
ALPINE 7292S*	296	ALPINE 7801*	426
ALPINE 7294S*	436	ALPINE 5957*	436
ALPINE 7380*	276	ALPINE 7915*	446
ALPINE 7516*	366	ALPINE 7800*	486
ALPINE 5700* "DAT"	CALL	ALPINE 7909*	766
BLAUPUNKT VANCOUVER 346	346	CLARION 5670CD	346
CLARION 9771	236	KENWOOD KRC-400	CALL
CLARION 3770	296	NAKAMICHI CDC101*	686
JVC KS-R99	CALL	NAKAMICHI CD760*	896
KENWOOD KRC-430*	CALL	PIONEER CDX-FM45	IN
KENWOOD KRC-730*	CALL	PIONEER CDX-M50	STOCK
NAKAMICHI T0560*	686	SONY CDX-A15*	346
NAKAMICHI Tuner Deck 2*	466	SONY CDX-A40RF*	516
NAKAMICHI Tuner Deck 3*	326	SONY CDX5080*	CALL
PIONEER KEH-M8200	CALL	SONY CDX7560*	346
SONY XR7600*	CALL		
SONY XR7000*	296		
SONY XR7180*	326		
SONY XR7280*	386		
S.STREAM TC303*	296		

ROCKFORD FOSGATE PUNCH 150HD*

• 150 Watts Power Amplifier
• Hybrid-Design Circuitry
\$396

ADS 300S*	276	ADS PD-10*	366
ADS 320IS*	396	ADS PO-20*	546
ALPINE 6056AD*	176	ADS PH-15*	496
B. ACOUSTICS 797**	176	ALPINE 3544*	446
B. ACOUSTICS 851**	166	AUTOTEK 7204*	476
B. ACOUSTICS 861**	176	CARVER M2090I*	CALL
B. ACOUSTICS PRO 6.2**	316	CARVER M4060*	366
BAZOOKA* Authorized Dealer		HIFONICS* Authorized Dealer	
INFINITY RS693K*	176	NAKAMICHI PA202*	246
JBL T502	106	NAKAMICHI PA304*	396
MB QUART QM218CS*	256	ORION* Authorized Dealer	
MB QUART QM325CS*	386	PIONEER GM3000	CALL
MB QUART QM328CS*	CALL	PHI* Authorized Dealer	
NAKAMICHI SP65*	156	R. FOSGATE PUNCH 75HD*	316
ORION XTR WOOFERS*	CALL	SONY XM 5540*	376
PIONEER TSA-6995	166	S. STREAM D100II*	266
R. FOSGATE SPP124	276	S. STREAM MC 500*	796
S. STREAM SS10*	176		

TELEVISION

SONY KV32XBR55
• 32" Stereo Television
• Color Picture-in-Picture
• Trinitron Microblack Tube
\$1686



JVC C-1321	266	SONY KV-13TR24	246
JVC AV-2081S	436	SONY KV-19TS20	336
JVC AV-2771S	696	SONY KV-20TS30	366
MITSUBISHI CS2611R	486	SONY KV-20EXR20	446
MITSUBISHI CS2724R	CALL	SONY KV-27EXR20	656
MITSUBISHI CS306R	1846	SONY KV-27XBR51	796
MITSUBISHI CS3521R	CALL	SONY KV-27XBR55	986
PHILIPS 27K251	796	SONY KV-32XBR10	1466
PHILIPS 31K391 10TV	1496	SONY KV-32XBR11	1586
RCA F2D705DG	TOP RATED	TOSHIBA CF3060K	CALL
RCA G35350WK	35" TUBE	TOSHIBA CF3285K PIP	CALL

TV/VCR COMBINATION

PANASONIC PVM-1328	496	OUASAR VV-8213	526
PANASONIC PVM-2028	576	SONY GV-200	786
PANASONIC PVM-2049	696	SONY GV-300	CALL

PROJECTION TV'S

SHARP VISION XV-100
• 20-100" LCD Video Projection
• View From Any Angle
• Easy To Set Up
• Largest Authorized Dealer!



MITSUBISHI VS-4504R	1996	SHARP VISION XV-120	NEW!
PHILIPS 52LP52SB WALLVISION		SHARP VISION XV-101	CALL

VCR'S



PANASONIC PV-4T60
• 4 Head Hi-Fi Stereo MTS
• On Screen Programming
• Full Function Remote Control
\$316

GO VIDEO GV-2000	726	PANASONIC PV-4110	246
JVC HRD-720U	286	PANASONIC PVS-4990	1176
JVC HRD-875U	396	PHILIPS VR-6605	496
JVC HRD-780U	356	RCA VR-665HF 6th Ave Priced!	
JVC HRD-970U	456	SONY SLV-585HF	436
JVC HRS-5800U	646	SONY SLV-686UC	476
MITSUBISHI HS-U32	296	SONY SLV-R5UC S-VHS	CALL
MITSUBISHI HS-U54	436	SONY EVS-550	686
MITSUBISHI HS-U55	496	SONY EVS-900	1596
MITSUBISHI HS-U82	1196	TOSHIBA SV-970 "PIP"	896

LASER PLAYERS



PHILIPS CDV-600
• Multi Laserdisc Player • New 1 Bit Stream Technology • Jog Shuttle Remote • 475 Lines Hi Resolution
6th Ave Priced!

DENON LA-2000*	546	PHILIPS CDV-400	596
DENON LA-3000*	696	RCA LDR-300 1BIT	596
PANASONIC LX-200*	646	SONY MDP-333*	426
PANASONIC LX-101	CALL	YAMAHA CDV1700*	586

* PRODUCTS COME WITH 1-YEAR 6TH AVENUE ELECTRONICS WARRANTY ONLY ** 6TH AVENUE ELECTRONICS IS NOT AN AUTHORIZED DEALER OF BOSTON ACOUSTICS MERCHANDISE AND THE MANUFACTURER'S WARRANTY DOES NOT APPLY



WE ARE PLEASED TO ACCEPT THESE MAJOR CREDIT CARDS

MULTI SYSTEM
We carry a Large Selection of Multi-System 110/220 Volt, equipment. PAL, SECAM, NTSC, TVs, VCR's & CAMCORDERS

CUSTOMER SERVICE
201 489-1792
HOURS: MONDAY - FRIDAY 10 AM - 6 PM
PLEASE DO NOT CALL THIS NUMBER FOR PRICES

NEW YORK RETAIL ONLY
1024 & 1030 6th AVENUE, NY
HOURS: 7 DAYS A WEEK MON-SAT 10-6:30 SUN 11-5
212-391-2777

"Gurrelieder"

SCHOENBERG'S *Gurrelieder* was written in the first year or two of this century, but it was not orchestrated or performed until a decade later. It is really the last work of the nineteenth century, post-Wagnerian Romanticism at its outer limits. It is a full-evening dramatic piece—not an opera but a huge dramatic cantata—based on the wild, late-Romantic writing of the Danish poet Jens Peter Jacobsen.

The score requires six soloists, including a *Sprechstimme* reciter, three four-

part male choruses, a mixed eight-part chorus for the finale, and an orchestra that comprises twenty-five woodwinds, an equal number of brass, four harps, a big collection of percussion, and a huge string ensemble. Romantic melody and tonality are pushed out and stretched up to—but not beyond—their breaking points. The musical and dramatic effects are extraordinarily striking, but, as always with Schoenberg, the big structure is also carefully elaborated.

The first performance of *Gurrelieder*, in 1913, provided the composer with one of his few public successes. Although the work is only occasionally revived—most recently by Zubin Mehta for his spectacular New York Philharmonic farewell concerts—it always leaves a deep impression. The truth is, it is a work that has been waiting for the advent of digital sound and the CD to make its full impact.

Two very different new recordings were recently released. The one led by Eliahu Inbal on Denon is monumental, respectful, respectable, and one-dimensional. Under ordinary circumstances, it would be an event of importance: well sung, well produced, directed with strength and care. But it has the

misfortune to come up against some masterly competition in the recording by Riccardo Chailly from Berlin on London Records. This one is shaped like a first-rate dramatic production: shaded, phrased, pushed forward, held back, shouted out, and then internalized, expressive in both lyric shape and intensity of color. None of this is antimusical; quite the contrary, the poetic/dramatic values and the musical ones here work together.

Chailly has a first-rate cast: Siegfried Jerusalem is devastating as the tragic King Waldemar, Brigitte Fassbaender is exquisite and moving in the Song of the Wood Dove, and Hans Hotter is the powerful speaker in the extraordinary finale, which bridges the nineteenth and twentieth centuries, reconciling the themes of Wagnerian tragedy and redemption through the power of nature, Romantic tonality and modern atonality.

And the sound! Even Mahler at his hugest or Ravel at his most delicate never quite achieved the range and expression and deep integration of orchestral color and timbre that fills and binds this work all the way through. All this is particularly well represented and integrated in the Berlin performance and recording.

In *Gurrelieder*, the old magic power of music to take us out of the everyday and into the realm of the transcendent is represented in its fullest Romantic form for the last time. I am a great fan of live performance and of music in the theater, but this is a work of magnitude and imagination that comes across in a recording like the Chailly/London version as it never can in real life. *Eric Salzman*

SCHOENBERG: *Gurrelieder*. Siegfried Jerusalem (tenor), Waldemar; Susan Dunn (soprano), Tove; Brigitte Fassbaender (mezzo-soprano), Wood Dove; Hermann Becht (bass), Peasant; Peter Haage (tenor), Klaus the Fool; Hans Hotter, speaker; Chorus of St. Hedwig's Cathedral, Berlin; Chorus of the Düsseldorf State Musikverein; Berlin Radio Symphony Orchestra, Riccardo Chailly cond. LONDON 430 321-2 two CD's (101 min).

SCHOENBERG: *Gurrelieder*. Paul Frey (tenor), Waldemar; Elizabeth Connell (soprano), Tove; Jard van Nes (mezzo-soprano), Wood Dove; Walton Grönroos (bass), Peasant; Volker Vogel (tenor), Klaus the Fool; Hans Franzen, speaker; Chorus of the North German Radio, Hamburg; Bavarian Radio Chorus; Frankfurt Opera Chorus; Frankfurt Radio Symphony Orchestra, Eliahu Inbal cond. DENON CO-77066-67 two CD's (108 min).

delivery is combined with beautifully clear enunciation. Ozawa and the orchestra rise to the occasion, and the acoustic surround, which contains the soloist within the musical fabric rather than in front of it, is distinctly superior to that provided in Boston for the Seventh Symphony. *D.H.*

MESSIAEN: *Theme and Variations* (see BARTÓK)

MOZART: *A Musical Joke* (K. 522); *Six German Dances* (K. 567); *Three German Dances* (K. 605); *Five Contredanses* (K. 587, 534, 535, 610, and 607); *Gallimathias Musicum* (K. 32); *March No. 1, in D Major* (K. 335); *German Dance in C Major* (K. 611). Orpheus Chamber Orchestra. DEUTSCHE GRAMMOPHON © 429 783-2 (69 min).

Performance: *Poker-faced*
Recording: *Excellent*

MOZART: *Symphony No. 40, in G Minor* (K. 550); *Clarinet Concerto in A Major* (K. 622); *Eine Kleine Nachtmusik* (K. 525). Colin Lawson (basset clarinet); the Hanover Band, Roy Goodman cond. NIMBUS © NI 5228 (79 min).

Performance: *Fresh, insightful*
Recording: *Warm, resonant*

These two recordings would appear to show two different sides of Mozart. The Orpheus Chamber Orchestra's album, titled "A Little Light Music," illustrates his practical side, that he was never too proud, even in the last years of his life, to write what must be some of the most evocative dance music ever. The Hanover Band, in contrast, offers three popular late masterpieces. There's little disparity, however, between Mozart's popular and more serious styles. The lighter pieces simply tend to be shorter and less harmonically and melodically sophisticated than the masterpieces. Even the little contredanses live up to their descriptive titles—such as "The Battle," "The Thunderstorm," and "The Malicious Daughters"—with concise character and nature sketches that could only have come from the composer of *The Marriage of Figaro*. Unfortunately, the Orpheus Chamber Orchestra mistakenly assumes that Mozart's humor, of which there is plenty here, comes off best with a deadpan delivery. The approach may be refined, but it also falls flat.

The Hanover Band, though, accomplishes the near-impossible feat of letting us hear the oft-recorded works on its disc as if for the first time. More than Christopher Hogwood, John Eliot Gardiner, or Roger Norrington, conductor Roy Goodman has a special connection with Mozart. He brings out the interplay between the various layers of the orchestration with such a keen ear for both the cerebral details of the music and the sensuality of the sound that it's really a complete listening experience. In the Clarinet Concerto, Goodman



Riccardo Chailly

AMERICAN AUDIO



Where Buying Audio & Video Is As Much Fun As Using It!

