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SEPTEMBER 1985

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MUSIC

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The Sanyo Super Beta 7250 VCR delivers a picture so true to life, it practically jumps out at you. A picture that's a full 20% sharper, with finer reproduction of detail and texture than any VHS system ever made. It's even better than regular Beta

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A picture that combines with the superior 80dB dynamic range of our Beta Hi-Fi to bring you a sight and sound experience that is a giant leap closer to life itself.

Simulated TV picture.

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AUDIO & VIDEO

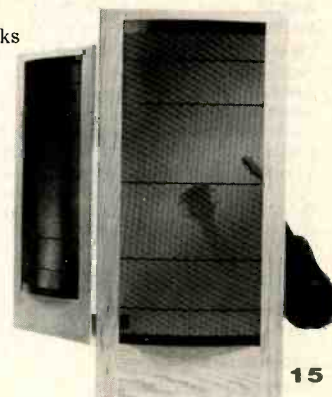
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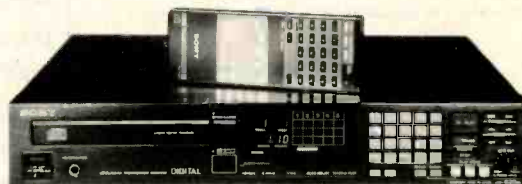
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EDITOR'S PAGE

by William Tynan



Thoughts on SCES '85

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

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

The other story is more of a surprise. Who would have thought, even a few months ago, that 8mm would emerge as the most provocative format in both video and audio? The arrival of 8mm combination video/digital-audio recorders that use one standard tape has raised a series of fascinating questions. For example, will 8mm supplant half-inch as the dominant video format? Does it foreshadow the demise of Beta? Is there still a need to develop a separate digital audio tape (DAT) format? Or is 8mm a development ahead of its time—one that will find little software support and little acceptance in a market where VHS is already so firmly entrenched?

NORMAN EISENBERG

Norman Eisenberg of Stockbridge, Massachusetts, a well-known audio critic and writer who served as a senior editor of HIGH FIDELITY for 15 years, died on July 12 at age sixty-three after a short illness. Norman joined HIGH FIDELITY in 1960 as technical editor, later becoming audio-video editor and, in 1972, executive editor. He also edited the quarterly magazine STEREO, as well as a number of HF annual publications. At the time of his death, he was a syndicated audio columnist for *The Washington Post*, *The Newark Star Ledger*, and *The Detroit Free Press* and for *Playboy* and *Ovation* magazines.

Norman occupied a special place in my career, serving as my mentor when I joined STEREO as assistant editor. Indeed, he was special to many people, including one of his longtime friends, Dr. Amar G. Bose, founder of the Bose Corp. and chairman of its board of directors. “I always considered Norman a real friend,” says Dr. Bose. “He was a cultured, kind person—a person who knew and loved music. As you pass through a career, you meet a few people who make you happy to be part of the industry. Norman was one of them.” We echo those sentiments.



Teac.



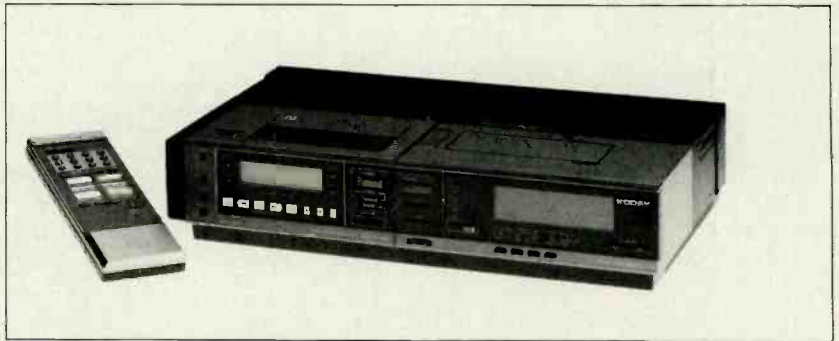
HiFi in the extreme.

The Teac PD-300
Compact Disc Player
won't add anything
to your music.
No hiss. No pops.
No wow. No flutter.
Which means nothing
comes through but the
music, pure and clear.
Random memory
programming lets you
choose the selections
you want to hear in the
order you want to hear
them. You can repeat,
edit, search, and seek
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When music is your
passion, listen to Teac—
made purely for music.

TEAC

Consumer Electronics Show: Video Helter Skelter

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



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

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

NEXT-GENERATION VHS

Nothing at all was said at SCES about

what could well be the next move by the VHS camp in the continuing Beta-VHS chess game. While in Japan after the show, we learned that the VHS manufacturers are hard at work completing their upgrade of performance standards.

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

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

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

Toshiba's CD player comes complete with rack system.



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

In Touch with Tomorrow

TOSHIBA

Toshiba America, Inc., 82 Totowa Road, Wayne, NJ 07470

* TM Dolby Labs

** 100 watts per channel minimum RMS power into 8 ohms from 20–20,000 Hz with no more than 0.005% THD.

TV stereo. VCR stereo. AM/FM stereo. And you were going to settle for an ordinary receiver.

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

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

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

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

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

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

Technics

The science of sound



against calling it Super VHS.

SUPER-SOUND VCRs

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

This is particularly noticeable as traditional audiophile companies move into the video market with their first VCRs. Brands we've seen thus far include models from Denon, Yamaha, Pioneer, Teac, Kenwood, Technics, Sansui, and Harman Kardon. You might wonder what separates these VCRs from all the others. A quick survey shows them ranging in price from \$550 to \$1,200 and offering wireless remote control, four or more heads, and Hi-

Fi sound, to name a few features. For example, Yamaha's \$999 YV-1000 VHS Hi-Fi unit has MTS (stereo) TV reception capability, enhanced still-frame picture resolution, and LED peak-level audio metering, while Teac's \$1,200 MV-800 (also VHS Hi-Fi) includes 7X shuttle search, instant recording in multiples of 30 minutes, and random-access channel selection via infrared remote control.

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

CAMERAS

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

MONITORS AND RECEIVERS

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

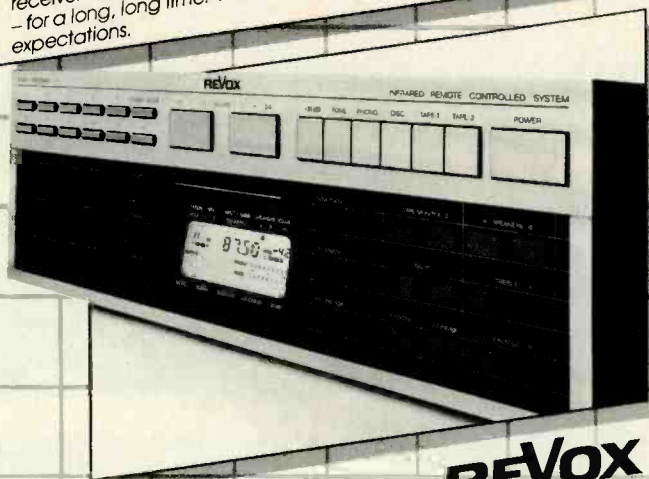
What should you expect from a Swiss receiver?

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

What you might not expect is the most sophisticated microprocessor control system available in any receiver made anywhere in the world. Two microcomputers are built into the B285: one controls the quartz-locked digital tuner while the other governs an unprecedented array of programming and control functions. All input sensitivities are stored in digital memory, along with separate levels for each of the 29 AM or FM station pre-sets. A multi-mode LCD display gives a complete status check of all tuner and pre-amp functions. For your added convenience, the B285—along with all other Revox components—may be operated with a single infrared remote control unit (optional). Multi room remote control, as well as external computer control, is possible through the B285's serial data bus.

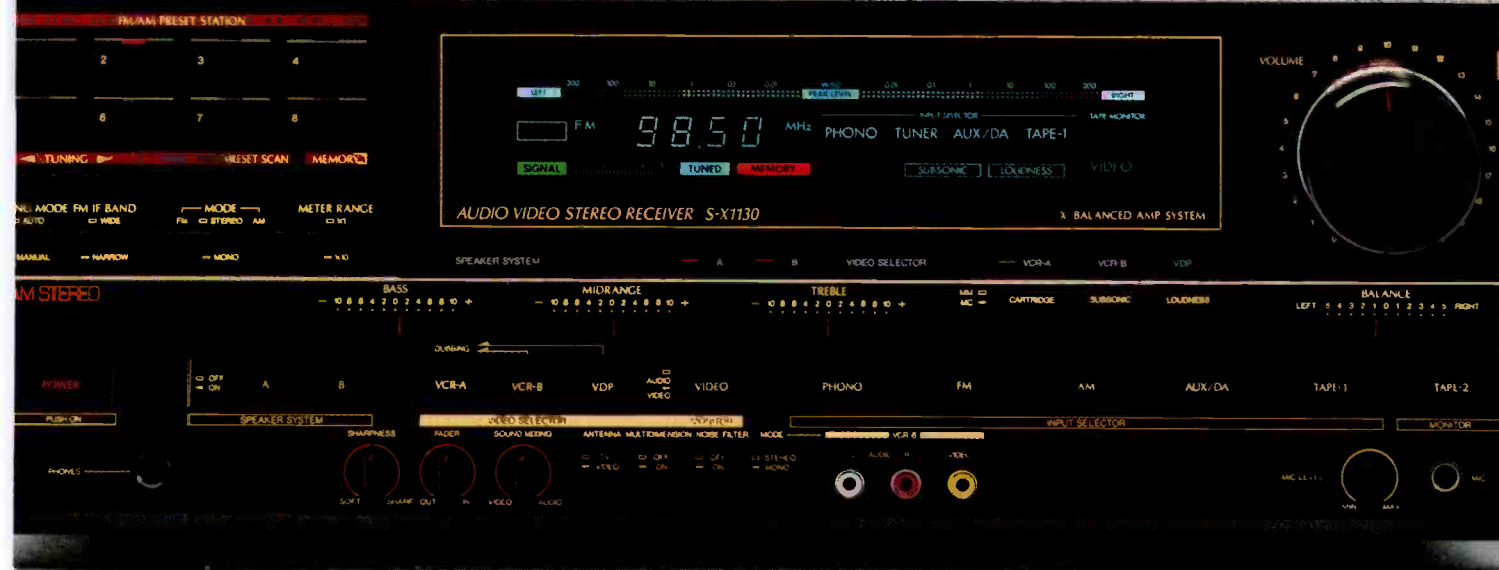
The B285's class AB power stage, with a rise time of 3 μ -seconds, delivers transparently detailed high frequency transient response. And the exceptional signal-to-noise performance provides a silent backdrop for optimum digital sound reproduction.

As with all Revox components, the B285 receiver is built in quiet defiance of planned obsolescence. Because, since you expect a Swiss receiver to cost more, you should also expect it to be the best of its kind—for a long, long time. Visit your Revox dealer for an audition. Bring high expectations.



REVOX

1425 Elm Hill Pike, Nashville, TN 37210 / (615) 254-5651



S-X1130 Audio/Video/Stereo Receiver

Introducing one brilliant idea on top of another.

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

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

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

There's more worth hearing and seeing from Sansui. Write: Consumer Service Dept., Sansui Electronics Corp., Lyndhurst, NJ 07071; Carson, CA 90746; Sansui Electric Co., Ltd., Tokyo, Japan.

Sansui

Putting More Pleasure in Sound.



Infinity's self-powered Video Reference Standard One shielded speaker

screen—and can be inserted in any quadrant of the main display. Primary uses are viewing one channel while keeping track of what's happening on another, monitoring what you are recording off a second channel onto your VCR, or checking on

your children via a remote TV camera.

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

VIDEO SPEAKERS

Several new loudspeakers are designed expressly for use near a video monitor or a television set. Among them are the Proton 312 and 313, which match the company's Model 600M and 602 monitors, respectively. They are biamplified two-way systems with 1 $\frac{3}{4}$ -inch tweeters and 4 $\frac{1}{2}$ -inch woofers loaded by passive radiators. Price is \$300 per pair for either model. Bose also has a powered system: a shielded version of its single-driver Roommate, called the Video Roommate, which can be plugged into a standard pin-jack output or into a headphone jack. It will sell for \$279 per pair.

New passive systems come from Pioneer Video and Scott. The former showed its CS-V900D (\$600), with a 12-inch woofer, a 4 $\frac{3}{4}$ -inch boron-cone midrange driver, and a beryllium ribbon tweeter. Scott's first video speaker is the \$100 Model 206V, which is said to deliver both high sensitivity and extended bass response.

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

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



It has the power to flatten a room.

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

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

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

Just place the mic where you would sit, and while reading the pink noise level at each frequency on the spectrum analyzer, make precise adjustments with the EQ controls for each frequency band. Right before your eyes, the frequency response of your room is flat-

tened. So you hear your music with all the realism it should have. Especially compact discs.

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

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

Yamaha Electronics Corporation, USA, P.O. Box 6660, Buena Park, CA 90622



We get you back to what it's all about



Music.

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

Since then we've always had an ultimate loudspeaker in our product line, and we've used these dream systems to showcase

a host of new speaker technologies we've developed. We immodestly dubbed these systems Reference Standards — as indeed they must be since many aspects of their designs have been widely copied in the industry.

No company in audio can claim a greater commitment to significant research, developing practical and accurate polypropylene woofers, midranges, tweeters and state-of-the-art EMIT and EMIM planar drivers.

And we've used the results of that research to improve sound reproduction in a multitude of applications and at virtually every price point - from under \$40 a pair for our A32 auto speakers up to about \$35,000 for our finest system, the Infinity Reference Standard. Today we're in the home, the automobile and now in video.

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

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Ah, the comforts of home. They're tough to leave behind. Especially when it comes to things like your compact disc player.

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

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

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

So record your compact discs on Maxell XL-S.

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



IT'S WORTH IT.

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CROSSTALK

by
Robert
Long



DOUBLE POWER

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

C. Thoreson

Saskatoon, Sask., Canada

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

The second argument for having independent supplies is that it prevents signal crossmodulation between channels through the common power source. This sort of distortion is most likely to be apparent when there is a strong signal in one channel

and a weak one in the other. With a well-designed amplifier of either genre, it should be inaudibly low under normal conditions of use. But if you want the closest possible approach to perfection—an aim of high fidelity from the very beginning—you may prefer separate power supplies for each channel even if you can never demonstrably hear the difference.

VHS IN DEPTH

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

Neil Darby

Nashville, Tenn.

All of the specifications and test data represent the final condition, after the audio has been recorded and the video superimposed on it. In fact, there's no way of recording or measuring the Hi-Fi audio without the superimposed video, even if there's no picture. So our test results are what you actually get. And the video information is recorded no more superfi-

cially than it would be without the previous pass of the Hi-Fi audio heads, so it should be no more subject to degradation than regular videotapes are—which is very little in normal use.

CURING WARPS

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

Stuart Mizuta

Homewood, Ill.

Forget the dry-mounting press, which is likely to alter the record beyond recognition, let alone playability. I'd suggest that you get two slabs of heavy (1/4-inch) plate glass at least 13 inches square (to overlap the record edges) and sandwich the disc between them. Then preheat an oven to about 110 degrees. (Use an atmospheric thermometer—not an oven model, which may be very inaccurate at such low temperatures.) Turn off the oven and insert the sandwich. Keep an eye on it. As soon as the record is flat, remove the sandwich from the oven and let it cool to room temperature before you disassemble it. If the record doesn't become flat within a half-hour or so, remove the sandwich (so it won't accidentally be overheated), re-warm the oven, and try again. It may take hours to correct a serious warp this

way, but it's safer than the more radical alternatives of direct sunlight or higher oven temperatures, which can cause permanent damage unless you have a way of monitoring the temperature within the record itself.

TIRED TAPE?

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

Robert T. Siegel

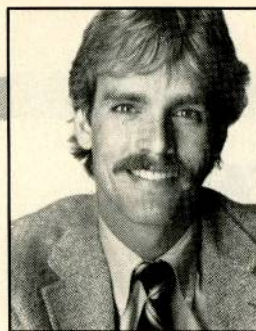
Williamsburg, Va.

Not that I can tell. At one time, "cobalt doped" tapes had a tendency to lose highs in regular use, but the technology has become much more sophisticated since then. The manufacturers I've talked to say that some tests show very minor losses of this sort, while others show none of any significance whatever, leaving the matter indeterminate only to that extent. Even BASF, which uses chromium dioxide instead of the cobalt-modified ferric pigments that most of its competitors employ in their Type 2 formulations, gives high marks to the present state of cobalt technology. The company says that in testing cobalt formulations, it finds some losses due to pressure, but nothing comparable to the severe losses of yore.

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

THE AUTOPHILE

by
Jay
Taylor



Sound Advice For Trip-Takers

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

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

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

your listening experience, but will also make your trip much safer.

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

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

If at all possible, remove your tape (or Compact Disc) collection when you leave the car. Or you might create a separate library of tapes just for use in your car system. A few tapes, such as Fuji's GT-I and high-bias GT-II and all of Loran's, are specially designed to withstand temperatures that would warp a regular cas-

sette. Rule No. 2: Remember not to leave cassettes on the dashboard or rear deck, where they will be exposed to the sun. And be sure to return cassettes and CDs to their boxes as soon as possible after use in order to keep them clean.

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

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

An inexpensive alternative to an alarm is one of the many new devices that disguise stereo installations. Usually they plug into the cassette opening of an in-dash front end and are designed to resemble a cheap AM radio. My experience has been that most look cheaper than a cheap AM radio, fit poorly, and wouldn't fool anyone with larceny in his blood. However, a variation on this theme, the Coverup, makes no attempt to look like anything and consequently is the most inconspic-

uous of all. Installed over the in-dash receiver of a Fiat 124 Spyder (see "Ragtop Tunes," July), it looks a lot like some kind of map light, ashtray, or other part of the dash. A small strip of Velcro at the top of the faceplate holds it in place, keeping dust and moisture out, yet allowing for quick removal and access.