SPEAKERS

JBL L-100T3

- 3-Way 12" Woofer
- 300 Watts
- Pure Titanium Tweeter

\$695/pr

JBL L-20T3 345/pr
JBL L-80T3 585/pr

PINNACLE

Patented Compact Loudspeakers

The New York Times

"Luckily, even small speakers these days manage to project clear accurate sound... Among the best in this group... the unusually low priced PN6+." Hans Fantel, November 1989

Stereo Review

"At lower levels the sound character of the PN5+ system was amazingly close to that of our reference speakers which cost nearly twenty times as much!... quite remarkable..." Julian Hirsch, January 1988

PN2+ .. \$115/PR
PN5+ .. \$145/PR
SUB .. \$195/PR

PN6+ .. \$185/PR
PN7+ .. \$225/PR
PN8+ .. CALL

B-I-C V-62

- 2-Way Bookshelf
- 5-Year Warranty
- Gold Binding Posts

\$175/pr

B-I-C 620 2-Way Vented \$255/pr
B-I-C 630 3-Way Vented \$445/pr
B-I-C 830 3-Way Vented \$625/pr
B-I-C M6 In Wall \$185/pr

SHERWOOD SCP-1002BP

High-Power Car Amplifier

\$175

RADAR DETECTORS

Uniden RD-8 \$75
Uniden RD9-XL \$95
Uniden Card \$135
Uniden 4XL \$145

Bell 896 \$115
Bell 966 \$185
Whistler Spec. #00SE \$245
Whistler Spectrum3 SE \$175

HECO CAX-130DG

5-1/4" Coax. w/ 6db Octave
4,500Hz. Crossover

\$165/pr

RCA VR-665 HF

- 4-Head Hi-Fi VHS
- Full Function Remote
- Completely Programmable

\$375

TOSHIBA M651 4-Head VCR \$395
PHILIPS VR-6605 4-Head Hi-Fi \$395
JVC HRD-860U 4-Head MTS/SAP \$395

AIWA NSX-810

- Integrated Shelf System
- AM / FM Stereo
- CD-Player
- Tape Deck
- Graphic Equalizer

\$525

SANSUI MC-3000 5-Disc Integrated CALL \$495
JVC MX-50 Integrated System \$495
PHILIPS AZ-8900 Integrated System \$595

AIWA ADF-1000

- 3-Head Tape Deck
- Dolby B / C & HX-Pro
- Wireless Remote

\$385

AIWA ADF-400 Dolby B/C HX-Pro \$135
AIWA ADWX-888 \$245

PANASONIC LX-1000

- Laser Player • S-VHS
- Time Based Correction
- Remote with Jog Shuttle

\$995

PIONEER CLD-990 \$355
PIONEER CLD-1090 \$445
PIONEER CLD-3090 \$785

PIONEER VSX-3900S

- Dolby Surround Sound
- Digital Delay • 7-Band EQ
- 100/18 WPC Front / Rear

\$325

PIONEER VSX-4900S \$395
PIONEER VSX-5900S \$495
PIONEER VSX-9900S \$795

PORTABLE CASSETTE PLAYERS

SONY WMF-2078 CALL
SONY WMAF-79 CALL
SONY WMF-2085 CALL
SONY WMF-2031 CALL

PANASONIC CQ-DP-35

1-BIT AM/FM CD-Player/Receiver
With 100 W/P/C Amplifier

\$345

JVC RX-705VTN

- Dolby Pro-Logic Surround
- 100/20 W/P/C Front/Rear
- Center-Line Output • Remote

\$345

JVC TDW 505 Dual Well Cassette \$195
JVC XLM-505TN CD-Player \$255
JVC RX-805 Pro-Logic Receiver \$225

PHILIPS 20K130

- 32-Button Remote
- Random Access
- On-Screen Display
- Sleep Timer

\$275

TOSHIBA CF-3060K \$795
PHILIPS 27K251 \$695
RCA F20705DG \$425

CANON E-85

- Fuzzy Logic Circuitry
- 10.1 Power Zoom
- Wireless Remote
- 2 Lux Low Light

\$845

MINOLTA 8-80

- 6:1 Power Zoom
- 4 Lux / Low Light
- Animation & Interval Recording
- Infrared Remote

\$625

RICOH R-66

- 6:1 Power Zoom
- 5 Lux / Low Light
- Identical to Sony TR-4

\$675

PYLE KD-6940D

6" x 9" Power Speakers

\$115

RCA PRO-850

- 6:1 Power Zoom
- 4 Lux / Low Light
- Infrared Autofocus
- Top-Rated

\$275

Below Original Dealer Cost

DOUBLE EAGLE

Double the Manufacturer's Warranty From Only \$49

WARRANTY

AMERICAN AUDIO

1-800-258-4556

Buy It Right The First Time

213 South Street (Rt. 24) Morristown, NJ 07960

- All Your Favorite Components... From A Dealer You Can Trust!**
- No Fine Print • 10 Day Money Back Guarantee
 - Same Low Price for Cash or Credit
 - Non-Commission Sales People
 - Top Dollar Trade-In Department
 - Authorized Dealer & Repairs
 - 100's of Brands / Thousands of Products

- Call For Products Not Listed
- All Major Credit Cards Accepted
- Hours: Monday - Friday 10 - 7 • Saturday 10 - 6
- If You're In the Area Come See Our State-of-the-Art Home & Car Stereo Sound Rooms
- We Offer Unparalleled Service & Support

makes the rhythms coax, insist, play, and dance. He obviously believes that Mozart's music at its most abstract is still programmatic.

Eine Kleine Nachtmusik has an extra minuet on the Nimbus disc, thanks to some musicological speculation too complex to detail here. However ingratiating, the movement's artistic level is well below the rest of the piece, but it does put the other four movements in a more pleasing, archlike balance. *D.P.S.*

RAVEL: *Daphnis and Chloe (complete ballet)*. **DIAMOND:** *Elegy in Memory of Maurice Ravel*. Seattle Symphony and Chorale, Gerard Schwarz cond. DELOS © DE 3110-2 (64 min).

Performance: *Gorgeous*
Recording: *Extravagant*

What a basket of succulent fruit *Daphnis and Chloe* is! Bananas, pineapples, papayas, melons, and, of course, passion fruit. Although its style was modern enough for its day, the ballet is, in fact, one of the last grand examples of the nineteenth-century French taste for voluptuous soft-core porn elegantly posing as classical art. Fortunately, when we listen to it on record we don't have to watch prancing ballet dancers dressed up as nymphs and satyrs. Ravel's music can dress up any personal fantasy we choose.

This new disc is of the complete ballet—which works better for me than the better-known suites—in a gorgeous and somewhat overripe performance and recording from an unlikely place. Apparently Ravelian nymphs and satyrs can be found not only in Mediterranean precincts but in the rain forests of the American Northwest as well.

David Diamond's *Elegy* is a moving work in a spartan, modernist style that seems worlds removed from the lush hedonism of the composer it honors. Ravel flirted with dissonance late in his life, but works like *Daphnis* are almost pure musical sensuality, and that is certainly the main point of this CD extravaganza. *E.S.*

SHOSTAKOVICH: *Symphony No. 11* (see Best of the Month, page 69)

TCHAIKOVSKY: *Symphony No. 2, in C Minor, Op. 17 ("Little Russian")*; *Romeo and Juliet—Fantasy Overture*. Leipzig Gewandhaus Orchestra, Kurt Masur cond. TELDEC © 44943-2 (52 min).

Performance: *Insightful*
Recording: *Very good*

After his rather Teutonic recording of the Tchaikovsky First Symphony a year or so ago, Kurt Masur's approach to the "Little Russian" comes as a surprise and delight. His hand is light throughout, and he departs from the usual tendency to make the symphony a flashy virtuoso vehicle. There is plenty of drive and vitality where needed, but I am more pleased by Masur's careful attention to

the lyric element, his subtly flexible phrasing, and his tasteful tempo modifications. The second-movement march is a delectable affair full of delicate touches, including a horn descant that usually gets buried in the orchestral texture. The woodwind work in the middle section of the scherzo calls to mind Masur's best moments in the Mendelssohn symphonies. The festive finale gets a splendid workout, and unlike most conductors, Masur does not gloss over the seemingly prosaic subsidiary theme but accords it a musicianly treatment that makes it sound better than it is.

Romeo and Juliet, for a welcome change, is not given a hothouse workout. With loving care, Masur achieves in this performance an almost flawless balance between the work's dramatic and lyrical aspects. The sound is just fine, with effectively broad-scale lateral imagery, and the reverberation of the Neues Gewandhaus is much less obtrusive than in the past. I warmly recommend this recording. *D.H.*

Collection

KATHLEEN BATTLE AND JESSYE NORMAN: *Spirituals in Concert*. In *That Great Getting Up Morning*; *Oh, What a Beautiful City*; *Ride On, King Jesus*; *Swing Low, Sweet Chariot*; *Ride Up in the Chariot*; *Scandalize My Name*; *Oh, Glory*; *There Is a Balm in Gilead*; and thirteen others. Kathleen Battle, Jessye Norman (soprano); instrumentalists, chorus, and orchestra, James Levine cond. DEUTSCHE GRAMMOPHON © 429 790-2 (68 min).

Performance: *Joyous*
Recording: *Fine*

Recorded live at Carnegie Hall, this disc should please virtually everyone. The selections are varied in mood and provide pleasant musical contrast. The pick-up chorus (prepared by Robert De Cormier) and orchestra perform under James Levine's direction as if they were thoroughly enjoying the gala event, and Kathleen Battle and Jessye Norman, in splendid vocal form, give unstintingly of themselves.

"Spirituals in Concert" is an apt title; the music was tailored to the occasion, for the most part tastefully. One exception is the treatment of *Calvary* (coupled with *They Crucified My Lord*), which sounds like a bloated B-movie score. There are various "concert" interpolations and endings, but for the most part the selections effectively convey their messages of religious faith, emotional turbulence, or social protest. One gains from this record a sense of how the spiritual was an outlet for many different feelings and a source of enduring hope. The spiritual as an art form, however, is served with greater musical purity and with stronger emotional conviction in Miss Norman's solo album "Spirituals" on Philips. *R.A.*

Index to Advertisers

Advertiser	Page Number
Adcom	Cover 4
American Audio	87
API-Energy	Cover 3
Audiostream	31
BMG-CD Club	16 a,b
Bose	29, 41
Bose Express Music	19
Boston Acoustics	15
Cambridge Sound Works	74, 75
Clarion	4-5
Columbia House	46-47
Crutchfield	39
Datawave	62
Denon	2, 37
Electronic Wholesalers	80
Energy	Cover 3
Illinois Audio	83
J&R Music World	78-79
Kenwood	13
Klipsch	21
McIntosh	7
Mobile Fidelity	43
NHT	6
Philip Morris-Bucks	25
Pioneer (car)	Cover 2, 1
Pioneer (home)	34-35
Polk Audio	26-27
Proton	38
Rhino Records	66
6th Avenue Electronics	70-71, 84-85
Sony	9
TDK	22-23
Wisconsin Discount Stereo	89
Yamaha	10-11

August

WDS

WISCONSIN DISCOUNT STEREO
2417 W. Badger Rd., Madison, WI 53713

1-800-356-9514

- ▶ Best pricing AND Best Service
- ▶ Fast Delivery
- ▶ 30-Day No Lemon
- ▶ Service Protection Plans Available
- ▶ 1000's of Products
- ▶ 10-Day Return*

*10-Day Return Policy: Return Items accepted within 10 days of purchase. (Must get prior authorization.) Original Condition. 10% restocking fee. Shipping and handling not refundable.



or C.O.D.

HOURS:

Monday-Friday
8-8

Saturday
8-5:30

Sunday
Closed

Some Items
closeouts.

Some
Limited
Quantities.



Call TOLL
FREE for Product
Price Information

VIDEO

**Quasar
VH6405 VCR ... \$329**

4 head Hi-Fi, 155 channel
capable, on screen program-
ming, 4 event/31 day timer



**Sony
8mm Camcorders**

Call for the lowest prices on
our complete selection!

Special!

**Sharp
VLL 175 \$639**

VHS camcorder, flying erase
head, hi-speed shutter, 1 lux
light rating, 8 power zoom
lens, edit control.

STEREO

JBL 3800 \$298 pair

3 way tower speakers, 12mm
titanium dome
tweeter, 8"
polymer lami-
nate woofer,
5" midrange, 8
ohm, 10 to 150
watts.



**CALL
FOR DEMO
SPECIALS!**

JVC XLV 95BK
CD player, dual
DAC's, 2 times
oversampling, 2-way
editing, 32 track,
random program,
3-way repeat mode.

Special!

Teac AD-3
Unique CD player/cas-
sette deck combination,
Dolby B/C/Hx Pro.

Special!

CAR AUDIO

Clarion 9701 \$188



25 watts, standard chassis, 18 presets, seek,
auto reverse, bass/treble controls, RCA output.

Sherwood SX-1092
Hi-performance speakers **\$59**

Special buy! 6.5" 3-way, 120 watts, 50
to 22,000 Hz frequency response.

Alphasonik PMA 2075E \$199

75 watts per channel car amplifier, bridge-
able to mono, 0.05 total harmonic distortion

PERSONAL ELECTRONICS

**VIDEO PACKAGE
SPECIAL \$59.95**



Gemstar VCR Plus +
Revolutionary new
device that makes pro-
gramming your VCR
a breeze! Intro-
ductory package
includes a

3-pack of Maxell T-120 VHS video tape!

BEL 952 \$179

Newest 3-band radar detector, high
sensitivity, city mute switch.

Discman Special: This month we are
offering a free car adaptor with the
purchase of any portable discman. Call for
lowest prices on Sony, JVC, Magnavox.

WDS - Your complete home shopping center for:

- Sony • Hitachi • JVC • Magnavox • Canon • Panasonic • Quasar • Zenith • Sharp • Sylvania • Toshiba • Fisher • Sherwood •
- Soundcraftsman • Teac • Aiwa • That's Suono • Ortofon • Shure • Stanton • AAL • Bose • Advent • Design Acoustics • Infinity • Jamo •
- Blaupunkt • Clarion • Alphasonik • MTX • Pyle • BEL • Bearcat • Cobra • AT&T • Code-A-Phone • Bell South • Phone Mate •
- Southwest Bell Freedom Phone • Koss • Brother • Smith Corona • ... and many more that cannot be nationally advertised!

• Call today for current product and pricing information. •

The Sound Seller

For the Musical Difference

Authorized Dealer For:

Acoustat
Audio Control
Nitty Gritty
M&K
Nakamichi
Oracle
Polk
PROAC
Proton
STAX
Thorens
Dahlquist
Hafler
Monster Cable
Citation
Velodyne
Pattern

NAD
Belles
CWD
dbx
Fried
Harman Kardon
JBL
Onkyo
Grado
Lexicon
Celestion
DCM
Niles
Kinergetics
Duntech
Carver

2808 Cahill Road
P.O. Box 224
Marinette, WI 54143
(715) 735-9002

Central Pennsylvania

HiFi House has been servicing former Penn State students for 21 yrs. throughout PA. If you are looking for advice and would rather be "talked to" than "talked down to" stop in and visit us.

Our current top selling products are: a/d/s, Boston, B&W, B&K, Luxman, Dual, Nakamichi, Onkyo, Altec Lansing, Kilpsch, Lexicon, Ortofon, Mitsu, Rotel, Optonica, Ariston, Velodyne, Stax, Tripplett, and more!

We are an authorized dealer for all product lines we sell.

WE SERVICE WHAT WE SELL

Send \$3.00 today for our latest flyer.

For information call or write: HiFi House, 366 E. College Ave., State College, PA 16801 (The home of Penn State University)

PHONE: 814/237-2897

We at HiFi House strongly recommend you support your local dealer if available

HiFi House

The Audio/Video Professionals

THE DATING GAME

TIRED OF FLIRTING AROUND WITH LESS THAN QUALITY EQUIPMENT? TIRED OF WAITING FOREVER FOR DCC? BEEN THINKING ABOUT BUYING A DAT—BUT NOT QUITE SURE WHICH ONE IS RIGHT FOR YOU? Call The DAT Store—

And let our experts help. The DAT Store has a large selection of Digital Audio Tape Recorders—Time Code, professional, portable, and home DATS. Models from Aiwa, Akai, Casio, Denon, Fostex, Hitachi, JVC, Nakamichi, NEC, Panasonic, Pioneer, Sharp, Sony, Tascam, Technics, and others. The DAT Store also carries a huge assortment of DAT-related accessories—everything from blank tape to computer programs.

Our salespeople will make sure that you're matched with your perfect DAT.

AFTER ALL, BUYING A DAT IS NOT JUST ANOTHER GAME.



2624 WILSHIRE BLVD. SANTA MONICA, CALIFORNIA 90403
213-828-6487 Mondays 9-6 / Wednesdays 1-4 fax: 213-828-8757

STEREO REVIEW RETAIL MART

Where to buy Polk Speakers

AUTHORIZED HOME DEALERS

CANADA Call Evolution Technology, Toronto for nearest dealer: 1-416-847-8888

MEXICO: Call AmpliAudio, Mexico City for nearest dealer: 011 525 395 4839

AK Anchorage: Magnum Electronics • Fairbanks: HOIT's

AL Birmingham: Long's Electronics • Huntsville: Sound Distributors • Mobile: Hi Fi Zone • Montgomery: The Record Shop • Tuscaloosa: Kincaid Stereo & TV, Long's Electronics

AR Ft. Smith: Stereo One • Little Rock: Leisure Electronics • Searcy: SoftMart

AZ Phoenix/Mesa: Hi Fi Sales • Tucson: Audio Emporium • Yuma: Warehouse Stereo

CA Bakersfield: Casa Moore • Campbell: Sound Goods • Canoga Park: Shelley's • Chino: Sound By Dave • Corona Del Mar: Pacific Coast Audio Video • El Torero: Genesis Audio • Escondido: Sound Company • Eureka: Eureka Audio Video • Huntington Beach: Good Guys • Lancaster: California Soundworks • Long Beach: Audio Concepts • Los Angeles: Good Guys • Mountain View: Sound Goods • Napa: Futurvision • Penn-grove: California Stereo • Redondo: Systems Design • Riverside: Speakercraft • Sacramento: Good Guys • San Diego: Sound Company • San Francisco & Suburbs: Good Guys • San Gabriel: Audio Concepts • San Jose: Good Sounds • San Luis Obispo: Audio Eastway • Santa Barbara: Creative Stereo • Santa Cruz: Burdick's Sound Wave • Santa Maria: Creative Stereo • Santa Monica: Shelley's Stereo • Thousand Oaks: Creative Stereo • Ustin: Good Guys • Ventura: Creative Stereo • Visalia: Metro Stereo • Westminster: Videotek Stereo

CO Boulder: Soundtrack • Colorado Springs: Sunshine Audio • Denver & Suburbs: Soundtrack • Glenwood Springs: Stereo Unlimited • Grand Junction: Sound Company • Minturn: Custom Audio Video • Pueblo: Sunshine Audio

CT Danbury: Carlson's, Tweeter Etc. • Fairfield: Audio Design • Greenwich: Al Franklin's • Hartford: Al Franklin's • New Haven: Audio Etc. • Newington: Hi Fi Stereo House, Tweeter Etc. • New London: Tweeter Etc. • Waterbury: Zinno Music • Waterford: Tweeter Etc.

DE Wilmington: Bryn Mawr Stereo

FL Daytona Beach: Stereotypes • Ft. Lauderdale: Sound Advice • Ft. Pierce: Sound Shack • Gainesville: Electronics World • Jacksonville: Audio Tech, Spectrum Home Theater • Key West: Audio International • Lakeland: Sound Factory • Mary Esther: Palm Audio Video • Merritt Island: Southern Audio • Miami: Sound Advice • Naples: Stereo Garage • Panama City: WaltSound Stereo • Pensacola: All Pro Sound • Sunrise: Sound Advice • St. Petersburg: Sound Advice • Tallahassee: Stereo Store • Tampa: Sound Advice • W. Palm Beach: Sound Advice

GA Athens: Hi Fi Buys • Atlanta & Suburbs: Hi Fi Buys • Augusta: Stereo City • Columbus: Miami TV • Gainesville: Audio Dimensions • Macon: Georgia Music • St. Marys: Premier Sight & Sound • Valdosta: Premier Sight & Sound Connection

HI Honolulu: Honolulu Audio Video

IA Centerville: Wright's Stereo • Davenport: Grigg's Music • Des Moines: Audio Labs • Dubuque: Reniers • Ft. Dodge: Sound World of Ft. Dodge • Iowa City: Hawkeye Audio • Mason City: Sound World • Sioux City: Audio Visions

ID Boise: Stereo Shoppe • Idaho Falls: Video & Electronics Shoppe • Ketchum: Infinite Audio • Moscow: Stereo Shoppe • Twin Falls: Audio Warehouse

IL Alton: Reliable Stereo • Aurora: Stereo Systems • Carbondale: Southern Stereo • Champaign: Good Vibes • Chicago & Suburbs: United Audio • Decatur: Team Electronics • DeKalb: Classic Hi Fi • Fox Valley/Aurora: United Audio • Grant City: Reliable Stereo • Highland Park: Columbia • Joliet: Stereo Systems • Lansing: UniTek Electronics • Naperville: Stereo Systems • Niles: United Audio • Normal: Sunout One • Northbrook/Dak-brook: United Audio • Peoria: Team Electronics • Quincy: Cartunes of Quincy • Rockford: Columbia • Schaumburg: United Audio • St. Joes: H&T • Springfield: Sterling Electronics • Vernon Hills: United Audio • Elmhurst: Camp Audio • Bluffton: Eley TV & Appliance • Evansville: Riskey's • Ft.

Wayne: Lehmanns • Indianapolis: Ovalton • Jasper: Riskey's • Lafayette: Good Vibes • Michigan City: Audio Connection • Muncie: Great Sounds • South Bend: Audio & Computer Specialists • Terre Haute: Stereo Crafters • Vincennes: HOIT's

KS Junction City: Audio Junction • Kansas City: Brands Mart • Overland Park: Audio Electronics • Brands Mart • Wichita: Audio Visions • Topeka: Nelson's

KY Bowling Green: Poston's • Lexington: Ovalton • Louisville: Audio Video Buy Design • Ovation • Madisonville: Riskey Electronics • Owensboro, Paducah: Riskey's • Pikeville: Mayo Inc.

LA Alexandria: Simpson Electronics • Lafayette: Sound Electronics • Metairie & New Orleans: Altermann Audio • Shreveport: Wright's Sound Gallery

MA Boston & Suburbs: Goodwins, Tweeter Etc. • Fitchburg: Fitchburg Music • Lawrence: Royal Jewelers Plus • Pittsfield: H.B.S. Stereo • Seekonk: Tweeter Etc. • Worcester: O'Coins

ME Bangor: Sound Source

MD Baltimore: Soundscape, Slansbury • Gaithersburg: Audio Buys • Hagerstown: Sunrise Electronics

MI Ann Arbor: Hi Fi Buys • Dearborn: Almas Hi Fi • Farmington Hills: Almas Hi Fi • Flint: Stereo Center • Grand Rapids: Classic Stereo • Iron Mountain: Grand North • Kalamazoo: Classic Stereo • Lansing Midland: Hi Fi Buys • Petoskey: Kurtz Music • Rochester/Royal Oak: Almas Hi Fi • Saginaw: Court St. Listening Room • Traverse City: Kurtz Music • Ypsilanti: Future Sound

MN Alexandria: Sound Shop • Duluth: Mel's TV & Audio • East Grand Forks: Maunys • Grand Rapids: Audio Files of Grand Rapids • Mankato: Audio King • Minneapolis & Suburbs: Audio King • Rochester: Audio King • St. Paul: Audio King • Winona: Audio Designs

MO Cape Girardeau: Stereo One • Columbia: Johnston Audio • Jefferson City: The Entertainment Store • Kansas City: Brands Mart • Kirksville: Wright's Stereo • Springfield: Harvey's Stereo • St. Louis: Best Sound, Sound Central

MS Columbus: Hooper's • Gulfport: Hooper's • Jackson: Hooper's • Pascagoula: Empress, Hooper's

MT Billings: Video Sal & Sound Bozeman: Thirty Ear • Great Falls: Rocky Mountain Hi Fi • Kalispell: Audio Visions • Missoula: Aspen Sound

NC Boone: Highland Audio • Carrboro: Stereo Sound • Chapel Hill: Stereo Sound • Charlotte: Audio Video Systems • Conover • Tri City: Greensboro: Stereo Sound • Hendersonville: Audio Connections • Kinston: Stereo Concepts • Moorehead City: Anderson Audio • New Bern: Anderson Audio • Raleigh: Audio Buys, Stereo Sound • Rocky Mount: Microwave Audio • Wilmington: Atlantic Audio • Wilson: Modern Stereo • Winston-Salem: Stereo Sound

ND Bismarck: Pacific Sound • Fargo: Today Electronics

NE Kearney: Midwest Audio • Lincoln: Stereo West • Norfolk: Mid City Stereo • Omaha: Stereo West • York: Midwest Audio

NH Concord: Audio of New England • Laconia: Greenlawn Music • Salem: Cuomo's

NJ Bernardsville: CSA Audio • East Brunswick: Atlantic Stereo • Maple Shade: Bryn Mawr Stereo • Paramus: Harvey Electronics • Raritan: AC Audio • Ridgewood: Sounding Board • Shrewsbury: Monmouth Stereo • Toms River: Rands Camera • Trenton: Halls Stereo Sound Center • Upper Merion: Clair, CSA Audio • Wall Twp.: Monmouth Stereo • Westfield: Stuart's Audio Video

NM Alamogordo: D&K Electronics • Albuquerque: West Coast Sound • Carlsbad: Beason's • Clovis: Towne Crier • Santa Fe: West Coast Sound

NV Elko: Eiko Audio • Las Vegas: Upper Ear • Reno: Good Guys

NY Albany: Clark Music • Amherst: Speaker Shop • Batavia: Unicorn Audio • Bedford Hills: The Sound Concept • Buffalo: Speaker Shop • Corning: Chemung • Elmira: Chemung • Forest Hills: Continental Sound • Fredonia: Costello's Music • Glens Falls: Audio Genesis • Goschen: Longplayer's Stereo • Harriman: The Sound Concept • Ithaca: Chemung, Sound Image • James-

polkaudio

The Speaker Specialists®

town: Studio One • Massena: Hi Fi Shop • Manauel: The Sound Concept • Newburgh: Audio Expressions • New Hartford: Adirondack Music • New York City: Electronic Workshop, Harvey Electronics • Plattsburgh: Alpha Stereo • Queensbury: Audio Genesis • Rochester: JB Sound • Syracuse: Clark Music • Vestal: Hart Electronics • Westbury: Harvey Electronics • White Plains: Harvey Electronics

OH Akron: Audio Craft • Canton: Belden Audio • Cleveland & Suburbs: Audio Craft • Cincinnati: Stereo Lab • Columbus: Stereo Lab • Dayton: Stereo Showcase • Findlay: Audio Craft • Lima: Classic Stereo • Niles: Reunited Electronics • Toledo: Audio Craft • Wooster: Far East Audio

OK Lawton: Hi Fi Shop • Oklahoma City: Audio Dimensions • Shawnee: Rave Sounds • Stillwater: Cartunes • Tulsa: Audio Advice

OR Eugene: University Hi Fi • Grants Pass: Shekells • Medford: Shekells • Portland: Magnolia • Salem: Kelly's Home Center

PA Allentown: Bryn Mawr Stereo • Allentown: Hart Electronics • Bryn Mawr: Bryn Mawr Stereo • Camp Hill: Bryn Mawr Stereo • Chambersburg: Sunrise Electronics • Erie: Studio One • Harrisburg: Bryn Mawr Stereo • Jeannette: Audio Communications • Johnstown: Gary's Entertainment • Kingston: Hart Electronics • Lancaster: G N T Stereo • Long-horne: Bryn Mawr • Montgomeryville: Bryn Mawr Stereo • Natrona Heights: Stereo Land • Pittsburgh & Suburbs: Bryn Mawr Stereo • Pittsburgh: Audio Communications, Audio Junction

RI Quaker Town: Bryn Mawr Stereo • Reading: G N T Stereo • Selinsgrove: Stereo Shoppe • State College: Paul & Tony's Stereo • Stroudsburg: Main St. Audio Video • Williamsport: Robert M. Sides • PUERTO RICO Rio Piedras: Precision Audio

RI Middleton: Flint Audio • N. Providence: East-em Audio • Warwick: Tweeter Etc.