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

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

I've just returned from the annual Summer Consumer Electronics Show, and next month I'll have a complete wrap-up of the latest advances in car stereo. ●

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SCENES



50 new Compact Disc players, 8mm audio-video gear, and remote control top the list of '86 show-stoppers.

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

Michael Riggs

ELECTRONICS Audio electronics basked in the cool glow of shining video displays at the Summer Consumer Electronics Show: Finding a receiver unilluminated by a nearby CRT was like discovering a plant flowering in the dark. The catch phrase was (as it has been for several years now) "the marriage of audio and video." Much of what seemed new really amounted to little more than reworkings of existing models for remote control and better cosmetic integration with complete, prepackaged home

entertainment systems. The introduction of genuinely new receivers, amplifiers, and tuners slowed considerably as Compact Disc players, VCRs, and video monitors stole the limelight—or cathode-ray light, if you prefer.

Receivers

Sony has upgraded and applied a face-lift to its entire five-receiver line, now known as the AV (for audio-video) series. The low-end STR-AV260 (\$180) adds membrane touch switching and direct-access tuning, but stays at 25 watts (14 dBW) per channel and retains mechanical controls for tone, balance, and volume. Its high-end sibling, the \$500 STR-AV760, boasts complete wireless remote control and 80 watts (19 dBW) per channel. It also includes a cable FM input and video switching.

Akai's new receivers also stress audio-video switching. The top-of-the-line AA-V401 (\$400) is rated at 80 watts (19 dBW) per channel and has a maximum-volume memory to safeguard your speakers from accidentally excessive level settings. And Pioneer continues to make video a priority in its new receivers, with video inputs and outputs (direct and RF) on all three and external audio and video processor loops on the top two. Prices range from \$330 for the 60-watt (17 $\frac{3}{4}$ -dBW) SX-V400 to \$770 for the 125-watt (21-dBW) SX-V900, which includes the company's Digital Direct Decoder circuitry in its FM tuner.

Harman Kardon's receivers offer what the company calls high current capacity (HCC), enabling them to drive low-impedance and reactive loads with as much as four times more instantaneous current than many competitors

with the same power ratings can deliver. Interestingly, the \$100 price-differential between the least expensive of the new models, the \$235 HK-385i and the \$335 HK-395i, reflects the additional cost of putting a digital frequency-synthesis front end in the latter's tuner section. Otherwise, these two 30-watt (14 $\frac{3}{4}$ -dBW) units are identical. Also joining the line is the HK-495i (\$435), with frequency-synthesis tuning and a power rating of 45 watts (16 $\frac{1}{2}$ dBW) per channel. It replaces the HK-590i.

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

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

At 125 watts (21 dBW) per channel, the R-9 (\$799) ranks as the most powerful receiver in Yamaha's history. It also is the first to incorporate both Auto Class A and Zero Distortion Rule circuits. A fine-tuning control permits deliberate detuning in small steps (100 kHz for FM, 1 kHz for AM) when necessary to block out interference—a rare luxury in digital tuners. This feature and wireless remote control



AUDIO-VIDEO GEAR

Increasing numbers of receivers and amplifiers are outfitted for both audio and video, with features ranging from simple video switching to audio and video processing. Shown here, top to bottom: Sansui's S-XV1000 receiver, Akai's AA-V401 receiver, and Pioneer's SA-V1160 audio-video amplifier.

are shared by the 85-watt (19 $\frac{1}{4}$ -dBW) R-8 (\$599). The R-3, rated at 25 watts (14 dBW) per channel, rounds out the five-model line at \$229.

Sansui might claim the credit for cramming the most features into a single receiver, or (as the company calls the S-XV1000) remote-controllable audio-video control center. This \$599 package includes circuitry for audio and video signal processing, separate stereo amplifiers of 80 watts (19 dBW) per channel for the front and 8 watts (9 dBW) per channel for the rear, a surround-sound decoder, a "bass synthesizer," an AM/FM tuner with 16 station presets, a front-panel joystick video controller for color correction and hue adjustments, and an audio-video fader. Whew! Remember Sansui's jam-packed QS four-channel receivers?

Clever styling makes Kenwood's two top receivers, the KVR-A90R (\$550) and the KVR-A70R (\$400), look like stacked separate amplifiers and tuners. They use the same digital frequency-synthesis AM/FM tuner section and have built-in graphic equalizers with real-time frequency analyzer displays. The main difference between the two units is power: 55 watts (17 $\frac{1}{2}$

dBW) per channel in the A70R, 70 watts (18 $\frac{1}{2}$ dBW) in the A90R. Marantz has four new receivers (the top three of which it is calling tuner/amplifiers). They range from the \$190 SR-250, rated at 25 watts (14 dBW) per channel, to the \$650 TA-150, at 150 watts (21 $\frac{3}{4}$ dBW). The three tuner/amplifiers include graphic equalizers and wireless remote control.

Onkyo's TX-37 (\$350), with 55 watts (17 $\frac{1}{2}$ dBW) per channel, includes the company's APR (Automatic Precision Reception) tuning, previously found only on its more expensive receivers and separate tuners, and a stereo image expander. For \$100 more, the TX-47 includes video switching and a stereo synthesizer. Audio-video switching is included in all three of Denon's new AM/FM receivers. The lowest-priced among them is the \$280 DRA-355, rated at 41 watts (16 dBW) per channel. Besides more power (75 watts, or 18 $\frac{3}{4}$ dBW, per channel), the top-of-the-line DRA-755 (\$550) includes Denon's Non-NFB power-amplifier circuitry and its Super Searcher FM tuning system. Both it and the DRA-555 (\$420) have pre-out/main terminals for connecting signal processors.

Parasound's DR-65, rated at 65 watts (18 dBW) per channel, comes with a wireless remote control. The \$450 unit is said to be capable of driving low-impedance loads without difficulty. Remote control is a feature of one of Luxman's new receivers, as well. The R-406 (\$570) is rated at 60 watts (17 $\frac{3}{4}$ dBW) per channel. At \$400, the R-405 lacks remote control and has a slightly lower power rating: 55 watts (17 $\frac{1}{2}$ dBW), a difference of just $\frac{1}{4}$ dBW. Otherwise, the two are very similar, incorporating the company's Duo-Beta circuitry for low distortion and digital frequency-synthesis tuners with 16 station presets.

Amplifiers and Tuners

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

Pioneer unveiled two audio-video separates, the SA-V1160 amplifier and the TX-V1160 three-band digital tuner. The 100-watt (20-dBW) amp includes a video RF input and output, plus a dynamic expansion circuit, for \$330. The tuner (also \$330) can receive the audio portion of broadcasts on any UHF or VHF TV channel, in stereo, as well as AM and stereo-FM radio. An optional remote control (CU-760) costs \$50. Among its con-

ventional components, Pioneer has introduced the TX-1060 digital tuner, with specs comparing favorably with those of some units costing twice its \$150 price.

Akai has added three integrated amplifiers and one tuner, the \$160 AT-A301, which has digital frequency-synthesis tuning and 16 station presets. The amps range from the AM-A401 (\$250), rated at 80 watts (19 dBW) per channel, to the AM-A90 (\$500), rated at 130 watts (21 $\frac{1}{4}$ dBW) per channel. Scott has two tuners

power into even low-impedance loads. The A-520 is rated at 75 watts (18 $\frac{3}{4}$ dBW) per channel and carries a suggested list price of \$300; the A-420 is rated at 50 watts (17 dBW) and will sell for \$200.

Rotel has upgraded its RA-820B and RA-840B integrated amplifiers to the RA-820BX (\$250) and RA-840BX (\$350). The changes mostly involve substitution of better components and internal cabling, which the company says contribute to superior sound quality. It reports that the

reception to its limits, providing that stations transmit the quality of sound worthy of the new tuner. Carver claims flat response to 15 kHz and an A-weighted signal-to-noise (S/N) ratio of 77 dB in stereo (82 dB in mono) with 35 dB of stereo separation. He demonstrated a prototype to the press, using his own low-power AM transmitter radiating from a tiny tower built from an erector set. Though not on par with good FM, the results were impressive. The improved tuner costs only \$25 more than the



SUPER-RECEIVERS

Remote control is offered with several receivers, such as Kenwood's KVR-A90R (center). Yamaha's R-9 (top) is rated at 125 watts per channel, while Proton's D-940 uses a "Power on Demand" circuit that is said to increase its 40 W/ch to 150 watts for brief musical peaks.

and four integrated amps. The latter range from the \$250, 45-watt (16 $\frac{1}{2}$ -dBW) Model 445SA to the \$450, 120-watt (20 $\frac{3}{4}$ -dBW) Model 495SA, all with built-in five-band graphic equalizers. The 595T tuner (\$200) is digital, whereas the 555T (\$150) is analog.

The lower-priced of Yamaha's two new tuners, the \$160 T-320, also is analog; the \$220 T-520 is digital. To complement them, the company has introduced two new integrated amps, which it says are designed to deliver high dynamic

same approach has been taken in the design of the matching RT-830 (\$175) analog and RT-850 (\$275) digital tuners. Rounding out the introductions is the RB-880 power amplifier (\$875), rated at 100 watts (20 dBW) per channel. That tells only part of the story, however, since Rotel has designed it to deliver very high current.

Bob Carver continues to amaze, adding a stereo AM tuner section to his already outstanding TX-11 tuner. The new TX-11B stretches AM re-

ceiver to \$599 TX-11.

Proton incorporates its new Dynamic Power on Demand (DPD) circuit in the D-540 integrated amplifier (\$350) and D-940 receiver (\$450). The DPD concept provides large bursts of peak power, far in excess of the unit's standard FTC power rating, at modest cost. The FTC rating of both amp and receiver is a mere 40 watts (16 dBW), but the dynamic power for 200 milliseconds into 8 ohms is said to be 150 watts (21 $\frac{3}{4}$ dBW), and 200 milliseconds is ten times the

EIA standard interval for testing dynamic headroom.

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

LK-2 power amp is rated at 70 watts (18½ dBW) per channel.

Formerly known strictly for loudspeakers, B&W takes its first plunge into electronics with its MPA-810 mono power amp and CU-810 preamp. Actually, these are being produced by John Bowers, Ltd., an independent company

nel. A new tuner, the T-4077, incorporates Onkyo's APR system and is expected to sell for \$350. The T-4037, at \$165, also is a digital frequency-synthesis design, but lacks APR.

New in Soundcraftsmen's line of PCR (Phase Control Regulation) power amps is the \$1,199 PR-1600, with MOS-FET output devices for safe operation into even extremely low impedances without current-limiting protection circuits. It is rated at 375 watts (25¾ dBW) per channel into 8 ohms, 900 watts (29½ dBW) into 2 ohms. Kenwood has two new power amps: the 105-watt (20¼ dBW) M-1A for \$330 and the 220-watt (23½ dBW) M-2A for \$600. Both use the company's Sigma Drive circuit, which is said to eliminate the effects of speaker cables on the amplifier's output. And Counterpoint's latest is a 135-watt (21¼ dBW) stereo tube power amplifier, the SA-4, priced at \$5,225.

Richard Warren

COMPACT DISC PLAYERS

The news to keep your eye on this year is the advent of combination Compact Disc/Laserdisc players. Industry insiders from both audio and video are tracking the announced products as a bellwether of the much touted marriage between the two media. In fact, it remains to be seen what quantities of combination players actually will be on dealers' shelves in the next few months. But ever since Pioneer announced the first such model less than a year ago (see test report, March), the rush has been on. Teac's LV-5000DS has been upgraded from January's prototype to play 8-inch "videos" in addition to regular 12-inch video-discs. NAD has announced the

Model 5900—for, as it says, the best of both worlds. And Alpine Electronics has the Luxman D-408, with its proprietary Duo-Beta analog audio circuitry. But again, it remains to be seen how "real" these products are. For the time being, their importance may perhaps lie more in the waters they test than in the depths to which they plumb them.

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

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

A/V LASERS

At least four companies have announced combination CD/Laserdisc players, including Luxman's D-408.



er, the TU-1. The matching SX-1 preamp is the company's first to include tone controls, while the PMF-1050 100-watt (20-dBW) MOS-FET power amp includes dual speaker switching on its otherwise unadorned, beautifully machined faceplate. Luxman also has a new matched line, consisting of the C-02 Class A, Duo-Beta/S preamp (\$500), the 140-watt (21½ dBW) M-02 Duo-Beta/S power amp (\$700), and the T-02 digital AM/FM tuner (\$400).

"Off the beaten path" is one way to describe Revox's B-286 tuner/preamp, which is programmable and compatible with the company's B-205 wireless remote control. Construction and specifications are both to Revox's customary high standards. And Linn is bringing out an amp and preamp. The pair (expected to sell for less than \$1,500) is both unusually small and distinctively handsome. All of the LK-1's controls are electronic, and an optional wireless remote will be available. The

headed by John Bowers of B&W. While the preamp is clean and simple, in the British tradition, the power amp is a brute. It can deliver 680 watts continuously into 8 ohms and 2.3 kilowatts on a transient into 2 ohms, for a maximum current output of 50 amperes. The amp costs \$3,000 per side, which means \$6,000 for stereo; the stereo preamp is \$2,000.

Considerably meeker but still respectable is the 30-watt (14¾ dBW) NAD 3130 integrated amp, along with the matching 4130 tuner, both of which sell for \$198 each. The 1130 preamp (\$178) incorporates a new phono preamp, a moving-coil input, and a dedicated CD input.

Two of Onkyo's new integrated amplifiers—the 80-watt (19-dBW) A-8067, at \$400, and the 60-watt (17¾ dBW) A-8057, at \$300—incorporate the company's Real Phase power-supply technology, which is said to improve performance into reactive loads. The more modest A-8037 (\$210) is rated at 50 watts (17 dBW) per chan-



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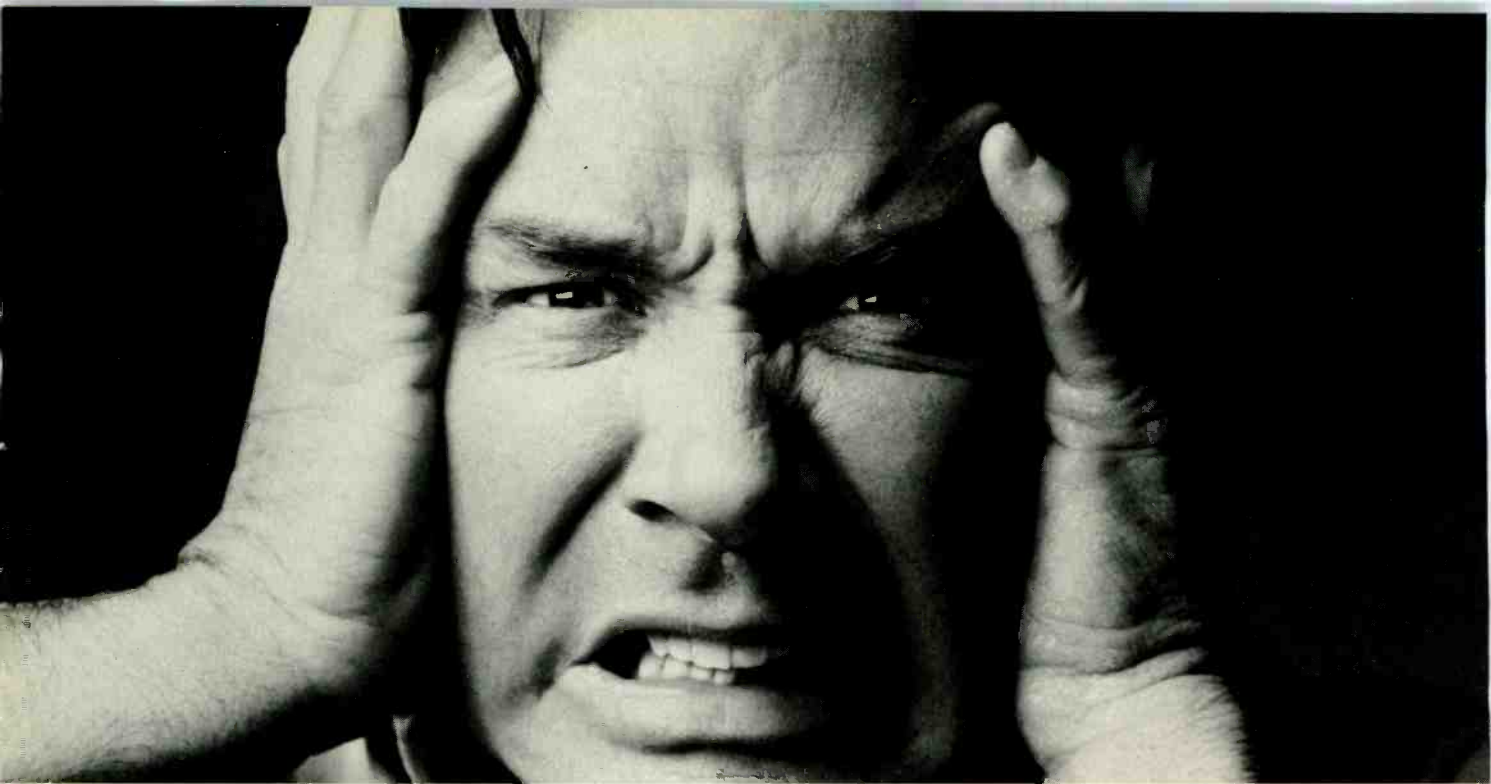
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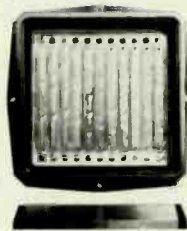
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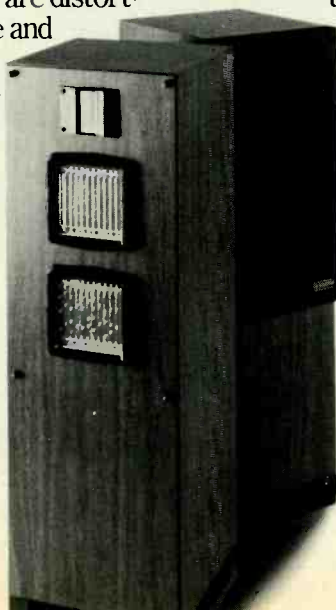
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ny's peak-unlimiting Impact Restoration circuitry designed expressly to undo some of the squashing of transients applied by analog tape or heavy-handed producers, even in recordings destined for CD; and an ambience control to add extra out-of-phase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

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

Sony, one of the companies that started it all, has four additions, which brings its total to eight home players (nine if you include the portable D-5). The \$950 CDP-620ES for the ES Series follows the basic design of the 650ESD and offers a number of automatic modes. These include 20-selection random access with index search, for CDs containing the appropriate subcodes. The \$300 CDP-7F, at the other end

of the spectrum, is a midsize player with music search and audible cueing and will accept an optional remote control. Like the CDP-30 (\$330) and CDP-70 (\$350), it uses conventional digital-to-analog (D/A) circuitry with steep-slope analog filters, rather than the oversampling Unilinear converter with digital filtering installed in the company's more expensive models.