SC Charleston: Audio Warehouse • Columbia: Sound Advice • Greenville: American Audio • Greenwood: Stereo Shop • Spartanburg: Stereo Shop • Sumter: Audio Vision

SD Aberdeen: Engel's Stereo • Rapid City: Team Electronics • Sioux Falls: Audio King

TN Chattanooga: RSR TV • Cookeville: Lindsey Ward • Jackson: New Wave Electronics • Kings-port: Audition • Knoxville: Lindsey Ward • Memphis: Modern Music • Nashville: Hi Fi Buys • TX Amarillo: Stereo Systems Ltd. • Arlington: Sound Advice • Austin: Marcum Electronics • Beaumont: John Goodyear Audio • College Station: Audio Video • Corpus Christi: Tape Town • Dallas: Americell • Denton: Bell Audio Video • El Paso: Soundquest • Ft. Worth: Sound Idea • Garland: MUM Audio • Houston: Shellfield Audio • Hurst: Sound Idea • Laredo: Metex International • Long-view: Audio Techniques • Lubbock: Electronics Supercenter • McAllen: Metex • San Angelo: Sound Box • San Antonio: Mobile HiFi • San Marcos: Discovery Audio Video • Sherman: Worldwide Stereo • Temple: Audio Tech • Texarkana: Sound Town • Victoria: Dyer Electronics • Waco: Audio Tech • UT Logan: Consumer Technologies • Salt Lake City: Broadway Music • St. George: Boulevard Home Furnishings

VA Charlottesville: Holdrens • Collinsville: Holdrens • Falls Church/Maryland: Audio Buys • Harrisonburg: Ace Music • N. Electronics • Radford: Holdrens • Richmond: Gary's Stereo • Roanoke: Holdrens • Virginia Beach: Digital Sound

VT Essex Junction: Creative Sound

WA Bellingham: QC Stereo • Chelan: Music Store • Oak Harbor: QC Stereo Center • Seattle/Bellevue/Lynnwood: Magnolia • Spokane: Electracraft (H&S) • Tacoma: Magnolia

WI Appleton: Sound World • Eau Claire: FS, Apple-bay & TV • Fond Du Lac: Audio Plus • Green Bay: Sound World • La Crosse: Sound World • Madison: Happy Medium • Milwaukee: Audio Emporium • Oshkosh: Audio Plus • Ripon: Audio Plus • Sheboygan: Genes Sound & Camera • Wausau: Sound World

WV Barboursville: Beckley, Charleston: Pied Piper • Clarksburg: Audio Visual Concepts • Hunt-ington: Pied Piper • Parkersburg: Video Warehouse • Piedmont: Sound Gallery • Wheeling: Look 'N' Listen

WY Cheyenne: Electronics Unlimited • Gillette/Sheridan: Star Video Library

AUDIO DEN Ltd.

Authorized Sales & Service
Auditions by Appointments

2021 Smith Haven Plaza (Route 347)
Lake Grove, NY 11755 □ 516-360-1990

Adcom
Aragon
Arcam
B&K
CAL
Celestion
Conrad-Johnson
CWD
Grado
Hafler
Klipsch
Magneplan
Mirage
MIT Cable
Monster Cable
NAD
Nakamichi
Optonica
Paradigm
Phillips
Proton
Rogers
Shure Ultra
Sonance
Sonographe
SOTA
Soundstream
Soundwave
Stax
Theta Digital
Velodyne
VTL
Well-Tempered
Yamaha

Rands

Quality Audio Equipment
 Personal Service Since 1959
 We Specialize in
 Custom Home and Car Audio Installations

"Worth The Drive"
 Alpine Bose Denon
 Coustic NAD Precision Power
 Grado Nakamichi Polk KEF
 Infinity Sony Rockford Fosgate
 Pioneer Sonance Impact Pinnacle
 Velodyne Pioneer Elite
 Niles Philips
 Soundstream
 Yamaha

Authorized Sales and Service
908-255-1935

1841 Hooper Ave., Toms River NJ 08753

SERIOUS AUDIOPHILES DESERVE SERIOUS SERVICE.



And that's exactly what you'll get from Reference Audio/Video. We offer the finest in high-end audio and the best in friendly service by our knowledgeable staff. From the latest CD players to state-of-the-art surround-sound systems, you'll

like our surprisingly affordable prices, dedicated service and fast shipping.

LIMITED OFFER:
 FREE evaluation of your stereo system by one of our expert consultants! Call for details.

AUDIO/VIDEO Reference

(213) 517-1700 Fax (213) 517-1732

18214 Dalton Avenue • Dept. S • Gardena, CA 90248

Hours: (PacificTime) M-F 9 a.m. - 6 p.m. • Sat. 9 a.m. - 1 p.m.
 Gift Certificates Available for the Hard-to-Please Audiophile.

ACOUSTAT • ADVENT • AKG • AUDIBLE ILLUSIONS • BEYER • BLAUPUNKT • CAL AUDIO
 LABS • CANON • CELESTION • COUNTERPOINT • CWD • DAHLQUIST • DCM • FOSGATE
 • HAFLER • HARMAN KARDON • JAMO • JBL • JSE • LEXICON • MAGNUM/DYNALAB •
 MELOS • MFA • MOD SQUAD • NILES • OHM • ONKYO • PARASOUND • PHILIPS •
 PIONEER • PRECISE • PROTON • PS AUDIO • REVOX • SNELL • SONANCE • SONY • STAX
 THORENS • TICE • VELODYNE • VPI • AND MANY MORE!

AMERICAN AUDIO

AKG
 ALLISON
 ALPHASONIK
 ALTEC LANSING
 AUDIO LAB
 BAZOOKA
 BEYER DYNAMIC
 BLAUPUNKT
 BOSE
 BOULDER
 CANON
 CAMBER
 CELESTION
 CODE ALARM
 CONCORD
 DAHLQUIST
 ECLIPSE
 ESOTERIC
 FINYL
 HAFLER
 HARMAN KARDON

JBL
 MAPLENOLL
 MAGNAVOX
 MINOLTA
 MITSUBISHI
 M&K
 MKO
 MOD SQUAD
 MOTIF
 MUSE
 MUSIC & SOUND
 NIKON
 NILES
 NSM
 OHM
 PARASOUND
 PARSEC
 PENTAX
 PHOENIX GOLD

PINNACLE
 PIONEER
 PIVOTELLI
 PREMIER
 RCA
 RICOH
 SANSUI/VINTAGE
 SIGNET
 SONOGRAPHE
 SONRISE
 SONY
 SSI
 STEWART
 SUMIKO
 SYNTHESIS
 TDL
 THORENS
 TIFFANY
 TOSHIBA
 TRIAD
 VAN DEN HUL

213 South Street / Route 24
 Morristown, New Jersey 07960
 If You're In Our Area...Stop By & See Our Store

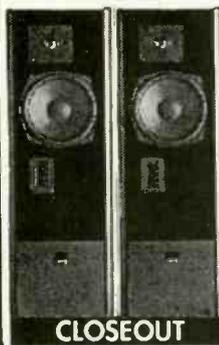
201-984-8080

ATTENTION CLASSIFIED ADVERTISERS

The CLASSIFIED MAGNET attracts prime prospects for your mail order products and services. Reach the readers (proven buyers) of this and other Hachette Magazines, Inc. titles through low-cost Marketplace Classified advertising. To place your ads, or for further information (including rates, ad styles, sizes, multititle discounts) call Toll Free

1-(800) 445-6066
 9am. to 5pm. est

SOUND CITYS BEST BUYS



CLOSEOUT

MB QUART

MB QUART 350 S

"The 350 S excels in stereo imaging, that illusion of a real sound stage with natural instrument placement and depth.

An amazing thing happens while you're listening: The speakers seem to disappear." Available white or oak.

FR: 38 Hz - 32 kHz, Nom Imp 4 ohms

CALL FOR PRICE

HUGHES™ Sound Retrieval System



HUGHES AK-100

"In a dramatic SRS demonstration at a Hughes Laboratory, the effect blew me away."

"Perhaps the most effective stereo enhancement system, one that even simulates full surround sound..."

Ken Pohlman

Stereo Review, September 1990

Len Feldman

Video Review, March 1991

See Our Other
 Ad For More
 Great Buys

THE COMPANY WITH THE RIGHT PRICE

SOUND CITY

201-838-3444

MEADTOWN SHOPPING CENTER • RTE 23 • KINNELON NJ 07405

While Others Promise...Sound City Delivers

NHT The Video Speaker **TOP RATED**

ALL MODELS NOW IN STOCK

- Model 1.3
- Model 1
- Model 2.3
- Model 2
- SW 1
- SW 2
- Zero
- M100
- Model VT1

CALL FOR CURRENT PRICES

LASER DISC PLAYERS

ALL BRANDS • IN STOCK

• S-VHS OUTPUT W/REMOTE AS LOW AS **\$399**

ADC SS525 Equalizer/Analyzer

• Auto room/speaker equalization • dtx technology • remote control • 12 bands/ch • 4 memories for storing cines • Precision electronics 2 db/step EQ control • Overstated features cont real-time display • Calibrated electro-condenser mic supplied • Steep infrasonic filter for clean bass

Best Price **\$289**

NAD MR13 NAD

#1 Rated TV In Last Ten Years

- 13" Color TV
- S-VHS Input
- MTS/Stereo

\$399

BBE 1002 • SONIC MAXIMIZER

BBE Sound Inc.

"The most hearable advance in audio technology since Hi-Fi itself" **FREE \$25 Gift Certificate With Purchase**

\$199

EPICURE MODEL 4 MODEL 5

LOUDSPEAKERS **SUPER SPEAKER SALE**

One 1" tweeter and 1-8" woofer Original \$490 NOW **\$245^{pr}**

One 1" tweeter and 1-6" woofer Original \$350 NOW **\$175^{pr}**

PRO LOGIC RECEIVER

- Front: 130 w/ch
- Rear: 20 watts/ch
- Learning remote control
- 7-band spectrum analyzer
- Dolby Pro Logic surround sound

Brand Name Now Only **\$429**

B&W SPEAKER CLOSEOUT

DM 550 Bookshelf Speaker **\$259**

Also Available DM560 and Acoustitune Sub

SYSTEM 6 • SYSTEM 7 TRIAD

Satellite Subwoofer System Now On Sale **Triad Blows The BOSE Away!**

CALL FOR PRICES

JVC HRD850U • Sonic Brilliance

- Oval cut DA 4-hd Hi-Fi VCR system
- Digital quad picture-in-picture
- Digital audio/video tracking
- Dual-screen programming w/remote

ALSO AVAILABLE HRD970U, HRD5800U. **\$429**

dbx • LAST CALL •

IBX-DS **\$44**

Dynamic Range Expander

Expand /Compress the dynamic range by up to 50%

Impact recovery **\$199**

SX-10 Video Sound Dynamic Enhancer **\$44**

SX-20 Video Sound Impact Restorer

LUXMAN DESIGN SERIES 6007 DIGITAL SURROUND MASTER

Surround Sound processor w/dual 7-band graphic EQ controls amps for 11 spks. 4 presettable equalization curves w/sep. adj for L&R

ORIGINALLY \$850 NOW **\$399**

PROTON SURROUND SOUND SD1000 SURROUND SOUND PROCESSOR

Remote control surround sound processor. 50dB separation. Cinema/Music/Bypass settings. Achieves separation enhancement between adjacent ch. 7 ch w/sub output. 11000 **\$399**

PINNACLE PN8+ SPEAKER SAVINGS

- Dual diaduct ports
- 1" liquid cooled polymer dome tweeter
- 30-21kHz freq. resp.
- 375 Watt peak power
- 7 years parts & labor

Also Available PN2+, PN5+, PN6+, PN7+, and PN SUB

CALL

CAR STEREO

We Carry A Full Line Of AM/FM Cassette Receivers CD Changers Car Amplifiers Car Speakers Radar Detectors

Car CD Player As Low As **\$269**

MULTI CD PLAYER

- 6+1 Disc mag. type
- 1-bit D/A converter
- High speed C.C.R.S
- Optimum servo control
- 20 track programmability

\$299

ads Super Sale

M12/90 Tower Speaker **NEW CALL**

SAT7 Satellite System **CALL**

L9E, L8E, L7E Best Sounding Spkr **CALL**

CA 3-Hd Cass Deck **\$469**

FOR PRICE

C3 3Hd Cass Deck **\$399**

C2/3 Dolby B&C Cass **CALL**

L200e 2-Way Speaker **FOR**

C300IS In-Wall Speakers **PRICE**

R4 70w/ch Receiver **LOW**

SAT5 Bookshelf Speaker **LOW**

SW5 Powered Sub **PRICE**

PORTABLES/ CD/CASSETTE

Choose From Philips, Denon, Sony, Kenwood

DCP61, DCP81, D66, D11, D180K, D303, D35, D25, AZ6804... And Many More

SUPER SALE

Philips FA860 130W Int amp Orig \$399 **\$199**

Haffer DH100 Preamp/Filter Orig \$250 **\$139**

Haffer DH110 Preamp/Filter Orig \$450 **\$297**

ADC SS200 Equalizer Orig \$200 **\$109**

Proton D940 Receiver w/DPD Orig \$600 **\$288**

Proton AA1150 100W Amp Orig \$500 **\$239**

Philips CD80 5-Track CD Player Orig \$600 **\$CALL**

B&W Matrix 2 Speaker Orig \$1600 **\$899**

FACTORY AUTHORIZED

ONLY authorized dealers offer you the protection of a manufacturers warranty with your purchase; at other dealers, you may have no warranty at all. Authorized dealers stock only components designed for the U.S., and have the training to help you select the right one for you.