Bang & Olufsen has two models, both with double sampling rate and digital filtering. The \$699 CDX, one of B&O's stand-alone components, can be programmed for as many as 40 tracks—a record (no pun) capacity, as far as I can recall—and with as many as four repeats, for a total of 160 programmable tracks. More traditionally B&O in that it's system-oriented is the \$999 CD-50 (also programmable), designed to be controlled by the elaborate wireless remote master board of the Beosystem 5000. For mixed-brand systems, you can buy the CD-50 plus its own separate remote terminal for \$1,149.

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

control. (The RC-1 can also be used to control many other current and future Atelier components.) A back-panel digital interface connector is provided for possible future CD-ROM applications.

Calling it a "third generation" model, Yamaha has added the \$499 CD-3, with a 12-function wireless remote control. Or you can have it for \$50 less (as the CD-37) without the remote. Denon has made four additions to its line. The DCD-1800R (\$949) has 15-selection

programmability, index access, wireless remote control, and sophisticated circuitry, including the company's latest proprietary D/A converter (built into all of the new models). The DCD-1500 (\$580) offers the most convenience features, including 20-selection programmability, and a flat-phase analog section. The \$360 DCD-1000 and the \$430 DCD-1100 are similar to one another except that the latter has wireless remote control.

(Continued on page 22)

A CHOICE OF DESIGNS

At first, all CD players were similar in appearance. That's not so today. Two primary size categories—midi and standard—are developing, though as this sampling shows, variations abound. From top are B&O's CDX (closed/open), Meridian's MCD, Sony's CDP-620ES, and NEC's CD-509E.

(Continued from page 21)

Three of Pioneer's four new models also offer wireless remotes. In the Elite Series, there's the \$540 PD-9010X, with a built-in disc stabilizer and an oversampling D/A converter. The \$460 PD-7010 will program 32 selections and is capable of audible cueing and search by both track and index numbers. Also new are the \$350 PD-6010 and the \$300 PD-5010. Kenwood has added the \$510 DP-900, with a 90-selection memory (to accommodate repeats) and a 16-selection indicator. Akai's two models—the full-size CD-A7 and midsize CD-M88 (each \$500)—are programmed in English-language phrases, using a keypad with extra buttons that represent operator words. To play selections 2 through 4 and 7 through 9, for example, you could press, in sequence, either "2, TO, 9, WITHOUT, 5, AND, 6" or "2, TO, 4, AND, 7, TO, 9."

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

Both Sansui entries, the midsize PC-V100 and the PC-V750 for the Compo Series,

are \$350 compact models. Sanyo has three \$300 players: the CP-660, CP-667, and CP-760. NEC's low-cost (\$449) CD-509E offers 15-selection programming, audible cueing, and display of both index and track numbers. Alpine Electronics has added the Luxman D-404 (\$500), designed to work with the remote-control R-406 receiver and equipped for eight-selection programming, as well as the \$1,500 D-03, with its own wireless remote control, many convenience features, and advanced circuitry (including Duo-Beta in the analog section). Kyocera's \$550 DA-610 can be used with the company's RT-102 infrared transmitter and RC-101 receiver as part of a complete remote-control audio system.

Finally, Technics's latest entry is billed as the world's smallest portable: the \$300 SL-XP7, with a face about the size of a CD "jewel box" and a thickness of just 1¼ inches. It comes with an AC adapter; the accessory SH-CDA7 carrying case with rechargeable battery pack costs \$50. Despite its minute size, the SL-XP7 has relatively sophisticated controls and circuitry, making it a candidate for home-system as well as portable use.

Robert Long

SIGNAL PROCESSORS

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

First there's the question of home digital recording. We already have it in one form: outboard PCM processors de-

signed to feed their bit streams to the video input of a VCR. They certainly work well, and maximum recording times far exceed those of regular analog audio cassettes. But they seem rather bulky and klutzy to anyone accustomed to conventional home audio recorders, and the entry-level price for VCR plus digital processor is on the steep side even by comparison to that of a really fine analog open-reel deck.

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

But suddenly it's a new ball game. In rapid succession, three companies—Sony, Pioneer, and Kodak—announced 8mm video equipment with *built-in* digital processors. Their purpose is not only to provide top-drawer stereo sound as an adjunct to video images, but also to offer a true PCM audio-only medium capable of extended recording time. In the video mode, the digital audio occupies one sixth of each head pass, the remainder being occupied by picture information; in the audio mode, the "video" portion of the tape width is divided into

five additional audio tracks. Thus, a "two hour" tape can hold two hours of pictures and sound or 12 hours of stereo sound on six two-hour tracks (twice as much in the half-speed LP mode). And the cassette is barely larger than a standard audio cassette.

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

In the first place, the 8mm cartridges are barely bigger than conventional audio cassettes, thus avoiding the stigma of bulk that videocassettes now hold for the audio world. In the second, their continuous recording capacity—up to four hours at half normal speed with a "120-minute" cartridge, the largest to be announced so far—easily outstrips that of the Compact Cassette, while the total recording capacity is far greater than that of half-inch videocassettes with current PCM adapters. And then there's the appeal of a recorder that, without add-ons or extra expense, will provide technologically

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

THE AUTOMATIC CHOICE.

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

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PROCESSOR POTPOURRI

Today's processors offer many creative possibilities. Shown above are (from top) Yamaha's GE-60, a 10-octave band equalizer with pink-noise generator and spectrum analyzer; Sansui's DS-77, combining a surround-sound processor with a subharmonic synthesizer and "peak attacker" to counter video-sound ills; and Audio Control's Phase-Coupled Activator, which seeks to restore lost fundamentals in band-limited music. Pioneer's three-band EX-9000 expander (below) includes two switchable release times. And ADC's SS-V11 Sound Shaper has preset "rock," "pop," and "jazz" playback curves and "car" and "portable" recording settings.



up-to-the-minute means of capturing both sound and pictures. Pretty heady. It could be too much for the buying public to swallow all at one bite, or it may prove to be just the combination of elements that millions have been waiting for all along.

Meanwhile, there's at

least one new digital processor designed to work with 1/2-inch (Beta and VHS) VCRs: the Aiwa PCM-800 (\$650). Its 14-bit A/D and D/A converters are built onto a single chip, not only for containment of cost and bulk, but to promote long-term reliability as well.

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

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

Then there's the AV-C10 (\$250), an audio-video switching/dubbing control that includes a stereo simulator for mono signals, the surround processor itself, two 15-watt (11 3/4-dBW) channels of amplification, and a five-band graphic equalizer. Also available is the \$200 MT-A25 decoder for stereo (or multilingual) TV sound, with a built-in amp

rated at 5 watts (7 dBW) per channel. It can be used either to drive the main speakers in a video-only setup or to power the back speakers in conjunction with a full-scale audio-video surround-sound system.

Yamaha's \$199 SR-30 processing amp uses comb filters to create synthetic stereo from the mono signals of most existing TV sources but can also process stereo to create surround sound. The back channels are reproduced via a built-in amp rated at 30 watts (14 3/4 dBW) per channel. Two bass-boost and two high-cut options are provided in addition to the standard flat response. The \$200 Pioneer EX-9000 is a three-band expander capable of varying dynamics independently in the bass (centered on 50 Hz), midrange (500 Hz), and treble (5 kHz). Two switchable release times let you tailor the expander's behavior to the characteristics of the music.

As usual, graphic equalizers abound. Sansui's 14-band SE-88 (\$400) includes a memory that can summon up five different EQ curves (or their reciprocals) and a control panel that detaches for remote use. Both of Yamaha's—the \$370 GE-60 and \$210 GE-40—have ten independent octave-band controls for each channel. The GE-60 includes a pink-noise generator, microphone, and spectrum analyzer. Among other ten-band models with separate left- and right-channel controls and a spectrum display are the \$200 Kenwood GE-700 and the \$195 Onkyo EQ-25. Teac's \$160 ten-band EQA-5 also has separate controls for the two channels.

The Audiosource EQ-Eight, also with ten bands per channel and a spectrum display, costs \$180 and includes

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

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

CASSETTE DECKS

This season's new cassette decks continue the trends established over the last few years, with emphasis on DBX noise reduction, Dolby C, or



DUALING DECKS

More and more dual-transport cassette decks are appearing, many featuring high-speed (2X) dubbing capability. Representative are (top to bottom) Onkyo's TA-W55, Pioneer's CT-S99WR, and Kenwood's KX-929X.

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

Dual, for some years available here through Adcom, now comes to us via Ortofon. There's only one new deck among its offerings under the new auspices: the \$300 auto-reverse C-818. Though it looks

like an attractive entry, I (and presumably a good many readers, judging by my mail) hope that the absence of Dual's unique fade-out feature—the only one that will create a fairly graceful fade in something you've *already* recorded—is not a harbinger of what we will (or won't) see in future models.

Teac has a new reversing deck, the \$600 three-head R-888X, which offers DBX as well as Dolby C, plus five unidirectional models that range from \$580 to \$250. Heading the group is the V-850X, with all three popular noise reduction options and manual tape-matching adjustments (for bias and sensitivity); the most basic unit is the V-340. All the unidirectional models have double-gap erase heads and mike inputs. In addition, there's the Proprietary Series, for sale through major retail chains at prices to be deter-

mined by them: the D-500C high-speed dubbing deck with Dolby C, the unidirectional V-427C with Dolby C, the bidirectional-recording R-400 with Dolby C, and the unidirectional V-326.

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

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

Heading Yamaha's latest offerings is the three-head K-1020 (\$599), with DBX, Dolby C, and HX Pro. It uses a closed-loop dual-capstan drive and will accept remote control.

Also incorporating both of the "advanced" noise reduction options and HX Pro is the autoreverse K-720 (\$449), with numerous programmable convenience features. A second autoreverse unit is the K-420 (\$249), with Dolby C. The unidirectional K-220 (\$179) is the least expensive deck Yamaha has ever made. It too offers Dolby C.

dual-transport TA-W55 (\$250) will dub at high speed; at normal speed, its dubbing feature can be used to mix stereo line inputs and mono miking with the feed from Transport 1 for sing-along taping (*karaoke*, as the Japanese call it). For the budget-minded, there are the \$210 TA-2027 and \$165 TA-2017, both with Dolby C and Accubias.

\$175 CT-S44 reinstates the DBX.

The top two introductions from Denon, the \$600 DR-M44HX and \$500 DR-M33HX, share many features: Dolby C noise reduction and Dolby HX Pro headroom extension, three-head design, closed-loop dual-capstan transport, a clutch of convenience features, and provision for tape

through either of two optional Luxman handsets or via the Luxman R-406 receiver, and it includes both Dolby C and DBX noise reduction. Aiwa's two new three-head decks, the \$320 AD-S40 and the \$250 AD-S20, offer Dolby C (plus HX Pro in the AD-S40), fine bias adjustment for Type 1 and Type 2 tapes, and cue and review. The AD-S40 also incor-

TOP-OF-THE-LINE

Premier cassette decks include (clockwise from top left) Luxman's three-head K-03 with Duo-Beta circuitry and precision machined parts; Akai's GX-9 with random access; Yamaha's three-head K-1020 with DBX, Dolby C, and HX Pro; and Sansui's three-head D-905R with quick auto-reverse and 15-song random programming.



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

Onkyo has five new models. In the Integra Series, there's the TA-2047 (\$300), with Dolby C and Accubias. The autoreverse TA-R22 (\$250) also offers Dolby C. The

Pioneer's six entries are headed by the \$460 dual-well CT-S99WR, with quick automatic reverse in both recording and playback and for *both* transports. You can record the same program in both transports simultaneously or, with relay programming, you can record or play as much as three hours of material on two C-90 cassettes. The deck includes DBX and Dolby C. Both it and the \$240 CT-S77W, with Dolby C only, offer double-speed copying. The \$325 CT-S88R, also with Dolby C, is equipped for quick automatic reverse in recording and playback. The \$230 CT-S66R, with quick playback reverse, has both Dolby C and DBX. The \$200 CT-S55R dispenses with DBX but offers quick-reverse recording as well as cue and review functions. And the

matching. They differ primarily in this last respect—the DR-M44HX offering automatic tuning of both bias and sensitivity; the DR-M33HX, manual bias adjustment for Type 1 and Type 2 tapes only. That scheme also is followed in a budget model: the \$250 DR-M10 (the least expensive deck ever offered by Denon), with Dolby C and Denon's Silent Mechanism solenoid transport control.

Alpine Electronics's premier entry is the \$1,000 three-head Luxman K-03, with Dolby C, Duo-Beta audio circuitry, and cast and machined metal parts that provide exceptional precision in its dual-capstan drive system. Less heady is the \$400 Luxman R-406, with automatic reverse in both recording and playback. It will accept remote control

porates a dual-capstan transport. Vector Research has added the \$230 VCX-350 dual-well model with high-speed dubbing and the \$160 VCX-220, both with Dolby C.

Kyocera offers remote control in its D-811 (\$625) and D-611 (\$485), both with Dolby C and HX Pro. The D-811 has a two-motor dual-capstan drive system with a third motor (instead of the usual solenoid) to move the head block into position. Both are scheduled for October delivery. The DT-156 (\$330) from Mitsubishi is a double-transport cassette deck with a difference: One transport will hold as many as seven cassettes from which nine selections on either side can be programmed for playback. Dubbing to the other transport can be done at double speed. You can buy the

Unless you're listening to Panasonic Tri-phase™ car stereo speakers, you may not be hearing all of your music.

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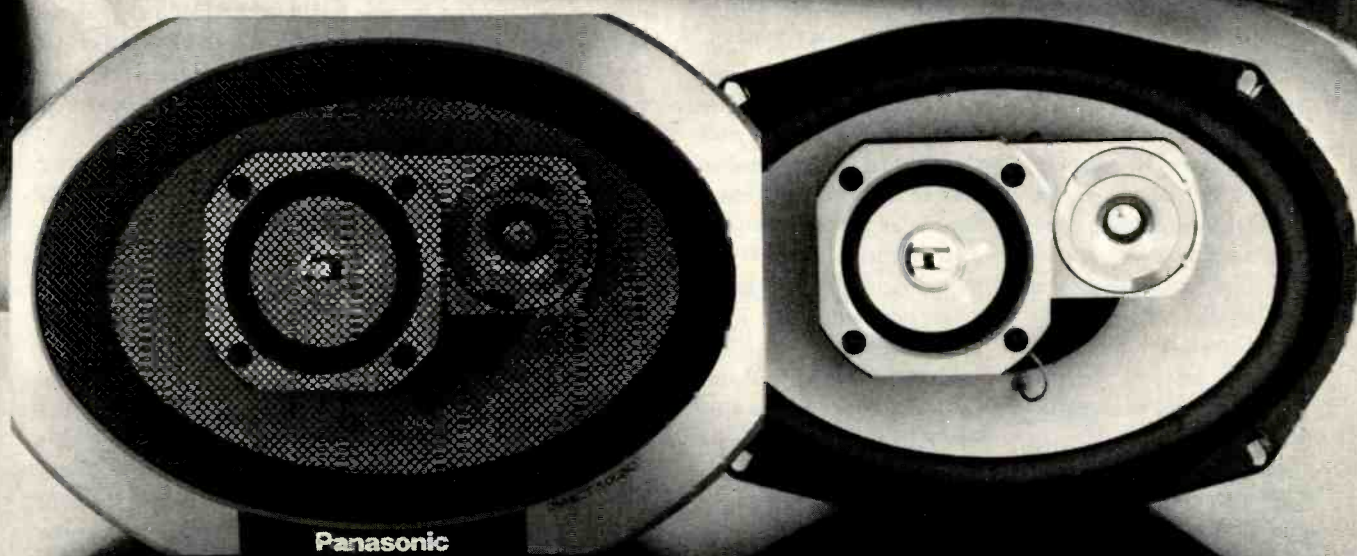
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DT-156 as a separate component or as part of a Mitsubishi rack system. *Robert Long*

RECORD-PLAYING EQUIPMENT

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

Turntables and Tonearms

An easy No. 1 in U.S. turntable sales, Technics has introduced a total of nine new models. Three are linear-trackers, all of which are fully automatic direct-drive units. One, the \$230 SL-L3, is capable of eight-band random-access programming. The least expensive is the \$160 SL-L1. Three of the pivoted-arm units also have direct-drive motors. The SL-DD2 (\$110) and the quartz-locked SL-QD2 (\$130) are semiautomatic; the SL-QD3 (\$140), fully automatic. The remaining three are belt-drive models, ranging from the manual SL-BD1 (\$90) to the automatic SL-BD3 (\$120). As you would expect, all nine turntables have P-Mount tone-



LINEAR-TRACKERS

Some turntable manufacturers are offering additional features. Typical models are Marantz's TT-451 (top left), with remote control; Technics's SL-L3 (left), with eight-band random access; and Pioneer's fully automatic PL-L90, also with eight-band random access.

arms for fuss-free cartridge installation.

Sony's seven new turntables also have P-Mount tonearms—four linear-tracking and three pivoted. And five of them can be used with a Sony Remote Commander system. Prices range from \$90 for the semiautomatic belt-drive PS-LX240 to \$290 for the front-loading, linear-tracking PS-FL770 with a direct-drive motor.

Five introductions from Pioneer are headed up by the front-loading, linear-tracking PL-L90 (\$300). It is a fully automatic direct-drive unit that can be programmed to play as many as eight selections in any order. The least costly model is the \$100 PL-460—a semiautomatic direct-drive turntable with a P-Mount tonearm.

Also joining the P-Mount camp is Denon, with its \$160 DP-7F. It is an automatic direct-drive turntable incorporating the company's Dynamic Servo Tracer system for electronic damping of the tonearm's motion.

Two new turntables grace the Onkyo Integra line. Both are floating-subchassis de-

signs, for maximum isolation from external vibration and resistance to acoustic feedback. The CP-1007A (\$99) is a semiautomatic belt-drive unit, whereas the CP-1057 (\$310) is fully automatic and uses a direct-drive motor. Its feet and platter mat are made of Onkyo's vibration-damping Polysorb material. Dual also has two introductions. The belt-drive semiautomatic CS-514 (\$100) comes with a pre-mounted low-mass cartridge. Its top belt-drive model is now the three-speed CS-5000 (\$300), with a floating suspension and an O.P.S. (Optimum Pivot System) tonearm.

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

Building on the success of its Legend turntable, Acoustic

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

Another longtime devotee of belt drive and subchassis isolation is Thorens, which has refined the technique for its 300 Series turntables. In them, the base is solid, rather than hollow (to prevent cavity resonances), with the subchassis suspended from it by leaf springs that can be adjusted at the top of the unit. The TD-318 (\$350) is manually operated with automatic arm lift at the end of the side and comes in a high-gloss black "piano" finish. The TD-320 (\$500) is similar, but boasts lower rumble, wow and flutter, pivot friction,

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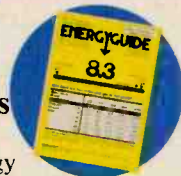


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and arm mass. It also comes without arm as the TD-321 (\$395).

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

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

As I mentioned earlier, the big event (for me, at least) was the U.S. debut of the SME Series V tonearm, which is being imported by Sumiko. Its tapered arm tube is a single magnesium casting, including headshell and counterweight rails. This is said to provide an unmatched combination of lightness, rigidity, and internal damping. SME has abandoned the knife-edge bearings



EUROPEAN ENTRIES

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

of previous designs in favor of a gimbal configuration with ball races. Silicone fluid damping is optional. The price of this black beauty is \$1,550.

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

Cartridges

By far the largest number of new phono pickups comes from Signet. First among them are the five models in the Maximum Resolution series. All are moving-magnet designs using Signet's Twin-Flux generator system, with completely separate magnets and coils for each channel. The coils themselves are toroids, for high efficiency, wound with LC-OFC (linear-crystal oxygen-free copper) wire. At the top of the line is the MR-5.0ml, with a Microline stylus

and a gold-coated beryllium cantilever. The least expensive model is the MR-5.0, which uses a conventional cantilever and an elliptical stylus. Also new are two moving-coil cartridges in the MK series: the low-output MK-66e and the high-output MK-120he. And the entire HiTec line has been replaced with four improved moving-magnet pickups based on the Twin-Flux principle. They range from the Model 101, with a spherical stylus, to the Model 107, with a line-contact stylus and a tapered cantilever.

Stanton has upgraded its highly regarded 681EEE to the 681EEE Mk. IIs (\$120). It now has a Stereohedron II line-contact stylus and is individually calibrated at the factory. Yamaha has two new moving-coil cartridges with a cantilever damping system designed to remain stable over a wide range of temperatures. This is said to prevent the temperature-dependent performance variations that plague some pickups. The \$200 MC-505 has a tapered be-

ryllium stylus cantilever, while the \$150 MC-501 uses a tapered aluminum cantilever.

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

LOUDSPEAKERS

The overriding impression conveyed by this season's new crop of loudspeakers is refinement, as opposed to dramatic innovation. Perhaps the best example is ADS's revision of everything in its line except the car speakers and minis. The changes, which individual-

ly are rather small, involve the woofers, the midrange drivers, and the crossovers between them (or between the woofers and tweeters in the two-way systems). ADS says the result is better driver blending, increased power-handling capacity, and more accurate transient and phase response. The Series 2 models definitely sound smoother than the originals, and the

The crossover networks in all four systems have been modified to cut off the tweeter more rapidly at the bottom of its range, reducing distortion and increasing power-handling capacity.

Boston Acoustics has introduced Series II versions of its least expensive speakers. Although both are complete redesigns, the key element in each is a new tweeter. The re-

ognized that people put most large "bookshelf" speakers on the floor and accordingly has transformed the 48B and 58B into floor-standing models, called the AR-48BX (\$285) and AR-58BX (\$360). The AR-38BX (\$220) retains its traditional bookshelf enclosure, though restyled to match the rest of the line. All three now have flush-mounted drivers. The new Connoisseur speaker is a subwoofer designed primarily for use with a pair of Model 19s or 20s. It has two 10-inch acoustic suspension woofers in separate subenclosures; the cabinet is finished in hand-rubbed walnut veneer. The price is \$500. An external passive crossover network (recommended for use with the 19s and 20s) is available for \$95.

JBL has completely redone its L series, which now consists of three floor-standing systems and a very small two-way bookshelf model, the \$195 L-20T, with a 6½-inch woofer. At the top of the line is the \$495 L-100T, a three-way system with a 12-inch woofer and a 4-inch cone midrange driver. All four systems have titanium-dome tweeters similar to those used in the company's Ti series.

Another manufacturer that has concentrated heavily on tweeter development is Celestion, which is replacing its Ditton series with the four-model DL line. Of particular interest is the DL-8 (\$250), which uses a 1¼-inch aluminum-dome tweeter. Based on the copper-dome tweeter of the SL-6 and SL-600, it is, if anything, better, providing higher efficiency and lower manufacturing cost. Low frequencies are handled by an 8-inch acoustic suspension woofer. The DL-6 (\$200) also uses

an 8-inch bass driver, but in a smaller, ported enclosure, and its tweeter is a new 1-inch soft-dome design. The still smaller DL-4 (\$150) uses the same tweeter with a 6½-inch woofer, also in a bass-reflex cabinet. At the top of the line is the three-way DL-10 (\$400).

Also from England comes KEF's new C series, ranging in price from \$110 for the diminutive C-10 to \$525 for the three-way C-80. Polypropylene bass and midrange cones are used throughout the line. The C-60 and C-80 follow the Reference Series 104/2 in using "conjugate load matching" crossover networks, which make them electrically equivalent to pure 4-ohm resistors—something your amplifier will appreciate.

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

From 3D Acoustics comes the Model 303 (\$193)—a compact two-way system with a 1-inch dome tweeter, a 6½-inch woofer, and an 8-inch rear-mounted passive radiator. And Design Acoustics has a couple of new models in its Point Source series. The three-way PS-8a (\$190) incorporates an 8-inch woofer, a 4-inch midrange driver, and a ¾-inch soft-dome tweeter; the magnetically shielded PS-6V video speaker includes a 6-inch woofer and a ¾-inch tweeter.

(Continued on page 41)



HIGH-END DESIGNS

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

tinge of brightness we used to hear is gone. What's most remarkable, given the relative subtlety of the modifications, is the degree of improvement: It's not something you have to strain to detect.

Allison has reworked its Models Six through Nine, now renamed CD-6, 7, 8, and 9 and priced from \$195 to \$550 each in oak or walnut. The biggest change is evident in the CD-8, which has gone from bookshelf to floor. It now resembles the 7, though with a somewhat larger enclosure and three drivers instead of two.

vised A-40 sports an improved ¾-inch dome flush-mounted to the front baffle for minimum diffraction. A 1-inch dome replaces the 1½-inch cone used in the original A-60. Prices are \$80 and \$110, respectively.

Acoustic Research offers both updates (in the AR line) and entirely new product (in the Connoisseur Series). The AR-9LSi (\$975) and AR-98LSi (\$595) now have flush-mounted drivers (for reduced diffraction), redesigned crossover networks, and new walnut-veneer cabinets. Like many other manufacturers, AR has rec-

"My high-tech training gives me something I didn't have back home. A high-tech future."

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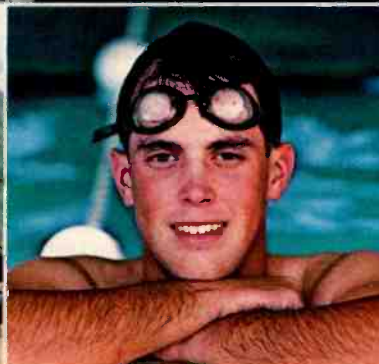
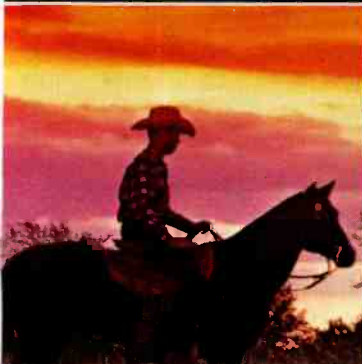
"I knew I needed a high-tech skill to compete in today's world, but none of the jobs back home in Cedar Rapids, Iowa, offered me the kind of training I wanted.

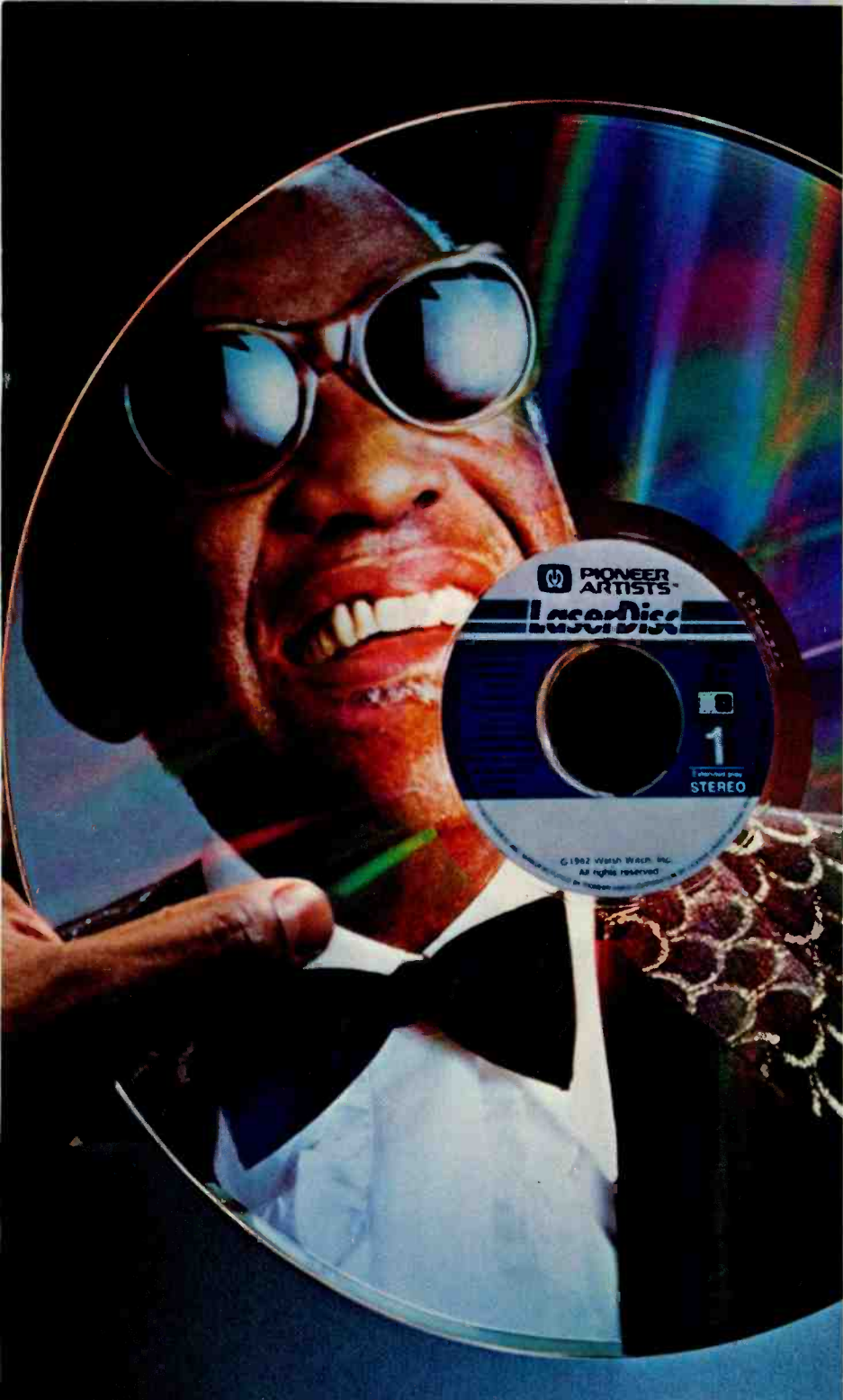
"I found exactly what I was looking for, in the Army.

"It's funny how things happen sometimes. I visited an Army Recruiter one day and told him what I wanted. He tested me, and said I qualified for a lot of high-tech skills. They all sounded pretty good, but electronics sounded the best.

"So here I am, Wayne Haney, working with electronic switching systems."

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by Ray Charles.

"When the whole world got excited about video systems, I didn't. Because while everybody was going 'ooh' and 'ahh' about the technology, I was going 'ughh' about the sound.

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

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

I'm impressed.

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

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

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

The model shown here is the Pioneer® CLD-900. The world's first combination LaserVision and CD player.

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(Continued from page 38)

NAD's new three-way tower speaker, the Model 30 (\$299), has a 1-inch dome tweeter, a 1½-inch dome midrange driver, and a 10-inch acoustic suspension woofer, all flush-mounted to the front baffle for best possible stereo imaging. The speaker's bass response is said to match the characteristics of the Bass EQ circuit built into some NAD electronics, permitting an extra octave of flat low-frequency output when the two are used together.

Triad—a company that never could be accused of me-too-ism—has introduced its striking System Four series, built around its new HSS-400 full-range speaker system (\$400). This unusually shaped, phase-compensated design uses a 1-inch dome tweeter and a 6½-inch polypropylene woofer. A pair can be combined with one or two of the company's matching HSW-400 powered woofer modules (\$400) with dual 8-inch polypropylene drivers. Revox of Switzerland also demonstrated a three-piece system, comprising two of the company's Piccolo minispeakers crossing over at 150 Hz to a woofer module with a single 10-inch driver. The Piccolo-Bass system is slated to sell for less than \$450.

Linn showed its smallest speaker to date, the two-way acoustic suspension Index (\$295 per pair). Meanwhile, Canton of Germany introduced successors to its Quinto series. Three of the four new models are bookshelf systems with soft-dome midrange and high-frequency drivers: the Karat 100 (\$250), the Karat 200 (\$325), and the Karat 300 (\$400). The fourth is the three-way floor-standing CT-800

(\$500 to \$625, depending on finish), which uses a titanium-dome tweeter.

Four new acoustic suspension speakers from Yamaha use 1½-inch titanium-carbide-dome tweeters. The smallest is the two-way NS-25T (\$135), with an 8-inch woofer; the largest is the three-way NS-75T (\$385), with a 12-inch carbon-fiber woofer and a 2½-inch titanium-carbide-dome midrange driver. All of the models are designed to handle the dynamic-range requirements of Compact Discs.

Pioneer is bringing out three new models, the top two incorporating its beryllium ribbon tweeter. The \$450 DSS-9 uses a 12-inch woofer and a 4-inch boron-cone midrange driver in a bass-reflex enclosure. The DSS-7 (\$300) substitutes a 2½-inch midrange driver, while the DSS-5 (\$200) switches woofers and tweeters, as well, to a 10-inch cone and a 1-inch dome.

Mitek showed its new MTX series of four loudspeakers, plus four new models in its American Acoustics Lab line. The MTX systems range from the \$150 CD-8, with an 8-inch polypropylene woofer and a 1-inch soft-dome tweeter, to the \$500 CD-15, with a 15-inch polypropylene woofer, a 1-inch soft-dome tweeter, and a midrange driver. The AAL entries start with the \$170, two-way D-3500 and go up to the \$500, five-way D-9500. Mitek says that all of its new speakers are designed for digital sources.

EPI says much the same of its Magnus A-series loudspeakers, which are designed for high sensitivity and power-handling capacity. The A-10 (\$160) is the baby of the line, with a 10-inch woofer crossing over at 4 kHz to a CDH (con-

stant-dispersion horn) tweeter. The top model is the A-24 (\$350), which uses a 12-inch woofer, a 6-inch midrange driver, and a CDH tweeter.

There were interesting doings at the high end as well. DBX, for example, introduced a smaller and much less expensive (\$1,250 per pair) version of its Soundfield One speaker, called the Soundfield Ten. Using fewer drivers, it still manages to provide stable stereo imaging over an extraordinary range of listening positions. Magnat has kicked off its entry into the American market with its novel Magnasphere Delta (\$1,000), whose radiation pattern is said to approach that of a pulsating sphere. This is achieved by means of enclosureless, spherical midrange and high-frequency drivers, formed from back-to-back hemispherical units. Six 5-inch woofers, each on its own small baffle, handle frequencies below 800 Hz. Three more conventional speakers form the MSP series, with prices from \$400 for the bookshelf MSP-100 to \$725 for the floor-standing, dual-woofer MSP-300.

Martin-Logan has introduced its second electrostatic loudspeaker, called the Curvilinear Line Source, or CLS. A single curved diaphragm provides full-range, wide-dispersion reproduction. The speaker's most immediately striking feature, however, is that you can see through it. It's a really beautiful piece, visually as well as sonically.