WE ACCEPT VISA • MASTERCARD • DINERS CLUB • AMERICAN EXPRESS • C.O.D. • CHECK • MONEY ORDER • CERTIFIED CHECK • CASHEIRS CHECK

MEADTOWN SHOPPING CENTER
ROUTE 23 SOUTH
KINNELON, NJ 07405
HOURS: MON-FRI 10-9 SAT 9-6

Not Responsible for Typographical Errors
Shipping & Handling Charges are NOT Included Above Prices
Returned Items Subject to Restocking Fee. We reserve the right to limit quantities. Prices subject to change without notice



201 • 838 • 3444

STEREO REVIEW CLASSIFIED

RECORDS

RECORD COLLECTORS' SUPPLIES, REPLACEMENT JACKETS, inner sleeves, 78 RPM sleeves, CLD boxes, etc. COMPLETE CATALOG, Cabco, Box 8212, Room 640, Columbus, Ohio 43201.

SERIOUS MUSIC DOESN'T HAVE TO COST SERIOUS MONEY. The latest ROSE RECORDS catalog features a wide selection of classical, operatic, jazz, and popular music overstocks and cut-outs—LPs, cassettes and CDs at bargain prices. ROSE RECORDS, Dept. SR, 214 S. Wabash, Chicago, IL 60604, 800-955-R-O-S-E.

PROFESSIONAL SOUND, LIGHTING, EFFECTS, NEW & USED—D.J.'S, BANDS, RINKS & NIGHTCLUBS. CALL FOR 50-PAGE BOOKLET, (502) 782-1172.

AUTHORIZED

HIGH-END LOUDSPEAKER systems, speaker kits and the widest selection of raw drivers from the world's finest manufacturers. For beginners and audiophiles. Free catalog, A&S SPEAKERS, 3170 23rd St., San Francisco, CA 94110, (415) 641-4573.

CALL TOLL FREE! 1(800) 826-0520; NAD • ONKYO • CARVER • M&K • VELODYNE • HARMAN KARDON • HAFNER • LEXICON • CWD • PRO-AC • FRIED • CELESTION • AGOUSTAT • STAX • AUDIOCONTROL • NILES • ATLANTIC TECHNOLOGY • PROTON • JBL • MONSTER CABLE • BELLES • DAHLQUIST • COMPONENT GUARD • KINERGETICS • NITTY GRITTY • GRADO • THORENS • SOUND SELLER, 2808 CAHILL RD., P.O. BOX 224, MARINETTE, WI 54143-0224. FAX #715-735-5838, PHONE 715-735-9002.

SPEAKER COMPONENTS - KITS, Audax-Vifa, Crossovers, Books, more. Catalog \$2 MENISCUS, 2442 28th St. SW, Dept. O, Wyoming, MI 49509, (616) 534-9121.

PHILIPS, AUDAX, PEERLESS, FOCAL AND DYNAUDIO LOUD-SPEAKERS in stock with good prices and competent service. Crossover components also. MADISOUND SPEAKER COMPONENTS, 8608 University Green, Box 4283, Madison, WI 53711, (608) 831-3433.

DIAMOND NEEDLES, PHONO CARTRIDGES & ACCESSORIES. AUDIO-TECHNICA, AUDIO-QUEST, BANG & OLUFSEN, DYNAVECTOR, LAST, ORTOFON, PICKERING, SHURE, SIGNET, STANTON & SUMIKO. TOLL FREE INCLUDING CANADA (800) 221-0906. N.Y. (516) 599-1112. CREDIT CARDS ACCEPTABLE. FOR CATALOG SEND SELF ADDRESSED STAMPED ENVELOPE. LYLE CARTRIDGES, DEPT SR, P.O. BOX 158, VALLEY STREAM, N.Y. 11582.

WE SELL MORE HIGH PERFORMANCE SPEAKER KITS than anyone in the U.S. FREE CATALOG: 1-800-346-9183. AUDIO CONCEPTS 901 S. 4th St. LaCrosse, WI 54601.

SAVE 40% ON HIGH-END home speakers, subwoofers, amplifiers. FREE CATALOG! RTRD, 3021 Sangamon Ave., Springfield, IL 62702. 1 (800) 283-4644.

"STEREO WORLD" IS YOUR DISCOUNT SOUND SOURCE WITH SUPER DEALS ON HOME AND CAR STEREO LINES INCLUDING: TECHNICS, PANASONIC, JVC, SONY, ORION, PYLE, MTX, EARTHQUAKE, PIONEER, SHERWOOD, JBL, HIFONICS, BLAUPUNKT, AUTOTEK, ADVENT, ALPHASONIK, SCOSCHE EFX AND MANY OTHERS. CALL OR WRITE FOR FREE CATALOG. FREE UPS IN 48 STATES. 10AM-6PM MON-FRI: VISA/MC. COD ACCEPTED. PO. BOX 596, MONROE, NY 10950 (914) 782-6044.

CAR/HOME/VIDEO for: DENON, SONY, INFINITI, AUDIO CONTROL, VELODYNE, CWD, COUSTIC, BAZOOKA, ADCOM, KICKER, ADVENT & PRECISION POWER. Full line authorized dealer. Call (800) 321-0685 for prices and orders. (301) 786-4103 for info and consultations. C&C Audio/Video, 11am-9pm, Mon-Sat EST.

AUTHORIZED

High-end and hard-to-find audio components bought and sold. Best prices! AUDIO AMERICA (Virginia). 1-900-776-5777. \$25/call.

SINGERS!
REMOVE VOCALS
FROM RECORDS AND CDs!



SING WITH THE WORLD'S BEST BANDS!
An Unlimited supply of Backgrounds from standard stereo records! Record with your voice or perform live with the backgrounds. Used in Professional Performance yet connects easily to a home component stereo. This unique product is manufactured and sold Exclusively by LT Sound - Not sold through dealers. Call or write for a Free Brochure and Demo Record.
LT Sound, Dept. SR-8, 7980 LT Parkway Lithonia, GA 30058 (404) 482-4724
Manufactured and Sold Exclusively by LT Sound
24 HOUR PHONE DEMO LINE: (404) 482-2485

EXPERIENCED, FRIENDLY ADVICE! FREE SHIPPING! MIRAGE, PS, CWD, STAX, KINERGETICS, THORENS, PHILIPS, AUDIOQUEST, FRIED, MONSTER, QUAD, SPICA, STRAIGHTWIRE, MORE!! READ BROTHERS: (803) 723-7276.

CALL US LAST

WE WILL
BEAT ANY PRICE
PRINTED IN THIS MAGAZINE ON
HOME & CAR STEREO

The SOUND Approach
6067 Jericho Tpke., Commack, NY 11725
FULL WARRANTY (800) 368-2344

FOR SALE

THE BEST RECORD RACK IN AMERICA. Stackable, portable, oak units hold LP's, CD's and tapes. Free Mailorder Brochure. (please mention Stereo Review). Per Madsen Design: (415) 928-4509. P.O. Box 330101, San Francisco, CA 94133.

CABLE TV DESCRAMBLERS—FREE CATALOG! 1-800-648-7938. Jerrold, Oak, Hamlin, etc. Guaranteed Lowest Dealer and Retail Prices. Warranties. Immediate Delivery. MCM/SA/COD. Republic Cable Products, Inc. 4080 Paradise Road, #15, Dept. 721, Las Vegas, NV 89109.

WE SELL SECOND HAND high quality Audio and Video with a money back guarantee. We Modify quality components Tool for a FREE monthly inventory send your name and address to: ROSS EXCHANGE, 3061 Clairemont Dr, San Diego, CA 92117 or call (619) 276-8235.

CABLE TV CONVERTERS/DESCRAMBLERS. Guaranteed lowest prices in U.S., Jerrold, Hamlin, Zenith—many others! Lowest dealer prices! Orders shipped within 24 hours! MasterCard—Visa—C.O.D. accepted. Free catalog—Call (800) 345-8927 only! Pacific Cable Co., Inc., 7325 1/2 Reseda Blvd., 1377, Reseda, CA 91335. All other information, call (818) 709-9937.

CASH FOR ALL TYPES of used Stereo equipment. We buy by phone. THE STEREO TRADING OUTLET, 320 Old York Rd., Jenkintown, PA 19046. (800) 388-9443.

S. B. H. ENTERPRISES

(800) 451-5851 NYC (718) 438-1027 FAX: (718) 438-4621
1678 53rd St. Brooklyn, N.Y. 11204 Mon.-Fri. 8-7, Sun. 9-6

RADAR DETECTORS		HOME STEREO	
BEL	CUBRA	RECEIVERS	
952 160	2102 52, 3112 78	VX3 015 865	
977 Vector Rmt 154	3120 84, 4120 118	VX3 0705 656	
980 214	3146 118, 3170 138	VX3 37005 458	
998 118, 932 134	5110 130, 3163 161	VX3 47005 346	
966 188, 990 218		VX3 37006 288	
UNIDEN		GARRETT DECKS	
R08 78, RD0XL 100	750 129, 500Rmt 133	CT 1 8R 388	
RD0XL 128, RD0 108	425 98, 225 88	CT W 800R 318	
RD09 118	Spectrum 3 SE 181	CT W 500R 278	
Card Reader 130	Spectrum 2 Rmt 147	CT 8 707 318	
MAXON		SUNGLASSES	
RD2A 44, RD3 68	CARRERA POLARIZED	CT 5 901 228	
RD21 53, RD30 100	Regular 94, 118	CT 5 507R 194	
RD25 72, RD30A 158	Folding 124, 154		
RD35 88, RD100 108			
CAR STEREO			
SONY		PIONEER	
KEH D7K-10 98	KEH 7100 TOR 295	CD 380 348	
CDX18 388	KEH 6100 OR 236	PM 630 278	
CDX18 RF 388	KEH 3700 OR 188	PM 530 208	
CDX100 468	KEH 2700 OR 188	PM 430 208	
CDX340 348	KEH 1700 OR 156	PM 330 188	
CDX3400 348	KEH 985R TR 238	PM 230 168	
CDX780 368	KEH 5200 238	PM 130 148	
SR730 378	KEH 7878 198	PM 80 128	
SR720 378	KEH 7878 198	PM 50 118	
SR5500 218, XR807 118	KEH 6658 225	PM 30 108	
XR81 87 188, XR630 208	KEH 4848 198	PM 20 98	
XR707 348, XR657 138	KEH 3838 158	PM 10 88	
XR710 298, XR720 348	KEH M8200 338	PM 5 78	
	KEH M7200 288	PM 4 78	
	KEH M8200 248	PM 3 78	
	KEH M3000 218	PM 2 78	
	KEH M5000 QR 378	PM 1 78	
	KEH M3000 QR 218	PM 0 78	
	KEH M3000 CALL		
	CDX FM45 368		
	CDX FM40 308		
	CDX 4 208		
	DEH780 338, DEH770 348		
	DEH 630 288, DEH880 318		
THE MINI AD WITH MAXI SAVINGS			

LOW PRICES—HIGH END EQUIPMENT: Carver, Nakamichi, Hafler, Luxman, ADS, B&K, Bose, Onkyo, Proton, Philips and much more! (414) 725-4431.

SPEAKER CATALOG

Parts Express is a full-line distributor of electronic parts and accessories, geared toward the consumer electronics industry, and the technical hobbyist. Stocking an extensive line of speaker drivers and accessories for home and car. Send for your FREE 148 page catalog today.

Parts Express
340 East First Street
Dayton, Ohio 45402
1-800-338-0531

WHILE OTHERS PROMISE...SOUND CITY DELIVERS

FACTORY AUTHORIZED

ONLY authorized dealers offer you the protection of a manufacturer's warranty with your purchase; at other dealers, you may have no warranty at all. Authorized dealers stock only components designed for the U.S., and have the training to help you select the right one for you.