Symdex demonstrated a prototype of its three-way Epsilon loudspeaker, using 6- and 10-inch bextrene sandwich cones and a 1-inch soft-dome tweeter. Thiel's CS-2 (\$675) is a three-way ported system similar in design to the highly re-

garded CS-3. The baffle is sloped and sculpted for correct time alignment of the drivers and minimum diffraction, while first-order cross-overs maintain flat phase response. The cabinet itself is almost twice the normal thickness, for excellent rigidity.

DCM, long known for its Time Window loudspeakers, has introduced the Time Frame. This slender, \$200 model uses a ¾-inch soft-dome tweeter and a 6½-inch woofer loaded by a folded, tapered transmission line. And SFI Sawafuji has added the four-model Design Series to its lineup of Dynapleat flat-driver loudspeakers. These speakers are marked by their extreme thinness—as little as 1½ inches. The top system is the \$1,250 Music Frame; the least expensive is the \$450 Digital 6. *Michael Riggs*



SLENDER SOUNDS

Thin-panel speaker designs are exemplified by SFI Sawafuji's Music Frame (left) and DCM's Time Frame, little brother to the company's Time Window.

TEST REPORTS

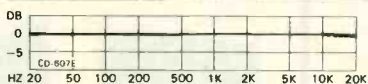


NEC CD-607E COMPACT DISC PLAYER

Dimensions: 17 by 4 inches (front), 13 inches deep plus clearance for connections. Price (including AR-607 wireless remote control): \$599. Warranty: "limited," two years parts (except laser pickup, one year) and labor. Manufacturer: NEC (Nippon Electric Co., Ltd.), Japan; U.S. distributor: NEC Home Electronics (U.S.A.), Inc., 1401 Estes Ave., Elk Grove Village, Ill. 60007.

All data were obtained using the Sony YEDS-7, Technics SH-C0001, Philips 410 055-2, and Philips 410 056-2 test discs.

FREQUENCY RESPONSE



— L ch	+0, - 1/4 dB, 20 Hz to 20 kHz
- - - R ch	+0, - 3/4 dB, 20 Hz to 20 kHz

DE-EMPHASIS ERROR

left channel	$\pm < 1/4$ dB, 1 to 16 kHz
right channel	+ 1/4, - 1/2 dB, 1 to 16 kHz

CHANNEL SEPARATION (at 1 kHz)	89 dB
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CHANNEL BALANCE (at 1 kHz)	$\pm < 1/4$ dB
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S/N RATIO (re 0 dB; A-weighted)

without de-emphasis	97 dB
with de-emphasis	102 dB

HARMONIC DISTORTION (THD + N; 40 Hz to 20 kHz)

at 0 dB	$\leq 0.034\%$
at -24 dB	$\leq 0.037\%$

IM DISTORTION (70-Hz difference; 300 Hz to 20 kHz)

0 to -30 dB	$< 0.01\%$
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LINEARITY (at 1 kHz)

0 to -60 dB	no measurable error
at -70 dB	+ 3/4 dB
at -80 dB	+ 2 dB
at -90 dB	+ 6 dB

TRACKING & ERROR-CORRECTION

maximum signal-layer gap	$> 900 \mu\text{m}$
maximum surface obstruction	$> 800 \mu\text{m}$
simulated-fingerprint test	pass

MAXIMUM OUTPUT LEVEL

line output (fixed)	2.37 volts
headphone output (adjustable)	6.52 volts

OUTPUT IMPEDANCE

line output	645 ohms
headphone output	155 ohms

Unassumingly handsome, the NEC CD-607E is one of those CD players that perform all the really desirable functions with quiet competence, but without unnecessary frills and, therefore, at a reasonable price. It is not a bare-bones budget model, however, and in most key respects, you won't find significantly better performance for any amount of money.

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

Two of the remaining buttons step the laser pickup (and the display) forward or back across the disc, one track at a time. The other two move the pickup continuously in or out, either with no audible output (if you start from PAUSE) or sampling the audio at reduced level as it

goes (from PLAY). In the latter mode, the pickup progresses slowly at first, to help you find the spot you want, but speeds up if you hold the button in for more than three seconds.

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

The display shows track and index numbers on the right and timing on the left, the latter in a total of six different ways. (The index numbers are informational only: You can't cue or program by them.) When you turn on the player, it is set for "real time," which means time elapsed (in minutes and seconds) since the beginning of the current track. The next option (selected by pressing TIME) is "total real time" from either the beginning of the disc or, in programmed play,

the beginning of the memorized track sequence. "Remaining time" shows how long the current track has left to play; "total remaining time" does the same for the as-yet-unplayed portion of the disc or programmed sequence.

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

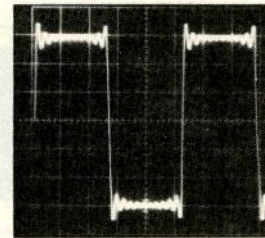
The CD-607E passed the various tests for tracking and error-correction with flying colors—as do most of the players we test these days. It also did very well in the distortion tests, although compression at extremely low levels (below the dynamic range of most music and the noise floors of typical living rooms) is a little greater than that of some other models. Distortion at 0 dB actually measured below our 0.01-percent reporting threshold at all but very low

frequencies (100 Hz and below, approximately). And channel separation is characteristically superb: more than 70 dB throughout the frequency range, or far more than is necessary for excellent stereo imaging.

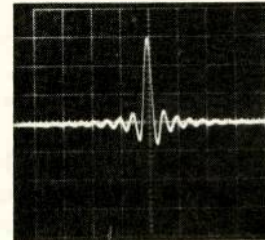
NEC was among the first companies to use oversampling (at 88.2 kHz) and digital filtering, which permit a high cut-off frequency and gentle slope in the analog output-smoothing filters. This is evident in the player's square-wave and impulse responses, which are notably clean and symmetrical. On the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

Overall, we were delighted with the CD-607E. The sound, while not radically different from that of other good players, may perhaps be a hair more limpid on recordings that can sound over-crisp (most likely a consequence of the player's slight high-frequency response attenuation). One case in point is the Oiseau-Lyre disc of Bach violin concertos that we often use to test smoothness of

SQUARE-WAVE RESPONSE (1 kHz)



IMPULSE RESPONSE



playback in programmed sequences. The NEC caught the satin of the string tone; it also convincingly played the middle concerto (Tracks 4, 5, and 6) as one continuous performance, whereas many other players betray the programming with small clicks or other clues at the beginning of each new track. And once we got over our initial surprise at the absence of a STOP button, we considered the control scheme—including the remote—to be sensible and easily mastered. ●

MAGNUM DYNALAB FT-101 FM TUNER

Dimensions: 19 by 3¾ inches (front), 10 inches deep plus clearance for controls and connections. Price: \$495. Warranty: "limited," five years parts and labor. Manufacturer: Magnum Electronics, Ltd., Canada; U.S. distributor: Castle Marketing, P.O. Box 219, Alexandria Bay, N.Y. 13607.

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

What you won't find is a welter of microprocessor-driven convenience features, such as scan, search, and station

presets. This is, as its no-nonsense, rack-mountable front panel suggests, an utterly manual model. You even turn a knob to tune it, though the electronic side of the task is accomplished by means of a voltage-controlled oscillator, instead of the variable capacitors of yesteryear. Tuning is therefore continuous, rather than stepwise, as in the digital frequency-synthesis units that now dominate the market. A channel-center meter shows when the FT-101 is tuned precisely to a station's carrier frequency, and a switchable AFC (automatic frequency control) locks it there. The frequency readout is digital, but it works in discrete

half-channel (100-kHz) steps from the analog tuning circuit, which therefore can split whatever hairs are necessary to match an off-frequency transmission.

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



switched meter) further aids the process with particularly difficult stations.

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

For tuned stations delivering less than about 50 dB of quieting, the channels are progressively blended to cancel noise and optimize stereo reception. Separation is essentially gone by the time the stereo indicator extinguishes, at 9½ dBf. Without the blend, stereo reception presumably would be possible in the range just above this signal strength, but it would be unlistenable. This progressive blend is the reason for the weird appearance of the quieting curves, which resemble those for car tuners much more than those for conventional home equipment. The result, in any event, is outstanding reception of weak broadcasts.

At higher signal strengths, channel separation is quite generous, even in the narrow IF-bandwidth mode, which reduces the midrange figures from superb to merely very good. Frequency response, too, is exceptional—especially in the left channel, which is virtually ruler-flat throughout the operating range. Curiously, the narrow IF mode lowers output in the left channel by about ½ dB but leaves that in the right channel just about where it is in the wide mode—our measurement reference, since it is the mode of choice for top performance on strong stations with no interference.

There are a number of other performance differences between the two modes, all of them predictable (qualitatively, if not quantitatively) from theory.

Axiomatic is the improvement in selectivity—from very good in the wide mode to excellent in NARROW. Capture ratio, which is fair in WIDE, becomes good in NARROW. And despite some minor anomalies, the distortion measurements mostly prove the rule by dropping somewhat in WIDE, though they certainly aren't objectionable in NARROW. Noise is slightly lower (at least partly because of the reduced separation) in the narrow mode, and the sensitivity rating point therefore is slightly lower as well.

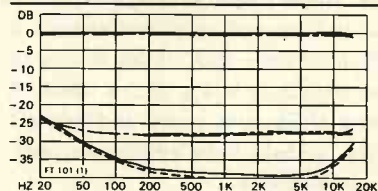
In other respects, there's no difference—or none that's significant—between the two modes. On a good, clean signal, you probably won't hear much, if any, difference between settings (though the wide mode is measurably better in key respects), but reception in the presence of a strong neighboring station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

The tuning meters are, as we've mentioned, a material help in achieving good reception with a rotatable antenna. The signal-strength meter registers ½ with a 15-dBf input (approximately the sensitivity rating point for mono reception, and therefore the threshold of listenability, so to speak), 1 at 23 dBf, 1½ at 29½ dBf, 2 at 39 dBf (the stereo rating point), and 2½ at 47 dBf—that is, about 10 dBf per division in the range where you most need this information. The upper half of the scale (which extends to 5) is less useful, but the meter is large enough that the "waste" doesn't unduly cramp the portion that really matters.

The back panel has only one RF input: a standard F connector (cheers!) for 75-ohm coaxial downlead. Magnum supplies a plug-in matching balun with screw terminals for 300-twinlead, if you prefer. And instead of the usual floppy dipole antenna, it supplies a Silver Rib-

Except as noted, data are for the wide IF mode.

FREQUENCY RESPONSE & CHANNEL SEPARATION



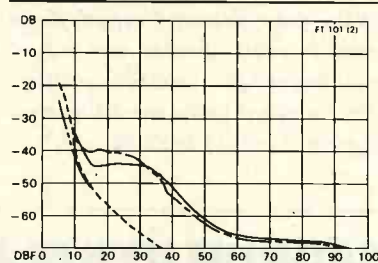
Frequency response

L ch, wide	± < 1/4 dB, 20 Hz to 15 kHz
R ch, wide	+ < 1/4, - 1/2 dB, 20 Hz to 15 kHz
L ch, narrow	+ < 1/4, - 1/2 dB, 20 Hz to 15 kHz
R ch, narrow	+ < 1/4, - 3/4 dB, 20 Hz to 15 kHz

Channel separation

wide IF mode	≥ 35 dB, 110 Hz to 10 kHz; ≥ 25 dB, 25 Hz to 15 kHz
narrow IF mode	≥ 25 dB, 27 Hz to 15 kHz

FM SENSITIVITY & QUIETING



stereo quieting (noise), wide IF mode	
mono quieting (noise), wide IF mode	
stereo quieting (noise), narrow IF mode	
mono quieting (noise), narrow IF mode	

Stereo sensitivity (for 50-dB noise suppression)

wide	39 dBf at 98 MHz, with 0.38% THD + N (38 dBf at 90 MHz; 37 dBf at 106 MHz)
narrow	37 1/2 dBf at 98 MHz, with 0.76% THD + N (38 dBf at 90 MHz; 37 dBf at 106 MHz)

Mono sensitivity (for 50-dB noise suppression)

wide IF mode	14 dBf at 98 MHz
narrow IF mode	13 3/4 dBf at 98 MHz

Muting threshold 15 dBf

Stereo threshold see text

Stereo S/N ratio (at 65 dBf) 66 3/4 dB

Mono S/N ratio (at 65 dBf) 72 1/2 dB

CAPTURE RATIO

wide IF mode	2 1/2 dB
narrow IF mode	1 1/2 dB

SELECTIVITY

	wide	narrow
alternate-channel	58 1/2 dB	66 1/4 dB
adjacent-channel	5 1/2 dB	18 1/2 dB

HARMONIC DISTORTION (THD+N)

	stereo	mono
wide IF mode		
at 100 Hz	0.12%	0.16%
at 1 kHz	0.10%	0.15%
at 6 kHz	0.27%	0.31%
narrow IF mode		
at 100 Hz	0.78%	0.13%
at 1 kHz	0.34%	0.13%
at 6 kHz	0.64%	0.42%

bon model in the rabbit-ears tradition, but made of metal bands similar to those in pocket rules, so that its arm length can be tuned to the wavelength of the station you want to receive. Because it can be stood on any horizontal surface and rotated toward the station (or away from interference), it's a much more efficient starter antenna than the cheap pieces of wire supplied with most other tuners.

But for best reception, Magnum sensibly recommends an outdoor antenna.

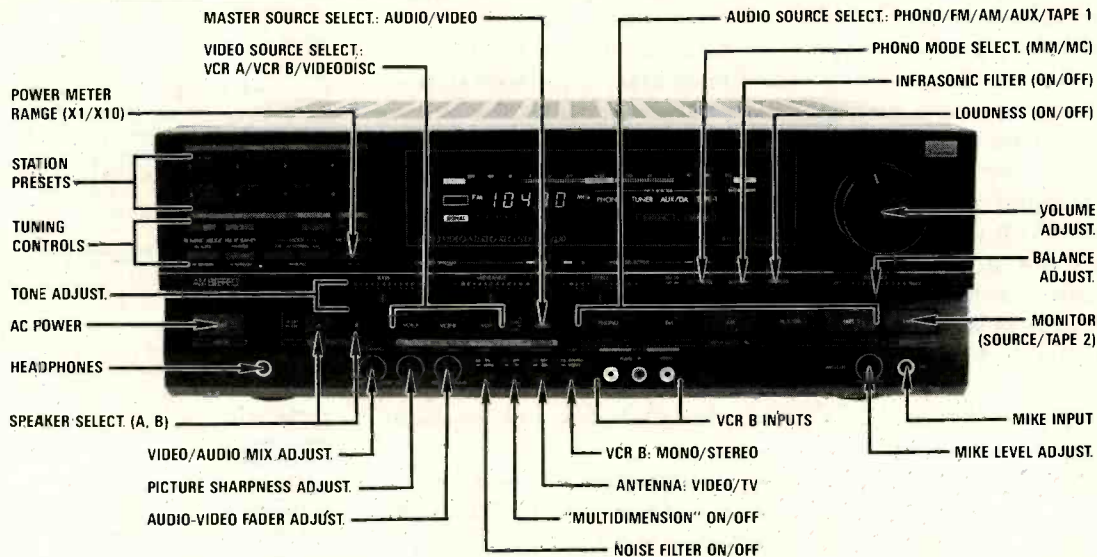
All told, the FT-101 is an excellent performer. Indeed, "performance over frills" might well be its motto. If you hanker after the old-fashioned joys of knob-twirling in search of stations that are difficult or impossible to receive listenably on other tuners or receivers, this is certainly a model you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

STEREO PILOT INTERMODULATION

wide IF mode	0.13%
narrow IF mode	0.26%
INTERMODULATION DISTORTION (mono)	0.06%
AM SUPPRESSION	61 1/4 dB
PILOT (19 kHz) SUPPRESSION	67 dB
SUBCARRIER (38 kHz) SUPPRESSION	> 100 dB
OUTPUT IMPEDANCE	3.5 ohms

SANSUI S-X 1130 AM/FM AUDIO-VIDEO RECEIVER

Dimensions: 17 by 6 inches (front), 15 inches deep plus clearance for controls and connections. AC convenience outlets: one switched (100 watts max.), two unswitched (250 watts max. total). Price: \$950. Warranty: "limited," two years parts and labor. Manufacturer: Sansui Electric Co., Ltd., Japan; U.S. distributor: Sansui Electronics Corp., 1250 Valley Brook Ave., Lyndhurst, N.J. 07071.



The integration of audio and video, now that it's actually happening, is posing new questions for equipment designers and users alike. The S-X1130 seeks to cover both conventional audio and TV audio (plus video switching) in some depth. It therefore is a very complex product that probably will appeal mainly to enthusiasts. For them, its impressive range of capabilities is a sure attention-getter.

The faceplate (which is available in either silver or black) uses color to sort out some functions. At the very bottom, near the center, are three pin jacks, for video and stereo audio, all intended to

carry signals from VCR B. On the black version, the yellow of the video input is echoed in a gold bar under the four video input selector buttons in the rank above. (The audio input buttons to the left, for example, have a gold-line rectangle in place of the solid bar.) And the red is picked up in the identification of the (audio) tuner preset group at the upper left.

That whole group deals with the tuner, which comes on automatically (to the last-tuned station) whenever you activate the receiver, no matter what source was selected at last use. There are preset buttons for eight stations on each band and a SCAN for checking the memory con-

tents. Manual FM tuning proceeds by half-channels (100 kHz), AM by full channels (10 kHz); automatic tuning seeks out the next receivable station in the chosen direction, depending on the setting of the mono/stereo buttons, which mute (and thus bypass) weak stations in the stereo mode. And yes, this is a true *stereo* AM/FM receiver, in which the AM decoder will handle any of the proposed (and FCC-condoned) stereo systems. There also is an FM IF (intermediate frequency) bandwidth switch in this control group.