- ACOUSTAT
- ACOUSTIC RESEARCH
- ADC
- ADS
- AIWA
- AKG
- ALPINE
- ALTEC LANSING
- AMBICO
- ATLANTIC TECHNOLOGY
- AUDIO QUEST
- R&O
- B&W
- BAZOOKA
- BBE
- BELTRONICS
- BELLOGETTI
- CAMPER
- CANON
- CANTON
- CARVER
- CELESTION
- CERWIN VEGA
- COUSTIC
- CWD
- DBX
- DENON
- ECLIPSE
- EPIPURE
- FISHER
- FOX
- GE
- GRUNDIG
- HAFLER
- HIFONICS
- HITACHI
- INFINITY
- JVC
- K40
- KENWOOD
- LEXICON
- LUXMAN
- MB QUART
- MINOLTA
- MITSUBISHI
- MONSTER CABLE
- NAD
- NADY
- NIT LABS
- NILES
- OLYMPUS
- ONKYO
- OPTONICA
- ORION
- PANASONIC
- PHASE LINEAR
- PHILIPS
- PINNACLE
- PRECISION POWER
- PROTON
- PARSEC
- RCA
- SHARP
- SANYO
- SORANCE
- SONY
- SOUNDCRAFTSMAN
- SOUNDSTREAM
- STAX
- STILLWATER
- KICKERS
- SUNPACK
- SURROUND SOUND
- TAMRAC
- TEAC
- TECHNICS
- THORENS
- TOSHIBA
- TRIAD
- YAMAHA

THE COMPANY WITH THE RIGHT PRICE

Meadtown Shopping Center
Route 23 · Kinnelon, NJ 07405

SOUND CITY 201-838-3444

LOW PRICES!!! NAD, DENON, NAKAMICHI, CARVER, BOSTON ACOUSTICS, LUXMAN, HAFLER, ADS, B&K, ONKYO, PROTON, BOSE & OTHERS!! SOUND ADVICE: (414) 727-0071. OPEN SUNDAYS!!!

Get Your Best Price,
Then Call Us,
We'll Beat It!
1-800-522-8937
MANY MODELS NOT LISTED, PLEASE CALL

RECEIVERS	CD PLAYERS	CAR STEREO
Yamaha RX 750..... New RX V850..... Call RX V1050. Call	Yamaha CDC 605... 225 CDC 705... Call CDC 805... Call	JVC KSR G8.... 295 KSR 650... Call XL G2500. Call XL G3500. New
Carver HR752..... 545 HR772..... 548	Pioneer PDM-630... 295 CLD 3080. Call	Autotek 7050 BTS.. Top 7204 BTS.. Rated
Nakamichi Receiver1 Call Receiver2 Call	NAD 5000..... Call 5170..... Call	Alpine 7284S..... Call 7800..... Call 5852S..... Call
Pioneer VSX 5600. 399 VSX 9700. Call VSX 9900. Call	Nakamichi CD 3..... Call CD 2..... Call	Orion XTR 12..... Call 225HCCA. New
JVC RX 705..... New RX 805..... Call RX V1010. Call	JVC XLZ 441... New XLM 505... Top XLZ 1050. Rated	Denon DCR7870. Call DCA3180. Call
Kenwood KRY 9030. Call KRY 6030. 255	Philips CD 60..... 325	Pioneer KEX M900 New KEX M800 Call CDX M50. Call
NAD 7100X..... Call 7400..... Call	TAPE DECKS Nakamichi Cassette 1. Call Cassette 2. Call RX 202..... Call	Soundstream D1001..... 259 TC303..... Call Boston 6.2 Pro..... Call 851..... New
Pinnacle PN 514..... 145 PN 814..... Call	NAD 6340..... Call 6100..... Call	Sony XR 7070... 299 CDX 5040. Call CDX A15... Call
Jamo C120..... Call SW 300..... Call	Yamaha KXW 232... 219 KXW 900. Call	R.Fogarty Punch 75.. 295 Punch 150 Call SPP 124... Call
Infinity SM 152..... Call	SEPARATES NAD 2100X..... Call 2800A..... Call	Sherwood XC-6320.. Call XA-1100... 125
Bose 101 MM..... Call AM 5 II..... New	Yamaha AVS-700... 239 DSPE-300. Call MX-1000... Call	Acoustic AMP-460.. High AMP-660.. Power
101 Classic Polk..... Call	Carver GFA 555... 549	Bazooka T-62..... Call
JBL XPL 140... Call Mirage..... Call	Camcordeas All Brands Call For Price!	

Atlantic Buyers Club, 162 Hwy 34 suite 189 Matawan, NJ 07747. All Products Covered by Manufacturer's Warranty or ABC's Exclusive Limited Warranty and are Backed by Our 10 Day Money Back Guarantee. M-S 10-6

FREE Catalog. Best Prices on DJ Sound & Lighting Equipment + Car Stereo. Call SUPERIOR SOUND & LIGHTING (502) 782-0674.

HARD TO FIND DBX & ADC PARTS & SERVICE. CALL/WRITE RES. 5462 BUCHANAN PLACE, FREMONT, CA 94538. (415) 490-1622. FAX (415) 656-8878.

The AUDIO TRADING TIMES brings you spectacular bargains on used/demo audio equipment from around the USA. ADVERTISE FREE! Call (715) 479-3103, (24 hours), for details and subscription rates.

NITY GRITTY CD & RECORD CLEANING MACHINES. AUDIO-QUEST WIRE & ACCESSORIES. TICE LINE FILTERS CALL (715) 479-7532.

A
U
D
I
O
V
I
D
E
O

FOR SALE

Wholesale Connection

To order-Call: (718) 997-6644

CD PLAYER

Technics	SLP6300	1139
	SLP5700	1139
	SLP0807	219
JVC	XL2441	159
	XLMS05	229
	XL7005	259
Pioneer	PDM7700	269
	PDM455	219
	PDM550	239
	PDM650	269
Kenwood	DP2030	139
	DP5830	199
	DPM6630	219
	DPM7730	249
Sony	CDP491	129
	CDP551	169
	CDPC515	239
	CDPC715	Call
	CDPC910	Call
Harmon/Kardon	HD7400	229
	HD7450	299
	HD7500	369

RECEIVERS

Technics	SAG3505	329
	SAG3710	469
	SAG3910	Call
JVC	RX505	249
	RX705	309
	RX805	379
	RX905	Call
Pioneer	RX1050	Call
	VSX3905	309
	VSX4905	399
	VSX5905	Call
	VSX6905	Call
Kenwood	KRV6030	249
	KRV7030	329
	KRV8030	399
	KRV9030	Call
Sony	STRAV770	299
	STRAV970	329
	STRAV1070	Call
	STRAV2070	Call
Harmon/Kardon	HD3400	299
	HD3500	399
	HD3600	Call

TAPE DECK

Technics	RSTR212	149
	RSTR313	169
	RSTR515	219
JVC	TD441	159
	TDV541	239
	TDW505	189
	TDW605	249
Pioneer	CTW650R	Call
	CTW450R	Call
Kenwood	KTW650R	Call
	KX7030	249
	KXW6030	199
	KXW6030	Call
Sony	TCR470	199
	TCK670	249
	TCWR670	199

TCWR620	229
TCWR720	Call
TD4400	299
TD4600	Call

HARMON/KARDON HOME SPEAKER

Advent	Heritage	459
	Laureate	369
	Legacy	319
	Prology Tower	239
	Blay II	149
Bose	10.2 Series II	Call
	901	Call
	6.2	399
	4.2	269
	AMS Series II	Call
	AMS Series II	Call
JBL	L244	399
	LK22	Call
	JBL2800	239
	JBL3800	299
	Call	Call
Infinity	REF 5	Call
	REF 4	359
	REF 3	279

MINI SYSTEM

JVC	All Model	Call
Kenwood	All Model	Call
Sony	All Model	Call
Panasonic	All Model	Call
AIWA	All Model	Call

CAR STEREO

JVC	KSR600	159
	KSRG4	229
	KSRG8	259
	XLG3500	Call
Kenwood	KXLMG600	Call
Sony	KR7070	269
	KRS500	239
	CDX7560	Call
	CDX5040	Call
	CDXA15	Call
Kenwood	KRC3004	199
	KRC430	219
	KRC530	249
	KRC630	Call
	KDC75R	Call
Pioneer	KE1700	159
	KE3700	189
	KEHM200	249
	DEH760	Call
	CDXM40	Call

RADAR DETECTOR

Bell	All Model	Call
Whittier	All Model	Call
Cobra	All Model	Call

CAR AMP & SPEAKER

All Models & Brands	Call
---------------------	------

CAMCORDER & VCR

JVC	All Model	Call
Sony	All Model	Call
Panasonic	All Model	Call
Canon	All Model	Call

CALL FOR PRICES on Models and Brands Not Listed
 HRS. Mon-Sat 9 AM-6 PM EST Prices subject to change. Prices exclude shipping & handling. Not responsible for typographical errors. MasterCard, Visa, American Express and C.O.D.
Wholesale Connection 63-48 108th St. Forest Hills, NY 11375

COMPACT DISCS

THE BINAURAL SOURCE—Exclusive one-stop source of true binaural recordings for startling headphone listening (also speaker-compatible). Classical/jazz/drama/sound environments albums: 43 recordings in all three formats, from U.S. & Germany. Visa/MC Accepted. Free catalog: Box 1727SR, Ross, CA 94957. (415) 457-9052.

DISCOUNT COMPACT DISCS!! Telarc \$11.99/cd; Chesky \$10.99/cd; DMP, Reference & Sheffield \$11.99/cd! Hundreds of other labels at low prices. Send SASE for catalog or your order with Visa/MC/Disc/Check + \$4 shipping to: THE ACME COMPACT DISC COMPANY, P.O. BOX 7004, EVANSTON, IL 60204.

ANY DOMESTIC CD AT \$1 ABOVE COST PER DISC—For price information (201) 423-6164 or order by check or m.a. (shipping at cost) to: B.A.C.D., Dept. R, P.O. Box 339, Hawthorne, NJ 07507.

LIKE-NEW CD'S \$4.99, UP We pay you up to \$7.00! FREE STOCKLIST: CCM-SR, 1105 Webster, Sandy, Utah 84094-3151. (801) 571-9767.

OVER 15000 USED CD'S. \$3.99 TO \$9.99. Buy/Sell. 6th Year, Visa/MC. Send \$2 for 24 page catalog. AUDIO HOUSE, 4304B Brayan, Swartz Creek, Michigan 48473. (313) 655-8639.

FREE COMPACT DISC CATALOG. CALL (416)271-6884 OR WRITE: CD CENTRAL 1356 WENDIGO TRAIL, MISSISSAUGA, ONTARIO L5G 2W2 CANADA. POP/ROCK TITLES ONLY!

MUSIC COLLECTION SOFTWARE. Name That Tune, Insight Can! Select By Title, Artist, Year & Much More. Handles CDs, Tapes & Records. Print Inventory & Shopping Lists. \$39.95 + \$3.50 SH-CHK/M.O. CA Add 7%. SFC INC., P.O. Box 1176, Agoura, CA 91376. (818) 889-6705.

FREE CD'S WITH MEMBERSHIP. Latin rhythms, world beat, pop/rock plus other sounds. JPR RECORD CLUB, P.O. Box 4455-B, Winter Park, FL 32793.

WHY PAY RETAIL PRICES? OVER 40,000 CD TITLES AT UNBEATABLE PRICES! VISA/MC. CATALOG AVAILABLE. DIGITAL ENCOUNTERS. EAST: (708) 759-9565. WEST: (619) 721-3235.



Restore brilliance to your aging speaker system with Klear-note™ Add-on Tweeters. CD's sound better too! Write today. AAS, Dept. R, P.O. Box 36359, Cincinnati, OH 45236.



ORGANIZE AND PROTECT your CDs in fine home furnishings. Choose the Audio File CD Storage Chest. Multiple sizes available. Old Crossing Classics, Box 552, Crookston, MN 56716. 1-800-745-6247.

WE BUY AND SELL USED/NEW COMPACT DISCS. WRITE CDCS, 551 VALLEY ROAD, SUITE 124, UPPER MONTCLAIR, NJ 07043. PHONE/FAX (201) 857-7872.

INVENTIONS WANTED

INVENTIONS / NEW PRODUCTS / IDEAS WANTED: Call TLCI for free information 1-800-468-7200, 24 hours/day—USA/CANADA.

MOVIES/FILMS/VIDEOS

Cable TV Descramblers, Converters, Accessories, Name Brands. Lowest prices. Best service. Call CABLE READY COMPANY, (800) 234-1006 for FREE 16-page color catalog.

BLANK TAPES

4.95 SHIPPING ANY SIZE ORDER. DETAILS BELOW 1-200-245-6000

IDX	DENON	OCTAVE	FUJITSU	SONY	MAXELL
AAA-10 2.28	DAT-10 1.79	EE-810 99	FLUX DAT-100 2.40	MS-100 2.40	
AAA-10 2.49	HS-100 1.15	EE-810 99	FLUX FUR METAL 98 2.40	MS-100 2.40	
MA-90 2.00	HS-100 1.15	EE-810 99	FLUX METAL 98 2.40	MS-100 2.40	
SA-90 2.29	HS-100 1.15	EE-810 99	SONY METAL REL 98 2.38	MS-100 2.40	
AT-100 2.30	HS-100 1.15	EE-810 99	SONY METAL REL 100 2.29	MS-100 2.40	
SA-100 2.28	HS-100 1.15	EE-810 99	SONY DAT 100 2.39	MS-100 2.40	
SA-90 1.92	HS-100 1.15	EE-810 99	SONY DAT 100 2.39	MS-100 2.40	
DA-90 1.79	HS-100 1.15	EE-810 99	SONY DAT 100 2.39	MS-100 2.40	
AD-90 1.68	HS-100 1.15	EE-810 99	SONY DAT 100 2.39	MS-100 2.40	
AD-90 1.68	HS-100 1.15	EE-810 99	SONY DAT 100 2.39	MS-100 2.40	
D-90 1.68	HS-100 1.15	EE-810 99	SONY DAT 100 2.39	MS-100 2.40	
D-90 1.68	HS-100 1.15	EE-810 99	SONY DAT 100 2.39	MS-100 2.40	
BSF-DAT100 8.99					
1170 2.99	THE MAXELL DAT 120 99	SONY METAL MASTER 90 99	SONY 100 99	MAX 100 99	

DISC. VISA, MC NO EXTRA CHARGE

WE Buy Any Price of the Total Order including All Shipping & Handling Charges by 1% off Shipping in a Business Address. Shipping to a Residence is \$ 95 for 1-20 Tapes, \$ 95 For 21 or More. C.O.D. For \$ 7.70 per Package All Tapes Here. U.S. Warehouse: Parcel Post \$41.68

TAPE WORLD 220 SPRING ST., BOX 361, BUTLER, PA 16003-0361
 DEALER PRICING ON DENON, TASCAM, DISC-WASHER & OCTAVE

CALL FOR YOUR FREE shipping deal. All products covered by manufacturer or W.E.O. exclusive warranty. Extended warranty available.

CAR STEREO

CAR		
-Alpine	-Boston Acoustics	-ADB
-Carver	-Audio Control	-Soundstream
-Sony	-Polk Audio	-Autolok
-Yamaha	-Precision Power	-Coastal
-Rockford Fosgate	-Kenwood	-JBL
-Nakamichi	-MB Quart	-Infinity

ADCOM	CARVER	PARADIGM
GTP 400 \$305	HR 752 \$549	3ea mini \$200 pr.
GTP 500 II 479	HR 722 465	3ea 239 pr.
GFP 565 630	HR 772 635	9ea II 535 pr.
GFA 535 260	CT-6 439	5ea II 349 pr.
GFA 545 II 415	CT-17 659	7ea II 389 pr.
GFA 555 II 629	C-16 579	11 ea II 630 pr.
GCD 575 479	TFM 22 499	
ACE 515 150	TFM 25 549	
GFT 555 II 259	TFM 42 699	
	TFM 45 749	
	CM-1000 459	
	Silver Seven T 799	
	TLM 3600 509	
	TL 3220 425	
	AVX 700 519	
	AVX 500 459	
	AX 430 239	
	AX 330 439	
	CDX 730 249	
	CDC 005 369	
	CDC 705 319	
	KXW 232 229	
	KXR 730 399	
	KXR 430 279	
	KX 230 219	
	Other Models Call	

POLK	
RTA-11TL \$779 pr.	
RM 3000 \$569	
CM-1000 459	
Silver Seven T 799	
TLM 3600 509	
TL 3220 425	
M 5 349 pr.	
M 4 159 pr.	

YAMAHA	
RXV 850 \$649	
RX 750 439	
RX 1050 949	
AVX 700 519	
AVX 500 459	
AX 430 239	
AX 330 439	
CDX 730 249	
CDC 005 369	
CDC 705 319	
KXW 232 229	
KXR 730 399	
KXR 430 279	
KX 230 219	
Other Models Call	

NAKAMICHI	
CD 2 \$645	
CD 3 485	
CD 4 279	
REC 1 765	
REC 2 525	
REC 3 325	
CASS 1 685	
CASS 2 325	
Other Models Call	

AUD SOURCE	
SS 2 \$199	
SS 3 275	
Eq 10 340	
Amp 1 240	
Pre 1 199	
Tuner 1 185	

CANTON	
Karat Call	
Other Models Call	

NAD	
1600 \$319	
1700 639	
2600A 639	
2400 479	
2100X 349	
5300 479	
Other Models Call	

PARASOUND	
HCA-800 II \$319	
HCA-1200 619	

HAFLER	
SE 120 Call	
SE 240 Call	
DL Series, Authorized Models 3 & 5 Call	

*Call for Super Savings on Car Audio
 All products covered by manufacturer's warranty or B.J. Audio's exclusive limited warranty. Ask for full details at the time of purchase.

"The Quick Connection"
B.J. AUDIO
 991 Beachwood Lane
 Cincinnati, OH 45238
 (513) 451-0112

Visa MasterCard

DENON AUTHORIZED DEALER

The mark of a true Denon.

This sticker tells you who is an authorized Denon dealer and who isn't.

Some people who offer Denon products are not authorized dealers. That can lead to problems.

First, only authorized dealers offer you the protection of a Denon warranty with your purchase: at other dealers, you may have no warranty at all.

Authorized Denon dealers stock only components designed for the U.S., and have the training to help you select the one right for you.

Authorized dealers know Denon technology inside and out and stock factory parts for your Denon to preserve true Denon sound.

So before you buy your Denon, look for this Denon Authorized Dealer Sticker.

It assures you of the authentic Denon technology and support you expect. And nothing less.

To find your nearest AUTHORIZED Denon Dealer call: 1-201-575-7810 (9:00 am-5:00 pm EST)



B&K REFERENCE LINE, COUNTERPOINT, PS AUDIO, TARGET, KIMBER, MONSTER, VPI, AUDIOQUEST, SUMIKO, NITTY GRITTY, AND MUCH MORE. CALL (715) 479-7532.

WANTED TO BUY

LPs & CD's. BOUGHT & SOLD: Classical, Rock, Jazz, Audiophile, Etc. PRINCETON RECORD EXCHANGE, 20 Tulane St., Princeton, NJ 08542. (609) 921-0881.

LASER VIDEO'S VHS

USED LASER DISC CLEARANCE. WE BUY, SELL & TRADE. FREE CATALOG. VDI/J, 5339 PROSPECT 221, SAN JOSE, CA 95129.

MISCELLANEOUS

TERMPAPER assistance. 19,278 papers available! 306-page catalog—rush \$2.00. Research, 11322 Idaho, #206SX, Los Angeles 90025. TOLL FREE HOTLINE: (800) 351-0222 (California: 213-477-8226).

CLASSICAL MUSIC LOVERS' EXCHANGE*. Nationwide link between unattached music lovers. Write CMLE, Box 31, Pelham, NY 10803. (800) 233-CMLS.

BUSINESS OPPORTUNITIES

MAILORDER OPPORTUNITY! Start profitable home business without experience or capital. Information free. Mail Order Associates, Inc., Dept. 783, Montvale, NJ 07645.

AUDIO VIDEO STORAGE

STORAGE CABINETS for CD's, Cassettes & Videos. SOLID Wood, Glass Doors. FREE Literature. Soricé, Box 747-R, Nutley, NJ 07110 1-800-432-8005.

SERVICES

SPEAKER REPAIRS, Grills, Woofers, Mids, Tweeters & X-Overs. 15 Yr Old Tampa Based Company Specializing in All Brands Home Speaker Reconciling & Repairing. THE SPEAKER EXCHANGE, 1242 E. Hillsborough Avenue, Tampa, Florida 33604. 813-237-4800.

CABLE TV

ARE YOU TIRED OF PAYING A HIGH MONTHLY CABLE FEE? WE STOCK ALL MAKES & MODELS OF CABLE EQUIPMENT. FOR FREE CATALOG SEND SASE TO: CABLE-TRONICS, INC., 1304 EAST ALGONQUIN RD., SUITE 501, ALGONQUIN, IL 60102 OR CALL (800) 232-5017. VISA/MC/COD. NO ILLINOIS ORDERS.

DESCRAMBLERS! ABSOLUTELY THE LOWEST PRICES. ALL BRANDS. MONEY BACK GUARANTEE. CALL US LAST! NO CALIFORNIA SALES. ADVANCE 1-800-659-3018.

CABLE TV CONVERTERS AND DESCRAMBLERS DISCOUNT CENTER! ALL MAKES AND MODELS. FREE CATALOG! VIDEO-TECH, 3702 S. VIRGINIA, #160-304, RENO, NEVADA 89502. ORDER TODAY! (800) 562-6884 VISA/MC/COD.

This publication is available in microform.

U·M·I

A Bell & Howell Company
300 North Zeeb Road
Ann Arbor, MI 48106 USA
800-521-0600 toll-free
313-761-4700 collect from Alaska and Michigan
800-343-5299 toll-free from Canada

STEREO REVIEW MAIL ORDER MART



- Prices subject to change
- Prices exclude shipping charges
- Not responsible for typographical errors

FOR FASTEST SERVICE CALL **(212) 684-6363** OR FAX **(212) 684-8046**
CALL FOR PRICES ON FAX MACHINES, VCR'S, CAMCORDERS

CD PLAYERS	NAKAMICHI	CASSETTE DECKS	ADCOM	PIONEER
YAMAHA	Receiver 1 New 819	YAMAHA	GFT555 269 GTP400 309	KEH9898 249
CDCE615 New 259	Receiver 2 New 559	KXR730 419 KX630 389	GT1500 489 GPF555 449	KEHM3000OR 249
DCDC610 469	Receiver 3 New 339	KX530 339 KXP430 279	GFA535 289 GFA545 429	KE3838 139
DCD705 339	NAD	KX330 249 KX230 219	GFA555 629 GCD575 489	DEH630 299
CNC805 429	7000 479	KXW900 549 KXW602 419	GFP565 579 GFA565 699	DEH660 319
CDX550 New 239	7225 279	KXW232 279 KX930 New 499	DENON	DEH760 359
CDX750 New 299	7240 429	DENON	AVP500 Call POA5000 Call	DEH770 379
CDX930 449	7100X 629	DRM510 New 199	PMA1060 479 PMA860 319	KEXM800 469
CDX1030 569	7400 849	DRM700A 269	POA860 269 POA2400 549	KEXM440 349
DENON	PIONEER	DRM800A 359	POA800 249 TLU650 259	CDXFM45 419
DCM350 279	SX1900 189	DRM950 399	AVC1000 559 AVC3020 799	KEH8200 399
DCM450 359	SX2800 199	DRW50 329	DAT MACHINES	KEH7200 279
DCM777 649	SX2900 239	DRR680 329	SONY DCCD3 649	SONY DTC700 649
DCD1560 499	VSX3800 269	DRR780 New 319	SONY DTL2000 799	KEH6200 259
DCD560 New 199	VSX3900S 299	DRW830 New 299	CAR STEREO	KEH5200 239
DCD670 New 239	VSX4900S 389	NAKAMICHI	NAKAMICHI	
DCD2560 New 549	VSX5900S 499	Cassette Deck 1 729	TAPE DECK 1 659	
DCD970 New 329	VSX9900 729	TAPE DECK 2 459	TAPE DECK 2 349	
SONY	VSX4800 739	RX202 729 RX505 1279	POWER PORT 1 129	
CDPC315 209 CDPC515 249	LOUDSPEAKERS	CR7A 1499 Dragon 1999	POWER PORT 2 119	
CDPC615 289 CDPC715 349	BOSTON-KEF-PDLK CALL FOR PRICES	NAD	POWER PORT 3 40	
CDPC910 349 CDP597 179	ADVENT	6325 209	CD TUNER 599	
CDP491 139 CDP291 119	HERITAGE 499	6340 329	SP630 389 PA301 389	
PIONEER	LAUREATE New 439	6100 419	SP10 149 SP40 109	
PD4700 129 PD65100 149	LEGACY 349	AIWA	SP50 119 SP55 199	
PD6700 169 PD7700 269	PRODIGY 249	ADF800 299	SP80 199 SP1010 149	
PD1M1 339 PD1M50 179	BABY 159	ADW888 309	SP60 139 SP65 259	
PDM455 199 PD1M550 219	WALLY 249	ADWX333 119	ALPINE	
PD1M640 249 PD1M650 289	WOODY 299	ADWX777 259	7168 199 7269 259	
NAD	BOSE	ADF400 139	7800 New 499 5953 289	
5325 249	Room 1 159	ADS37 129	5954 Call 5955 169	
5340 329	Room II 259	PIONEER	3308 109 7192 269	
5000 399	901 Classic 1199	CTW250 139 CTW355R 159	3522 139 3543 429	
5060 New 329	AM511 629	CTW450R 179 CTW550R 219	3552 309 3554 329	
NAKAMICHI	CANTON	CTW650R 259 CTWM77R 339	3541 199 3542 249	
CD PLAYER 4 289	GL260 / GL300 399	CTM66R 289 CTM55R 249	6205 99 6265 129	
CD PLAYER 3 499	KARAT920 New 629	CTS709 329 CTS609R 205	6266 79 6392 Call	
CD PLAYER 2 679	KARAT930 New 829	AMPS & TUNERS	6267 69 72945 429	
PORTABLE CD	KARAT940 New 1049	YAMAHA	6056 169 7516 369	
SONY D180 219	KARAT960 New 1279	AX450 New Call AX550 New Call	6267 69 7915 New 429	
SONY DCP303 269	ERG070 New 1279	AX700 New 549 MK630 429	7914 New 399 7618 New 469	
DENDN-DCP305 199	ERG080 New 1699	MX830 679 MKM70 Call	7292S New 299 5952V New 399	
PHILIPS 6804 189	PLUS S 279	AX930 Call AX630 366	3331 New 219 3527 New 249	
RECEIVERS	PLUS C 479	AX730 Call CX630 356	5957 New 429 3556 New 499	
YAMAHA	CELESTION	TX930 559 TX540 266	6257C New 591	
RX350 209	SL6S I 799	EQ70 149 AVS700 249	SONY	
RX450 New 259	DL6 II 329	DSPE300 669 DSPA1000 1229	CDXA15 329 CDXA15RF 399	
RX550 New 339	DL4 II 249	NAD	CDXA100 499 CDXA40RF 469	
RX750 New 449	Model 3 229	1600 319	CDX7500 359 XR4257 189	
RXV850 New 679	Model 5 New 329	2200PE 529	XR760 379 XR7600 379	
RXV1050 New 999	Model 7 449	3225PE 209	CDX5040 319 CDX5080 349	
DENON	Model 9 489	3240PE 329	XEB 249 XE90 149	
AVR 810 589	Model 11 559	3400 679	XR7180 319 XR7280 369	
AVR1010 New 749	Model 100 959	MINI SYSTEMS	XR7070 269 XR5500 239	
DRA335 219	INFINITY	AIWA	XM3040 249 XM2040 129	
DRA435 279	REF 1 179 REF 2 479	XO99 789 ASX800 479	DTX10 749 KXT730 289	
DRA635 New 379	REF 3 349 REF 4 499	SONY	PIONEER	
DRA835 New 559	REF 5 599 REF 6 659	1500 499 15CD 429	KE2828 129	
ORA1035 New 749	KAPPA 5 649 KAPPA 7 1119	3500 649 7CD 509	KE17000R 169	
SONY	KAPPA 6 799 KAPPA 8 1596	5500 829 626CD 619	KE27000R 189	
STRV270 159		YAMAHA	KE4848 189	
STRV570 179		Call	KEH6866 209	
STRV770 269		KEH7878 189	KE37000R 209	
STRV970 359		DENON		
STRD1070 449		KEH7878 189		
STRD2070 749		KE37000R 209		