The audio selector options include FM, AM, phono (cartridge type being

chosen at a separate switch), aux (or CD player), and Tape 1. This is the only playback option for Tape 1, so you cannot monitor from it while recording from another source. You can with Tape 2, however, and dub to it from Tape 1, though not from 2 to 1. You also can mix the signal from the mono mike input with any of the selectable sources (including Tape 1).

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

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

The FM antenna connections offer two options: a very welcome (at least in the U.S.) F connector for 75-ohm coax and the usual binding posts for 300-ohm twinlead. Similar posts are provided for connection of the supplied AM loop or a long-wire antenna. (The latter is a good idea, particularly if you hope for respect-

able stereo AM reception: We found sensitivity with the loop distinctly below average.) Also on the back panel are removable pre-main jumpers and a switch to match the power transformer to 120-, 220-, or 240-volt current. (According to the manual, an additional switch is provided in some areas to change AM channel spacing to 9 kHz.)

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

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

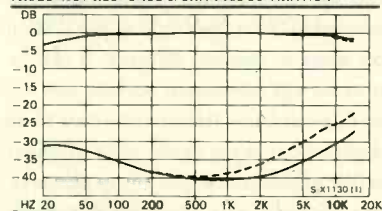
Diversified Science Laboratories obtained its 8-ohm power figures with the back-panel switch in the normal-impedance position, the 4- and 2-ohm figures with the low-impedance setting. Available power is noticeably less for the low-impedance loads (to protect the output transistors), though dynamic power into 4 ohms is essentially the same as continuous power into 8. But in any event, the S-X1130 should deliver more than enough muscle for most applications.

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

FM TUNER SECTION

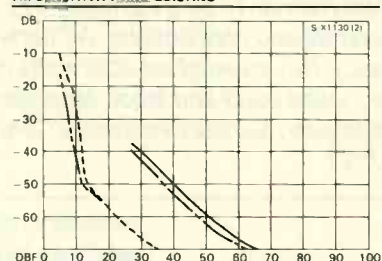
Except as noted, data are for the wide IF mode.

FREQUENCY RESPONSE & CHANNEL SEPARATION



Frequency response	L ch	+0, -3 dB, 22 Hz to 15 kHz
	R ch	+0, -3 dB, 22 Hz to 15 kHz
Channel separation		≥ 35 dB, 100 Hz to 2.4 kHz; ≥ 25 dB, 20 Hz to 9 kHz

FM SENSITIVITY AND QUIETING



	stereo quieting (noise), wide IF mode	
	mono quieting (noise), wide IF mode	
	stereo quieting (noise), narrow IF mode	
	mono quieting (noise), narrow IF mode	
Stereo sensitivity (for 50-dB noise suppression)		
wide	40 dBf at 98 MHz, with 0.38% THD+N (38 1/2 dBf at 90 MHz; 37 dBf at 106 MHz)	
narrow	37 dBf at 98 MHz, with 0.64% THD+N (36 3/4 dBf at 90 MHz; 35 3/4 dBf at 106 MHz)	
Mono sensitivity (for 50-dB noise suppression)		
wide IF mode	13 3/4 dBf at 98 MHz	
narrow IF mode	12 3/4 dBf at 98 MHz	
Muting threshold	28 dBf	
Stereo threshold	27 dBf	
Stereo S/N ratio (at 65 dBf)	69 1/2 dB	
Mono S/N ratio (at 65 dBf)	74 1/2 dB	

CAPTURE RATIO

wide IF mode	2 1/2 dB
narrow IF mode	1 1/4 dB

SELECTIVITY

	wide	narrow
alternate-channel	60 3/4 dB	69 1/2 dB
adjacent-channel	5 1/2 dB	18 3/4 dB

HARMONIC DISTORTION (THD+N)

	wide IF mode	stereo	mono
at 100 Hz		0.52%	0.175%
at 1 kHz		0.26%	0.078%
at 6 kHz		0.24%	0.094%
	narrow IF mode		
at 100 Hz		1.00%	0.11%
at 1 kHz		0.35%	0.23%
at 6 kHz		0.36%	0.19%

STEREO PILOT INTERMODULATION

wide IF mode	0.14%
narrow IF mode	0.40%

INTERMODULATION DISTORTION (mono)

wide IF mode	0.016%
narrow IF mode	0.10%

AM SUPPRESSION

	58 1/4 dB
--	-----------

PILOT (19 kHz) SUPPRESSION

	74 3/4 dB
--	-----------

SUBCARRIER (38 kHz) SUPPRESSION

	> 95 dB
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AMPLIFIER SECTION

RATED POWER	21 1/4 dBW (130 watts)/channel
OUTPUT AT CLIPPING (at 1 kHz; both channels driven)*	
8-ohm load	22 1/4 dBW (170 watts)/channel
4-ohm load	21 dBW (125 watts)/channel

kHz, where it reaches about ± 12 dB. The loudness contour is unaffected by the volume setting and boosts the bass below 70 Hz by $7\frac{1}{2}$ dB and the treble by a similar amount at 15 kHz, above which response continues to rise. The infrasonic filter is gentle, but its effectiveness is multiplied where it's really needed by additional filtering built into the phono section. (There is a high-cut filter as well, but it affects only the video sources.)

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

The video section delivers flat response (in the range between 0.5 and 4.2 MHz) with only a small insertion loss from the VCR B input to the VCR A recording output. To the alternative video output, which can be used to feed a monitor, it delivers a very slight gain and response that drops to $-4\frac{1}{4}$ dB at 2 MHz, almost recovers at 3 MHz, and then rolls

off to $-5\frac{1}{2}$ dB at 4.2 MHz. The section also includes a sharpness control that contours the signal response to exaggerate or soften picture detail. It can, for example, be used to help make up for high-frequency losses suffered in dubbing. The maximum setting of this control boosts response by $8\frac{1}{4}$ dB in the range around 1.5 and 2.0 MHz; the minimum position cuts it by $6\frac{3}{4}$ dB in the same range. Signals from 3 MHz up are largely unaffected.

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

It hardly need be added that with so staggering a list of features, we haven't been able to discuss any at the length we might have for an audio-only receiver. The task of designing such a component is made even more imposing by the lack of universally accepted guidelines, the product concept being so new. Should an audio-video receiver include TV tuning,

DYNAMIC POWER (at 1 kHz)*

8-ohm load	23 1/2 dBW
4-ohm load	21 1/4 dBW
2-ohm load	18 3/4 dBW

DYNAMIC HEADROOM (re rated power, 8-ohm load)

	+2 1/4 dB
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HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)

at 21 1/4 dBW (130 watts)	$\leq 0.107\%$
at 0 dBW (1 watt)	$\leq 0.023\%$

FREQUENCY RESPONSE

+ < 1/4, - 1/2 dB, 66 Hz to 27.4 kHz;
+ 0, -3 dB, < 10 Hz to 60.3 kHz

RIAA EQUALIZATION

fixed-coil phono	+ < 1/4, -1 dB, 20 Hz to 20 kHz; -8 1/4 dB at 5 Hz
moving-coil phono	+ 0, -3 dB, 21 Hz to 20 kHz; -18 1/2 dB at 5 Hz

SENSITIVITY & NOISE (re 0 dBW; A-weighting)

	sensitivity	S/N ratio
aux input	15 mV	75 dB
fixed-coil phono	0.19 mV	73 1/2 dB
moving-coil phono	19 μ V	67 1/4 dB

PHONO OVERLOAD (1-kHz clipping)

fixed-coil phono	78 mV
moving-coil phono	7.2 mV

INPUT IMPEDANCE

aux input	19.3 ohms
fixed-coil phono	50.5k ohms; 125 pF
moving-coil phono	100 ohms

OUTPUT IMPEDANCE (to tape)

from aux input	3,700 ohms
from tuner section	4,100 ohms
from phono input	640 ohms

DAMPING FACTOR (at 50 Hz; re 8 ohms)

	92
--	----

CHANNEL SEPARATION (at 1 kHz)

	46 dB
--	-------

HIGH FILTER

	see text
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INFRASONIC FILTER

	-3 dB at 22 Hz; ≈ 6 dB/octave
--	---------------------------------------

*See text.

for example? Obviously, Sansui thinks not, and we tend to agree. To include a TV tuner would surely have prevented inclusion of some of the S-X1130's intriguing features, and many other parts of an audio-video system—VCRs and TV receivers—already are equipped with tuners. As in any voyage of discovery, the vessel must be equipped to handle every real contingency without taking on unnecessary ballast. And this is Sansui's *Santa Maria*, so to speak. ●

RCA FLR-2622 MONITOR/RECEIVER

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

Manufacturer: RCA Consumer Electronics, 600 N. Sherman Dr., Indianapolis, Ind. 46201.

RCA's Colortrak 2000 line of Full Spectrum monitor/receivers is among the first to use the new breed of

picture tubes with truly square corners. The CRT in the FLR-2622 (dubbed the COTY-29) measures 26 inches on the di-

agonal, and though this doesn't sound very much larger than a conventional 25-inch display, it's a good bit different visu-

ally. It has a cylindrical screen and uses a 110-degree deflection angle, which makes it somewhat shorter than old-style CRTs. RCA says that a computer-optimized deflection yoke and electron-gun assembly together with an integral dark-glass filter provide enhanced contrast, picture resolution, color rendition, and image sharpness.

The company also claims that its Full Spectrum receivers (the FLR-2622 among them) are the first to process the entire transmitted chrominance signal, providing as much as three times the color resolution of conventional sets. (This is not to be confused with the normally specified luminance resolution, which is inherently several times higher, even in a unit with a full-bandwidth color demodulator.) Other features include an automatic color-balance circuit that monitors the output of the three electron guns and eliminates color "drift" during warm-up and as the CRT ages. There's also an automatic color/fleshtone correction circuit, automatic contrast/color tracking (which permits single-knob control of contrast, color, and brightness), an automatic light sensor (which monitors the ambient light level and adjusts picture brightness accordingly), automatic sharpness control, and a Blacklock contrast circuit that maintains black levels and picture detail under high-contrast conditions.

A built-in video noise reduction system dynamically varies signal bandwidth, to reduce the appearance of noise and interference in dark areas of the picture while maintaining full detail in bright areas. A solid-state CCD (Charge-Coupled Device) comb filter separates chrominance and luminance signals more perfectly than old-style filters, permitting higher resolution. Horizontal and vertical peaking circuits intensify tonal gradations at points where black and white meet, so that objects are "outlined" and apparent picture detail is improved.

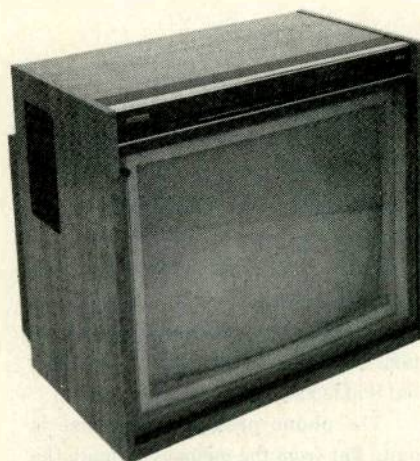
The FLR-2622 has a built-in BTSC demodulator, so it's ready for broadcast stereo when the stations in your area convert. An Audio B switch permits automatic reception of the second audio program (SAP) if it's being transmitted. Switching Audio B off ensures reception

of the main audio program. The stereo broadcast system uses DBX noise reduction to assure adequate signal-to-noise (S/N) ratio, so the FLR-2622 automatically activates its DBX decoder when receiving a stereo broadcast. However, it also includes DNR (Dynamic Noise Reduction), which functions on all audio inputs to attenuate background hiss during quiet passages.

The tuner section has a digital frequency-synthesis front end capable of receiving all VHF and UHF broadcast channels plus as many as 57 midband, superband, and hyperband cable channels. You can tune to any channel directly by punching it up on a 10-key pad on the remote "Digital Command Center" (or on the console), or you can program the channels active in your area into the tuner's memory and scan through them sequentially via UP/DOWN buttons on the remote. The channel number and the current time appear momentarily on the screen when the monitor is turned on and when you change channels. You also can call up the information by pressing DISPLAY on the remote. Indeed, the Digital Command Center is remarkably versatile, capable of controlling not only the monitor/receiver, but also other RCA audio and video products (VCRs, video-disc players, CD players, and so forth). It is a strong inducement to go RCA all the way.

In addition to antenna/cable connections, the FLR-2622 has three sets of direct audio-video inputs (all standard pin jacks). The audio inputs are in stereo pairs, but if you use only the right jack, its signal is sent to both speakers in mono. The video signal to be presented on the screen is selected at either the console or the remote.

There are a number of direct audio-video outputs as well. "Bridged Aux 1 Output" always carries the Aux 1 signal whether you've chosen to view it or not. This enables you to dub from whatever source you've connected to the Aux 1 input without necessarily watching it, provided that you've connected your VCR to the Bridged Aux 1 Outputs. Normally, however, you probably would have your VCR attached to the "Selected Out" jacks, which carry the audio and video signals for the source you're viewing.



VIDEO MONITOR SECTION

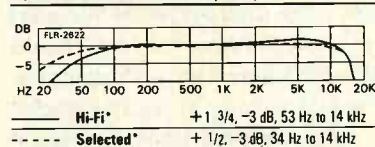
All measurements were made through the composite (direct) video inputs.

HORIZONTAL RESOLUTION	≈ 330 lines
INTERLACE	perfect
OVERSCAN	
horizontal	≈ 14%
vertical	≈ 15%
CENTERING	
horizontal	left < 2%
vertical	down ≈ 3%
BLOOMING	see text

TV TUNER SECTION

All measurements were taken at the direct audio and video outputs.

AUDIO FREQUENCY RESPONSE (mono)



AUDIO S/N RATIO (mono; A-weighted)

best case (no chroma or luminance)	49 dB**
worst case (multiburst)	27 1/2 dB**

RESIDUAL HORIZONTAL-SCAN COMPONENT (15.7 kHz)	-47 dB
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MAXIMUM AUDIO OUTPUT (100% modulation)

Hi-Fi output	1.8 volts*
Selected output	0.35 volt

AUDIO OUTPUT IMPEDANCE

Hi-Fi output	300 ohms
Selected output	1,120 ohms

VIDEO FREQUENCY RESPONSE

at 500 kHz	flat
at 1.5 MHz	+ 3/4 dB
at 2.0 MHz	+ 3/4 dB
at 3.0 MHz	+ 1 1/2 dB
at 3.58 MHz	+ 3/4 dB
at 4.2 MHz	-10 dB

LUMINANCE LEVEL

	20% low
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GRAY-SCALE NONLINEARITY (worst case)

	≈ 22%
--	-------

CHROMA DIFFERENTIAL GAIN

	≈ 40%
--	-------

CHROMA DIFFERENTIAL PHASE

	≈ ±3°
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CHROMA ERROR

	level	phase
red	-1 1/2 dB	+2°
magenta	-1 1/2 dB	+3°
blue	-1 3/4 dB	+1°
cyan	-1 3/4 dB	+7°
green	-1 3/4 dB	+6°
yellow	-1 1/2 dB	+6°
median error	-1 5/8 dB	+4°
uncorrectable error	± 1/8 dB	±3°

* See text.

** At the Hi-Fi output. At the Selected output, best-case S/N ratio is 47 dB, worst-case is 29 dB.

The output levels at these jacks are fixed at appropriate values for recording, and the signals there are unaffected by the monitor's controls. An external processor loop is provided, so that you can patch in a video enhancer or other device requiring signals directly from the tuner. You also can use it to connect an FM tuner to the monitor for stereo simulcast reception, although RCA suggests another way of doing this using the Aux 3 inputs.

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

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

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

With the SHARPNESS fully advanced, horizontal resolution is first-rate, ap-

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

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

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

DSL measured the tuner's audio performance to both the Hi-Fi outputs (which are affected by volume, loudness, tone-control settings) and the Selected outputs (which are not). There's more than adequate level at the Selected output for recording on a VCR, and the output impedance is adequately low. Output impedance at the Hi-Fi terminal is even lower and the level higher. If the VOL-

UME is fully advanced, the output circuit clips on a fully modulated signal, but at least 1.8 volts are available before this occurs.

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

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

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

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

GENESIS MODEL 33 LOUDSPEAKER

Dimensions: 16 by 29 inches (front), 8 inches deep plus clearance for grille. Price: \$550 per pair. Warranty: "limited," parts and labor for lifetime of original owner. Manufacturer: Genesis Physics Corp., 225 Heritage Ave., Portsmouth, N.H. 03801.

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

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

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

Measured this way, with the speaker 40 inches out from the wall behind it, response is quite flat. On axis, the output stays within about ± 3 dB above the 80-Hz band, tailing off very gradually below it. (Moving the speaker nearer the wall brings up the bottom end, to the point of creating a noticeable bump when it is pushed all the way back.) Off-axis output is a little lower over most of the

range and drops off at the extreme top end, but there's remarkably little evidence of beaming. In particular, response is astonishingly flat on both axes through most of the tweeter's range. The lab data show that the woofer's direct output rolls off gradually below 100 Hz or so, with the passive radiator delivering most of its acoustic energy below 80 Hz. The dip in the lower midrange almost certainly is the result of interference from a reflection off the floor.

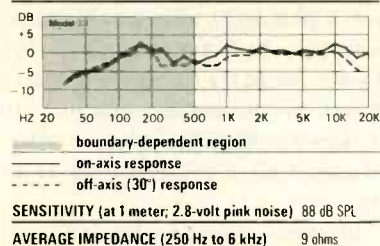
Though the impedance through the test range averages a hair more than 8 ohms, because of peaks of 28 ohms at woofer resonance (about 48 Hz) and 14 ohms near 1 kHz, it reaches a minimum of 4.7 ohms in a broad trough centered on about 125 Hz. With temperamental amplifiers, therefore, it might be wise to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

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

It's unusually difficult to say just how hard you can drive the Model 33. It accepted all the power the test amplifier could deliver (the equivalent of $26\frac{1}{2}$ dBW, or 450 watts, into 8 ohms), for a very hefty calculated peak acoustic output of $114\frac{1}{2}$ dB SPL (sound pressure level), with no sign of imminent failure. But the pulse waveform at that point, while still showing nothing suggesting clipping, wasn't as clean as the lab normally sees. And distortion at all drive levels was somewhat higher than usual, averaging almost 1 percent above 100 Hz at the lowest test level (85 dB SPL) and more than 4 percent at the highest (100 dB SPL). In addition, there was evidence of high-order or nonharmonic products



ROOM RESPONSE CHARACTERISTICS



in appreciable quantity at some frequencies—notably, around 160 Hz.