We sell authorized U.S. branded merchandise and parallel imports. All products covered by manufacturer's warranty or New York Wholesaler's exclusive limited warranty. Manufacturer's rebates may not apply. Ask for full details at the time of purchase.

ATTENTION STEREO REVIEW ADVERTISERS

The STEREO REVIEW Mail Order Mart is an ideal forum to reach interested audio/video enthusiasts who are active buyers themselves, and who advise others on stereo and video purchases. The Mail Order Mart is an exclusive section designed to showcase your advertising in STEREO REVIEW. To place your ads, or for further information call Toll Free at:

1-(800) 445-6066 9am. to 5pm. est



An Illustrious Amateur

THERE are few commercial enterprises in which a name wields as much power as some names do in high fidelity. In the beginning, when Fisher and Scott were the Chevrolet and Ford of the industry and McIntosh and Marantz the Cadillac and Lincoln, ownership of components bearing any of these names was indication of a certain type of arrival, and knowledge of these names provided the guidance an uncertain buyer needed to make a cash commitment to serious audio.

Except for McIntosh, which even now is undergoing its own changes, these names have all been brokered, bought, and taken overseas, leaving behind all the people originally associated with them. This may be a cheerless comment on the vigor of the American electronics business, but it is also an impressive demonstration of the endurance of some of its principals. These names are still strong, and the right to use them is extremely valuable. Perhaps the strongest, although it has suffered the greatest vicissitudes and dislocations, is Marantz.

Saul Marantz had a youthful dream of becoming an electronics engineer. Instead, he became a commercial artist. During World War II he also became a navigation officer in the Army transport service, serving in the South Pacific on a supply freighter. Skills acquired during military service have often proved good career spring-

THE HIGH END

by Ralph Hodges

boards, but Marantz says that he received no more electronic training than the usual ten-cent tour of the radio equipment given to new junior shipboard officers.

Back home, he bought a small house and decided that his car radio, which was never used, really belonged in its living room. So he rifled the dashboard and built the scavenged parts into a piece of domestic furniture. This was the beginning of the beginning. The living room lacked a 6-volt storage battery, so he had to learn to build power supplies. The loudspeaker was not a permanent-magnet type, so he had to investigate alternatives. What really pushed things over the brink was the Pickering magnetic phono cartridge that he fancied. It required a low-level phono-preamplifier stage, which he says he managed to devise with the help of many acquaintances (Marantz is a modest man). The phono preamp ultimately grew into a "no-holds-barred," full-fledged preamplifier that he was encouraged to market by those who recognized its promise. His wife suggested he build one hundred of them and see what happened.

The rest of the story is rather familiar. Despite unlikely manufacturing sites, the Marantz Company was a functioning entity by the mid-Fifties. Its alumni roster comprises something of an audio hall of fame. Sid Smith did all the power amplifiers and much of everything else. Dick Sequerra was there, and so were James Bongiorno and Julius Futterman. Mitchell Cotter provided consulting assistance. The emerging products excited dealers and became the delight of doctors and lawyers throughout the nation. To own Marantz electronics placed you above audiophile reproach.

Sadly, it was one of Marantz's most influential products that led to the demise of the original organization. The celebrated Model 10B tuner, today a collector's item, was so complicated in its three-year development that it consumed the company's working capital. In 1964 Superscope acquired the Marantz name, and in 1968 Saul Marantz and his corporate identity became permanent strangers.

The Marantz brand has had a bumpy ride since then. Progressively it expanded into a full product line that

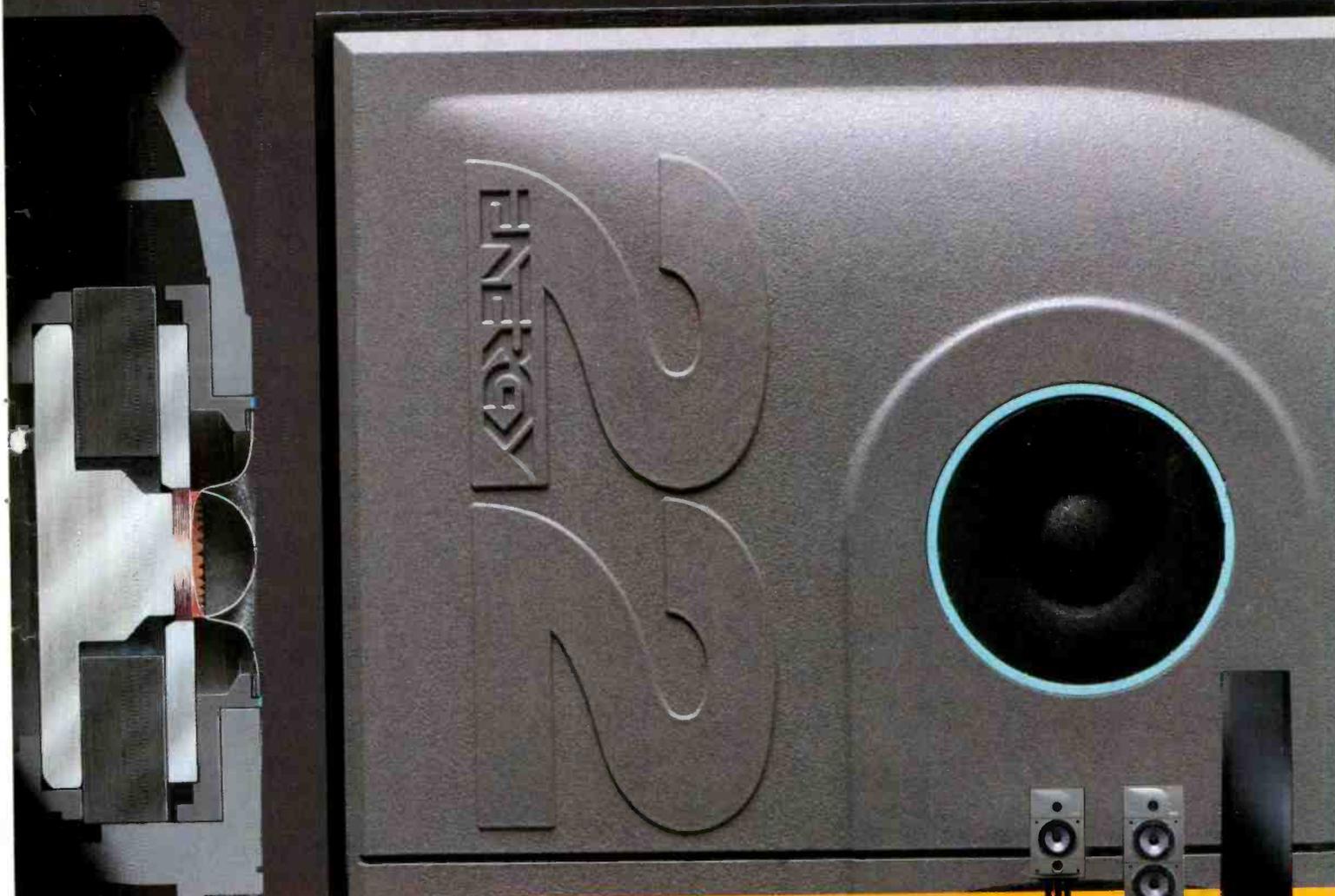
encompassed not only high-end products but also mainstream ones and even beach-blanket portables. The international community seemed responsive, but many U.S. audiophiles saw only the desecration of a legend that, in fewer than twenty years, had achieved a dominant role in the definition of high fidelity. Management of the Marantz name in this country went from faltering to largely ineffectual, and the brand changed hands again. Recently it has had little market presence except abroad.

There may yet be a happy ending, however. In about 1980 Philips of the Netherlands acquired a controlling interest in the nine Marantz manufacturing plants worldwide (in places such as Japan, Belgium, and Singapore) and the distribution and sales networks everywhere but in North America. Now it has at last got hold of the U.S. as well, and it has put the franchise here into the hands of Bang & Olufsen (in which Philips holds a 25-percent stake). The "new" Marantz is not scheduled to begin U.S. sales activities until 1992, but it has some prototypes to show that should do the name proud.

The proposed Marantz Audio Computer has some four dozen digital signal processing (DSP) functions built in, some of which have been hitherto unavailable in consumer equipment and probably even in professional products. It is configured so that two functions can be used at a time, and two 4-inch LCD video screens on the front panel display scrolling menus and monitor the operations selected. There are digital as well as audio inputs, and there are video outputs so that the displays can be routed to any TV screen you choose. I'm not sure this is a product Saul Marantz would have chosen to make, but I suspect he will not be embarrassed by it.

As for Mr. Marantz, he is now retired, but he is not inactive. On hold is a company called Lineage Corp., which has waiting in the wings preamplifiers and power amplifiers designed with the consulting services of John Curl. These products may not make it beyond prototype unless the economic climate improves. But if they do, they'll boast, appropriately, a splendid lineage. □

THE MILLION DOLLAR TWEETER.



ENERGY loudspeakers have become the personal favorites of discriminating audiophiles the world over. **O**ur Dual Hyperdome™ tweeter is the key reason why ENERGY recreates the original performance with uncompromised accuracy. **W**ith more than \$1 million in development, it exhibits better dispersion than any other tweeter on the market today. **T**hat's also why our new ENERGY 22-Series incorporates the revolutionary SPHEREX™ baffle. **I**ts smooth, sculpted surface angles gracefully out of the

way of direct radiated sound. **D**iffraction is eliminated for superior soundstage and positional imaging. **S**imply put, the ENERGY 22-Series defines a new standard in sonic precision. **T**ake a test drive today. **Y**our ears will thank you.



Some people can never leave well enough alone.



Optional: RM-3 rack-mount adapters; white front panel & knobs

Shortly after it was introduced, the Adcom GFP-555 preamplifier won widespread critical acclaim for outperforming other preamps costing two and three times more.

Never satisfied to rest on its reputation, Adcom has upgraded this superior product to make it better than ever. Born from the lineage of the affordable GFP-555 and inspired by the no-compromise GFP-565, the new GFP-555 II, together with any of Adcom's power amplifiers, will provide the serious music listener with a new, higher level of musical performance at a very reasonable cost.

Superior Dynamics

By increasing the size of its power supply and by lowering the output impedance, musical contrasts are dramatically detailed and lifelike.

Adcom's new custom-designed linear gain amplifiers are many times faster than the frequency components in musical signals, easily meeting the demands of the latest digital recording technologies.

A new tone control circuit has also been created for greater symmetry. And for audio purists, the tone controls are out of the signal path except when needed.

Altogether, these improvements deliver the thrill of an emotionally satisfying, live performance.

Improved Performance Features

The new GFP-555 II has been enhanced by several improvements:

1. A front panel control for easy and instant use, on demand, of signal processors.
2. 1% Roederstein resistors and film capacitors to reduce noise and distortion to inaudible levels.
3. Front panel, six-source input controls allow listening to one source while recording another.
4. Choice of two outputs: MAIN allows the use of tone controls and filters with the protection of coupling capacitors; or BYPASS (the purist's approach), a direct coupled output for the shortest, simplest gain path.

A Better GFP-555 or a Less Expensive GFP-565?

The GFP-555 II is both. Designed to take the place of the highly successful GFP-555, it is actually an ingenious, less costly version of the GFP-565, with undiminished musicality and sonic impact.

Ask your authorized Adcom dealer for a demonstration of this remarkable stereo component. You'll be glad that Adcom can never leave well enough alone.

ADCOM[®]
details you can hear