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

MEDLEY

Edited by
Georgia Christgau
and Ted Libbey



Madonna Phenomena

I feel obliged to report some observations on the Madonna phenomenon: My tickets were in the fifth row. You know, close enough to tell that she doesn't have to wear panty hose under her purple lace footless tights to get that smooth, sleek look. It's an important detail in a show built around Madon-

na's most obvious asset—her body. Blessed with physical attributes deemed perfect in our culture (large bust, small hips, and lots of swivel in between), she exudes a confidence in and comfortableness with herself that's rare in her trade.

It's easy for this star to believe her own message, "Love what you are"; she's got great looks and moves, as well as enough brains to exploit them both in the tra-

ditional fashion while managing to keep something for herself. Someone yelled from the audience, "Take it off!" Her response, direct and final: "I *am* taking it off." I had to agree. Sex objects are in a rough business, though. Before her wedding-gowned encore featuring "Like a Virgin" and the excellent "Material Girl," a kneeling Madonna performed a mock sexual act on her guitarist. The guy behind

me, who had been drooling happily til then, suddenly muttered the most unmentionable expletives. His virgin was an adulteress.

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

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

Georgia Christgau

Writing on the Wall

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

The trends this year are both encouraging and discouraging. On the one hand, the success of the Compact Disc has resulted in a remarkable amount of reissuing, as the cream of the long-playing record catalog is skimmed and offered for consumption in the

new format. There have been some unfortunate oversights and much unnecessary duplication of repertory, the worst example being the glut of Beethoven piano concerto cycles currently planned for, or already in, CD release.

More troubling are the signs of fatigue within the industry that can be read between the lines of the preview. Recordings involving American orchestras are becoming increasingly rare, as the orchestras' stiff financial demands and the surprising strength of the dollar against European currencies combine to make the prospect of recording here increasingly unpalatable to the major European companies—which, after all, do most of the classical recording. Deutsche Grammophon's once ambitious recording projects with the Chicago Symphony are currently on hold; the New York Philharmonic and the Boston Symphony have no regular affiliation and are looking for

partners with the despondency of wallflowers at a dance; EMI is backing out of its recording commitment in Philadelphia, the first victim being the remainder of a planned Scriabin symphony cycle launched this winter with Symphony No. 1.

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

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

Ted Libbey

800

UPCOMING
RECORDINGSOur Yearly
Classical
Preview From
Forty Labels

ANGEL

Bach: *English Suites*. Leonhardt (d).
 Bach: *Mass in B minor*. Taverner Consort (d).
 Bach: *Motets*. Hilliard (d).
 Bach: *Musical Offering*. Linde Consort (d).
 Bach: *Orchestral Suites*. Marriner (d).
 Bach: Handel: *Trio Sonatas*. Linde Consort, Hogwood (d).
 Bach; Haydn: *Trumpet Concertos*. André; Muti (d).
 Beethoven: *Triple Concerto*. Masur (d).
 Beethoven; Weber: *Songs*. White (d).
 Bellini: *I Capuleti ed I Montecchi*. Muti (d).
 Bizet: *La Jolie fille de Perth*. Anderson, Kraus; Plasson.
 Brahms: *Ein deutsches Requiem*. Tennstedt (d).
 Brahms: *Violin Sonatas*. Perlman, Ashkenazy (d).
 Chopin: *Ballades*. Gavrilov (d).
 Fauré: *Requiem*. Plasson (d).
 Handel: *Alcina*. Augér; Hickox (d).
 Handel: *Concerti grossi, Op. 3*. Linde Consort (d).
 Handel: *German Arias*. Kirkby (d).

Handel: *Julius Caesar*. Baker; Mackerras (d).
 Lehar: *Giuditta*. Moser; Boskovsky (d).
 Nielsen: *Symphony No. 4*. Rattle (d).
 Ockeghem: *Requiem; Missa*. Hilliard (d).
 Offenbach: *La belle Hélène*. Norman (d).
 Poulenc: *Sabat Mater*. Prêtre (d).
 Respighi: *Pines of Rome; Fountains of Rome*. Philadelphia O, Muti (d).
 Rodrigo: *Concerto for Harp and Piano*. Allen (d).
 Schubert (arr. Mahler): *Death and the Maiden*. English CO, Tate (d).
 Sibelius: *Symphony No. 1*. City of Birmingham SO, Rattle (d).
 Tchaikovsky: *1812 Overture; et. al.* Berlin PO, Ozawa (d).
 Vaughan Williams: *Five Mystical Songs*. NSO, Hickox (d).
 Vaughan Williams: *Sinfonia antartica*. Haitink (d).

Villa-Lobos: *Bachianas Brasileiras*. Battle, Parkening (d).
 Vivaldi: *Four Seasons*. Perlman (d).
 Wagner: *Parsifal*. Goodall (d).
 Wagner: *Tannhäuser*. Haitink (d).
 French Arias. Carreras (d).
The Record of Singing, Vol. 3 (h).

EMINENCE SERIES

Beethoven: *Violin Concerto*. Oistrakh (r).
 Britten: *Young Person's Guide to the Orchestra*. Giulini (r).
 Bruckner: *Symphony No. 4*. Klemperer (r).
 Debussy: *La Mer; Nocturnes*. Giulini (r).
 Dvořák: *Serenades*. English CO, Mackerras (d).
 Dvořák: *Symphonies Nos. 8, 9*. Giulini (r).
 Dvořák; Tchaikovsky: *Works for Cello and Orchestra*. Tortelier; Previn (r).
 Mahler: *Lieder eines fahrenden Gesellen; Kindertotenlieder*. Baker; Barbirolli (r).
 Mendelssohn: *Incidental Music for A Midsummer Night's Dream*. Klemperer (r).
 Mendelssohn: *Symphony No. 4*. Schumann: *Symphony No. 4*. Klemperer (r).
 Mozart: *Requiem*. Bumbry; Frühbeck de

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

Please note the following use of abbreviations, alone or in combination. For performing forces: P (Philharmonic), R (Radio), S (Symphony), O (Orchestra), C (Chamber), Ch (Choir, Chorus), St (State), Op (Opera), Ac (Academy), E (Ensemble), Qr (Quartet), Qn (Quintet), Fest (Festival), or their foreign-language equivalents. For production and packaging: Where known, number of records in multidisc sets is given in parentheses at end of listing; other parenthetical symbols include r (domestic reissue), h (historical), d (digital recording), m (mono), l (live recording). Initials and first names appear only as needed.

Burgos (r).
Mozart: *Symphonies Nos. 36, 38.* English CO, Tate (d).
Ravel: *Piano Concerto in G. Rachmaninoff: Piano Concerto No. 4.* Michelangeli; Gracis (r).
Saint-Saëns: *Piano Concerto No. 2; Carnival of the Animals.* Ciccolini; Prêtre (r).
Schubert: *Symphonies Nos. 5, 8.* Klemperer (r).
Schubert: *Symphony No. 9.* Klemperer (r).
Shostakovich: *Symphony No. 11.* Stokowski (r).
Tchaikovsky: *Orchestral Works.* Karajan (r).
Wagner; Brahms; Strauss: *Works for Voice with Orchestra.* Baker; Boult (r).
Two Renaissance Dance Bands. Munrow (r).

ANGEL VOICES SERIES:
 BEVERLY SILLS COLLECTION

Bellini: *Norma* (r).
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Donizetti: *Roberto Devereux* (r).
Scenes & Arias from French Operas (r).
Sills Concert (r).
Welcome to Vienna (r).
 Angel Records, 1750 N. Vine St., Hollywood Calif. 90028

ARABESQUE

Françaix: *Concertino; Piano Concerto* (d).
Saint-Saëns: *Piano Concerto No. 2.* Hobson; Sinfonia da Damera of Illinois (d).
Handel: *Choral Works.* Howard U Ch, Handel Fest O of Washington, D. C., Simon (d).
Herbert: *L'Encore.* Eastman-Dryden O, Hunsberger (d).
Romberg: *When I Grow Too Old to Dream.* Eastman-Dryden O, Hunsberger (d).
Schubert: *Death and the Maiden; String Quartets: D. 810, 703.* Portland String Qr (d).
Robert De Cormier Singers and Ensemble: The First Nowell (d).
 Arabesque Records, 1995 Broadway, New York, N. Y. 10023.

ARCHIV

(released by Deutsche Grammophon)
Bach: *Mass in B minor.* Monteverdi Ch, English Baroque Soloists, Gardiner (2, d).
Bach: *Partitas (6).* Pinnock (2, d).
Handel: *Alexander's Feast; Oboe Concertos (3); Sonata à 5.* English Concert, Pinnock (d).
Handel: *Trio Sonatas.* English Concert, Pinnock (d).
Mozart: *Piano Concertos Nos. 18, 19.* Bilson; English Baroque Soloists, Gardiner (d).
Trevor Pinnock and the English Concert: *Works by Handel, Avison, Pachelbel, Haydn, Vivaldi, Albinoni, and Purcell* (d).

ARIKA

(distributed by Fifth Continent)
Conyngham: *Imaginary Letters.* Matthews, D.: *The Company of Lovers.* Musgrave: *Four Madrigals.* Leonine Consort.

Dialogo della musica: Italian Instrumental Music (1506-1630). Dikmans, Hyman.
Instrumental Music from the 14th to 18th Centuries. Dikmans, Hyman.

AUSTRALIAN OPERA
 (distributed by Fifth Continent)

Mozart: *Arias and Duets.* Buchanan, Pringle; Queensland SO, Bonyngé.
Joan Carden Sings Mozart. Carden, Barnard; Sydney O, Harding.
Stars of the Australian Opera Sing French Opera. Begg, Fowles, Denning, Austin; Melbourne SO, Bonyngé.

BIS (Sweden)
 (distributed by Qualiton Imports)

Almila; Danielson; Grieg; Hallberg; Holmboe; Madsen: *Instrumental Works.* Scandinavian Brass E, Panula.
Barber; Jolivet; Hindemith; Saeverud: *Wind Quintets.* Bergen Wind Qn.
Benda; Stamitz: *Flute Concertos.* Helasvuo; Helsinki CO, Saraste.
Englund: *Piano Works (complete).* Heinenon.
Mozart: *Concert Arias.* Gohman; Kalmar Läns CO, Wedin.
Nummi: *Song Cycles (6).* Haverinen, Piipponen, Hynninen, Gothóni.
Roman: *Symphonies: in D, F, A; Violin Concertos: in E flat, D minor, F minor.* Sparf; Orpheus CE, Stockholm
Sibelius: *Historical Scenes, I, II; En Saga.* Gothenburg SO, Järvi.
Sibelius: *Kullervo; The Origin of the Fire.* Tiilikainen; Gothenburg SO, Järvi.
Sibelius: *Lemminkäinen Suite.* Gothenburg SO, Järvi.
Sibelius: *Orchestral Works.* Gothenburg SO, Järvi.
Sibelius: *Piano Works (complete).* Tawaststjerna.
Stravinsky: *Dances Concertantes.* Avanti O, Saraste.
Telemann; Vivaldi: *Concertos.* Pehrsson, McCraw; Drottningholm Baroque E.
Tubin: *Chamber Music.* Pöntinen, Sparf, Savijoki.
Tubin: *Prelude Solennel; Suite on Estonian Dances; Violin Concerto No. 1.* Lubotsky; Gothenburg SO, Järvi.
Tubin: *Requiem.* Lunds Studentsångare, Järvi.
Verdi: *Rigoletto.* Gedda, Ehrling (2, h).
Vivaldi: *The Four Seasons.* Sparf; Drottningholm Baroque E.
English Consort Music: Music for Recorder Quintet. Musica Dolee.
German and Spanish Songs. Högman, Lindberg.
Jacob Lindberg: *German Lute Music.*
The Romantic Trombone. Lindberg, Pöntinen.

BRIDGE

Machover: *Nature's Breath; Spectres Parisiennes.* Prism CO*, Netherlands ASKO E, Blackf.
Paganini: *Sonata Concertante. Sor: Souvenir of Russia; Fantaisie Elégiaque.* Starobin, Carmirelli.
Wernick: *Sonata for Piano.* Orkis.
Wuorinen: *New York Notes.* New York New Music E, Black.
Wuorinen: *Violin Variations; Fantasia; The*



Haitink conducts Tannhäuser.

Long and the Short; Six Pieces. Hudson, Wuorinen.
New Music with Guitar, Vol. 3: Works by Babbitt, Sondheim, Northcott, Lennon. Starobin, Mason, Felty.
Songs of World War I: Works by Boulanger, Debussy, Ives. Mason.
 Bridge Records, GPO Box 1864, New York, N. Y. 10116.

CAMBRIA

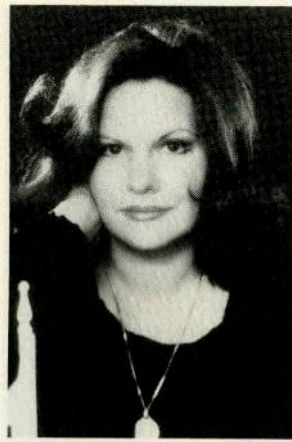
Moore: *Saul; String Trio.* CE of the Sierras.
Jack Crossan: *Concert* (d, l).
Leigh Kaplan, Natalie Field, pianists: *Works by Infante, Milhaud, Hemmer, Dring.*
 Cambria Records, P. O. Box 374, Lomita, Calif. 90717.

CAPRICCIO
 (distributed by Delos International)

Beethoven: *Symphony No. 9.* Wiens, Walther, Goldberg, Stryczek; Dresden StOpCh, Staatskapelle Dresden, Blomstedt (d).
Dvořák: *Gypsy songs; love songs; sacred songs.* Schreier (d).
Schütz: *Symphoniae Sacrae, Part I (SWV 257-276).* Schreier, Marshall, Wagner, Ginzel, Stier, Lepetit, Schmidt, Polster; Dresden Kreuzchor, Capella Fidicina, Grüss (d).
Schumann: *Symphony No. 1; Manfred Overture; Scherzo & Finale.* Stuttgart RSO, Marriner (d).
Weber: *Overtures to Oberon, Preziosa, Abu Hassan, Euryanthe, Beherrscher der Geister, Der Freischütz.* Staatskapelle Dresden, Kühn (d).
Neues Bachisches Collegium Musicum Leipzig—Pachelbel Kanon: Works by Bach, Handel, Telemann, Haydn, Charpentier, Pachelbel (d).
Reiner Goldberg—Heldentenor Arias from works of Beethoven, Wagner, Weber. Staatskapelle Berlin, Kurz (d).
Ludwig Güttler—Trumpet, Corno da caccia, and Organ: Music of Albinoni, Krebs, Loeillet, Alcock, Balentine, Kauffmann, Bach, Torelli, Telemann (d).
Peter Schreier/Konrad Ragossnig: Music for voice and guitar by Dowland, Schütz, von Einem, Schubert (d).

CARTHAGENE
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Lavagne: *Psalm 41.* ORTF, Paray.



Marton sings Strauss, Wagner.

Paray: *Symphony No. 2*. ORTF, Paray.
Tchaikovsky: *Symphony No. 5*. ORTF, Paray.

CBS MASTERWORKS

Bach: *Brandenburg Concertos*. Malgoire (2).
Bach: *Christmas Oratoria*. Augér, Hamari, Schreier, Nimsgerm; Rilling (3).
Bach: *St. John Passion*. Fischer-Dieskau; Rilling (3).
Bach: *Various works*. Paris Saxophone Qr (d).
Beethoven: *Piano Concerto No. 3*. Perahia; Concertgebouw O, Haitink (d).
Beethoven: *Sonatas for Piano and Violin, Vol. 1 (Nos. 1-3, Op. 12; No. 4, Op. 23; No. 9, Op. 47)*. Istomin, Stern (2, d).
Beethoven: *Symphonies Nos. 1, 2*. English CO, Thomas (d).
Beethoven: *Works for Cello and Piano*. Ma, Ax.
Beethoven; Mozart: *Quintets for Piano and Winds*. Perahia, principals of English CO (d).
Berg: *Violin Concerto; Three Pieces*. Zukerman; London SO, Boulez (d).
Brahms (orch. Schoenberg): *Piano Quartet, Op. 25*.
Bach (orch. Schoenberg): *Two Chorale Preludes*. Bavarian RSO, Thomas (d).
Canteloube: *Songs of the Auvergne, Vol. 2; Tryptique pour voix et orchestre*. Von Stade; Royal PO, Almeida (d).
Carulli: *Divertimento for Flute and Guitar; Concerto for Flute and Guitar*. Rampal, Lagoya; Franz Liszt CO (d).
Donizetti: *L'Elisir d'amore (highlights)*. Co-trubas, Domingo; Royal Op House, Covent Garden, Pritchard.
Dvořák: *Slavonic Dances, Op. 46*. Philharmonia O, A. Davis (d).
Glass: *Dance pieces*.
Glass: *Songs with lyrics by L. Anderson, P. Simon, D. Byrne*.
Handel: *Fireworks Music; Concerti à due cori*. La Grande Ecurie, Malgoire (d).
Haydn: *Concertos for Flute, Oboe*. Rampal, Pierlot; Franz Liszt CO, Rampal (d).
Haydn: *Symphonies, Vol. 9 (Nos. 42, 45, 46, 47, 51, 65)*. L'Estro Armonico, Solomons (3, d).
Haydn: *Symphonies, Vol. 10 (Nos. 50, 54, 55, 56, 57, 64)*. L'Estro Armonico, Solomons (3, d).
Jolivet: *Concertino; Concerto No. 2*. Tomasi: *Concerto*. Marsalis; Philharmonia O, Salonen (d).
Lully: *Te Deum*. Worcester Cathedral Ch, La Grande Ecurie, Malgoire.
Mahler: *Symphonies Nos. 9, 10 (Adagio)*. Vi-

enna PO, Maazel (2, d).
Monteverdi: *L'Incoronazione di Poppea*. Malfetano; Malgoire (4).
Monteverdi: *Madrigals from Book 2*. Collegium Vocale Köln.
Mozart: *Piano Concertos, Vol. 2 (Nos. 9-15)*. Perahia; English CO, Perahia (3).
Mozart: *Piano Concertos, Vol. 4 (Nos. 22-27)*. Perahia; English CO, Perahia (4, r).
Mozart: *Sonata in D*. Schubert: *Fantasy in F minor*. Perahia, Lupu (d).
Nielsen: *Symphony No. 4; Helios Overture*. Swedish RSO, Salonen.
Reger: *Variations and Fugue on a Theme of J. S. Bach, Op. 81*. Haydn: *Sonata in C*. R. Serkin.
Rossini: *Tancredi*. Horne, Palacio, Cuberli, Zaccaria; La Fenice O&Ch, Weikert (3, l).
Schubert: *Symphonies Nos. 2, 8*. Berlin P, Barenboim (d).
Schubert: *Symphonies Nos. 3, 5*. Berlin P, Barenboim (d).
Schubert: *Wanderer Fantasy*. Perahia. Schumann: *Fantasy, Op. 17*. Perahia.
Strauss: *Four Last Songs; Final scene from Salome; Dance of the Seven Veils; Suite from Die Frau ohne Schatten; Malven; Zueignung*. Marton; Toronto S, A. Davis (d).
Strauss: *Guntram*. Marton; Toronto S, A. Davis (d).
Stravinsky: *Suite italienne; Duo concertante; Divertimento*. Lin, Schub (d).
Tchaikovsky: *Symphony No. 5; Voyevode*. Chicago SO, Abbado (d).
Vivaldi: *Four Seasons*. Canadian Brass (d).
Wagner: *Die Walküre, Act I*. Marton, Hofmann, Talvela; New York PO, Mehta (d, l).
Liona Boyd: *Crossover*.
Canadian Brass Plays Christmas.
Celebration: *Life in Music*. Isaac Stern (4, r).
Children's Songs. Rampal, André.
Cri-Cri. Domingo, Matthieu.
The Glenn Gould Legacy, Vols. 2, 3: *Works by Haydn, Mozart, Beethoven*.
Glenn Gould Plays Bach, Vol. 4 (*The Concertos for Keyboard*).
Light Classics: *Works by Telemann, Blanchard*. Laws, Corea, Quincy Jones.
Branford Marsalis Plays Works of Villa-Lobos, Stravinsky, Rachmaninoff, Fauré, Mussorgsky, Ravel, Debussy, Colymbier. B. Marsalis; English CO, Litton (d).
Mormon Tabernacle Choir and the Air Force Band with the Singing Sergeants: *Works by Strauss, Haydn, Bach, Gretchaninoff, Holst, Malotte, Cundick, Gould*.
Music of the 20th Century—Live. McGovern, James, Lukather; P Virtuosi, Kapp.
Operas Arranged for Flute (*Music of Mozart, Gluck, Rossini, Bizet, Flotow, Hughes*). Rampal, Pierlot, Stallman; Royal PO, Domingo.
Puccini Herotines. Scotto, Te Kanawa, Co-trubas, Marton, Ricciarelli (r).
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CBS Masterworks, 51. 52nd St., New York, N. Y. 10019.

CLAVES

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Debussy: *Piano Works for Four Hands*. Crommelynck.

Martin: *Piano Concertos*.
Mozart: *Flute Concertos*. Graf; English CO.
Schubert: *Schwanengesang*. Haefliger, Daehler.

COMPOSERS RECORDINGS

Albright; Cowell; Persichetti; Rorem: *Harpsichord Works*. Terry (a).
Allanbrook: *Twelve Preludes for Piano* * (a).
Sims: *Come Away! t*. Allanbrook*; Dinosaur Annex Et (a).
Amirkhanian: *Mental Radio* (a).
Babbitt: *Groupwise; An Elizabethan Sextette; Selected Piano Works* *. Feinberg*; Group for Contemporary Music (a).
Bolcom; Clayton; Finney; Karpman: *Saxophone Works*. Hunter (a).
Brant: *Western Springs*. La Jolla Civic/University O&Ch, Brant, Nee (a).
Bresnick: *String Quartet No. 2; Wir Weben, Wir Weben*. Alexander String Qr (a).
Chaitkin: *Shummersong*. Moore: *Berenice* *. Aeolian C Players *, Sylvan Winds, Weisberg (a).
Cohen: *Quintet for Clarinet and String Quartet* *. Cory: *Profiles; Apertures* f. Flax*; Atlantic String Qr*; Feinberg (a).
Consoli: *String Quartet; Saxodid; Six Ancient Greek Lyrics*. Various (a).
Davidovsky: *Romancero; Scenes from Shira Shirim*. Bryn-Julson; Parnassus, Korf (a).
Dembski: *Still Life*. Gideon: *Sonnets from Shakespeare*. Prism CO, Black (a).
Krenek: *String Quartet No. 5, Op. 65*. Thouvenel String Qr (d).
Lennon: *Voices* *. Silver: *String Quartet* f. Kronos Qr*; Atlantic String Qr (a).
Lifschitz: *Consorte* *. *Winter Counterpoint; Bassette; Rhythmic Soundscape No. 1*. Trampler*; various performers (a).
Luening; Riegger; Rochberg; Schickele: *Flute Works*. Kahn (a).
Mackey*; Wilson: *String Quartets*. Lydian String Qr*; Muir Qr (a).
Melby: *Concerto for Violin, English Horn and Tape* *. Tenney: *Saxony* f. Fulkerson*, Stacy*, Mottf (a).
Tower: *Noon Dance* *. *Platinum Spirals* *. *Amazon; Wings* *. Collage E*; Da Capo C Players; Flax* (a).
Wernick: *Piano Sonata*. Orkis (a).
Composers Recordings, Inc., 170 W. 74th St., New York, N. Y. 10023.

CONCERT ARTIST

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CASSETTE ISSUES

Bax: *Piano Works*. Hatto (4).
Beethoven: *Piano Concerto No. 3*. Cadenza, Hatto; Hamburg PO, Böhm.
Beethoven: *Piano Works*. Nye.
Beethoven (arr. Liszt): *Symphonies*.
Brahms: *Piano Concerto No. 1*. Hatto; Hamburg PO, Böhm.
Busoni: *Piano Works*. Hatto.
Chopin: *Piano Concerto No. 1; Allegro*. Hatto; Hamburg PO, Köhler.
Elgar: *Te Deum; Benedictus*. St. Alban's Abbey, Darlington.
Field: *Piano Works*.
Hummel: *Piano Sonatas (complete)*.
Kabalevsky: *Piano Concerto No. 2*. Marsh; Royal PO.
Kabalevsky: *Preludes for Piano*. Marsh.

Liszt: *Anniversary Edition, 1886-1986* (12).
 Rachmaninoff: *Preludes* (24). Fiorentino.
British Piano Music: 1800-1985.
Clarinet Sonatas by Alwyn, Benjamin, Dunhill, Finzi, Denman, Fan.
English Organs: Organs of Windsor Castle, St. Alban's, Kings College, Huddersfield, Bath Abbey, Exeter Cathedrals, Wakefield Cathedral, Guildford Cathedral. (8).
Part Songs by Elgar, Finzi, Moeran, Vaughan Williams. Proteus Ch, Handley (2).

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

CONSORTIUM

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

CRYSTAL

Carlson: *Nightwings for Tape and Woodwind Quintet*. Barber: *Summer Music*. Ligeti: *Bagatelles* (6). Westwood Wind Qn (d).
 Finzi: *Bagatelles* (5). Hindemith: *Sonata for Clarinet and Piano*. Loveglio: *Fantasia on La Traviata*. Weimar: *Peregi Verbunk*. Campbell.
 Haydn: *Husa: Trios*. Verdehr Tr.
 Rochberg: *Trio*. Rózsa: *Sonatina for Unaccompanied Clarinet*. Schuller: *Romantic Trio*. Combs, Williams, Covert.
 California Brass Quintet: *Works by Previn, Fučík, Dickow, Ives, Bach, Gabrieli* (d).
 Christmas Album. Chicago C Brass (d).
 David Hickman, trumpet: *Works by Brandt, Boehne, Gabaye, Thomé, Gaubert, Balay, Bozza*.
 Thomas Stevens, trumpet: *Works by Anthelil and others* (d).
 Crystal Records, Inc., 2235 Willida Lane, Sedro Woolley, Wash. 98284.

DANACORD

(distributed by Qualiton Imports)

Inga Nielsen, soprano: *Opera arias by Handel, Mozart, Massenet, Puccini, Verdi*. Helsingborgs S, Pappano (d).
 Saul and David. Nielsen, Andersson, Jensen (l).
 Kathleen Ferrier and Wilhelm Furtwängler: *Unpublished Danish Radio Archives material*.
 Lauritz Melchior Anthology, Vol. 4 (h).

DELL'ARTE

(distributed by German News)

Beethoven: *Sonatas: Opp. 22, 31*. Wild (d).
 Beethoven: *Sonatas: Opp. 49, Nos. 1, 2, 54; 78; 81a*. Wild (d).
 Faure: *Cello Sonatas*. Wyrick, Wild (d).
 Mozart: *Piano Concerto, No. 20*. Petri (l, m).
 Stokowski: *Historical transfers* (h, m).
 Toscanini: *NBCSO broadcasts* (h, l, m).

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Bartók: Divertimento; Two Roumanian Dances. Janaček; Mládí. Orpheus CO (d).

Beethoven: The Middle Quartets; Quartet after Piano Sonata Op. 14, No. 1. Melos Qr (3, d).

Brahms: Piano Concerto No. 2. Zimmerman; Vienna PO, Bernstein (d).

Debussy: Piano Works. Weissenberg (d).

Dvořák: Serenades, Opp. 22, 44. Orpheus CO (d).

Dvořák: Symphony No. 9. Smetana: The Moldau. Vienna PO, Karajan (d).

Haydn: Symphonies Nos. 44, 77. Orpheus CO (d).

Mahler: Symphony No. 2; Lieder eines fahrenden Gesellen. Popp, Fassbaender; Philharmonia O, Sinopoli (2, d).

Mahler: Symphony No. 5; Early Orchestral Songs. Weikl; Philharmonia O, Sinopoli (2, d).

Mendelssohn: Symphonies (5); Overtures. London SO, Abbado (d).

Mozart: Piano Concertos Nos. 15, 22. R. Serkin; London SO, Abbado (d).

Mozart: Serenata notturna; Divertimentos, K. 251. Orpheus CO (d).

Mozart: Violin Concerto No. 1; Rondos. Perlman; Vienna PO, Levine (d).

Mozart: Violin Concertos Nos. 2, 3. Kremer; Vienna PO, Harnoncourt (d).

Mozart: Violin Concertos Nos. 2, 4. Perlman; Vienna PO, Levine (d).

Nono: Fragmente-Stille, an Diotima. La-Salle Qr (d).

Ravel: Daphnis et Chloé. Vienna PO, Levine (d).

Rossini: Gala. Caballé, Horne, Araiza, Raimondi; CO of Europe, Abbado (d).

Rossini: Overtures. Orpheus CO (d).

Rossini: Il viaggio a Reims. Ricciarelli, Valentini-Terrani, Gasdia, Araiza, Ramey, Nucci; CO of Europe, Abbado (3, d).

Scarlatti: Sonatas. Weissenberg (d).

Schumann: Frauenliebe und Frauenleben; Liederkreis; Songs. Fassbaender, Gage (d).

Schumann: Symphonies Nos. 1, 4. Vienna PO, Bernstein (d).

Schumann: Symphony No. 3; Piano Concerto. Frantz; Vienna PO, Bernstein (d).

Strauss: Die Frau ohne Schatten. Nilsson, Rysanek, Hesse; Vienna StOp, Böhm (3,

l).
Verdi: Don Carlos. Domingo, Ricciarelli, Valentini-Terrani, Raimondi, Nucci, Ghiaurov; Teatro alla Scala, Abbado (d).
Vivaldi: Flute Concertos. Copley; Camerata Bern (d).
Vivaldi: Guitar Concertos. Söllscher (d).

Released by Polygram Classics, Inc., 810 Seventh Ave., New York, N. Y. 10019.

DISCOCORP

Beethoven: Piano Concerto No. 4*. Chopin: Piano Concerto No. 2†. Haskil; ORTF, Cluytens*; Paris Conservatory O, Kubelik† (h, l, m).

Mozart: Piano Concertos: No. 9, K. 271*. No. 13, K. 415†; No. 19, K. 459*; No. 27, K. 595**. Haskil; NWDR O, Ackerman*; RIAS O, Fricsay†; Lausanne CO, Desarzens*; Kölner Gürzenich O, Klempner** (2, h, l, m).

Schoenberg: String Quartets (4). Kolisch Qr (2, h, l, m).

The Art of Willem Mengelberg—unreleased broadcasts of music by Bach, Mozart, Beethoven, Berlioz, Weber, Wagner. Amsterdam Concertgebouw O. (4, h, l, m).

Discocorp, P. O. Box 771, Berkeley, Calif. 94701.

DYNAMIC

(distributed by Qualiton Imports)

Paganini: Guitar Quartets Nos. 1, 9 (d).

EB-SKO

Fauré: Songs. Eberley, Isaak.

Grieg: Sonata in C minor, Op. 45. Schumann: Sonata No. 2, Op. 121. Skowronski, Isaak.

Helen-Kay Eberley, soprano; Donald Isaak, pianist: Works by Debussy, Poulenc, Ravel.

Vincent Skowronski, violinist: Vincent Alone (works by Bach, Ernst, Hindemith, Prokofiev, Ysaie).

Eberley-Skowronski, Inc., 1726½ Sherman Ave., Evanston, Ill. 60201.

ENTRACTE

(distributed by Fifth Continent)

Friedhofer: Best Years of Our Lives (film score). London PO, Collura (d, r).

Waxman: Sayonara (film score). Waxman (d, r).

ERATO

(distributed by RCA)

Bach: Trio Sonatas. Alain (d).

Berio: Sinfonia (1969). New Swingle Singers; O National de France, Boulez (d).

Charpentier: Neuf Leçons de Ténèbres. Crook, Caals, Verschaeve, de Meulenaere, Ruyl, Widmer; L. Devos (d, 2).

Chausson: Le roi Arthur. Varady, Weikel, Winbergh, New PO of R France, Jordan (d).

Chausson: "Viviane" Symphony. Basil O, Jordan (d).

Durufé: Requiem; four pieces. Corboz.

Grieg: Franck: Sonatas for Violin. Amoyal, Rudy (d).

Handel: Suites for Harpsichord, Nos. 1, 8. Ross (d, 3).

Handel: Organ Concertos. Koopman, Amsterdam Baroque O (d, 4).

Handel: Organ works. M. C. Alain (d).

Handel: Rodrigo. Taffelmusik O, Curtis (d).

Haydn: Symphonies (2). Koopman (d).

Jomelli: La Schiava Liberata. Taffelmusik O, Curtis (d, 3).

Poulenc: Harpsichord Concerto; Organ Concerto. Koopman, Alain; Rotterdam PO, Conlon (d).

Poulenc: Concerto for two Pianos; Organ Concerto ("Aubade"). Duchable, Colard; Rotterdam, Conlon.

Rachmaninoff; Grieg: Piano Concertos. Duchable; Strasbourg PO, Guschlbauer (d).

Ravel: Poèmes. Ameling, Jansen; members of O National de France, Viotti Qr.

Ravel: Orchestral Works. Suisse Romande O, Jordan (d).

Schutz: Historia der Geburt Jesu Christi. Schola Cantorum Bruxelliensis, Musica Polyphonica, Devos (d).

Schütz: Sacred Symphony. Devos (d, 2).

Tchaikovsky: Iolanta. Vishnevskaya; O National de France, Rostropovich (d, 2).

Vivaldi: Catone in Utica. Palacio, Schmiege, Zimmermann, Gasdia, Rigacci, Lendi; I Solisti Veneti, Scimone (d, 2).

Vivaldi: Mandolin Concertos. I Solisti Veneti, Scimone (d).

Boston Camerata: War and Peace—works by early composers.

ETCETERA

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Britten: Cello Suites, Nos. 1, 2, 3; Cello Sonatas, Op. 65. Baillie, Brown (2).

Byrd: Four-Part Mass; Choral Music. Quink Vocal E.

Dowland: Lute Songs. Dalton, Imamura.

Dvořák: Legends for Piano, Four Hands, Op. 59. Doetselaar, Jordans.

Mozart: Songs with Fortepiano. Alexander, Wilson.

Sor: Sonata No. 2, Op. 25; Airs: Opp. 19, 40; Caprice, Op. 50. Eisenhardt.

Tcherepnin, A.: Sonatine Romantique, Op. 4; Five Chinese Concert Etudes, Op. 52; Five Arabesques, Op. 11; Chant et Refrain, Op. 66; Six Pieces from Opivochki, Op. 109; Eight Pieces for Piano, Op. 88. Lerner.

Vivaldi: Violin Sonatas (12), Op. 2. Ricci, Nesbitt, Bassett (2).

FANFARE

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Gershwin: Music for Two Pianos. Anagnoson, Kinton.

Schubert: Quintet, in C, Op. 163. Harnoy; Orford Qr.

The Baroque Flute. Baxtresser, Davis, Carroll.

Best of Canadian Brass. Canadian Brass and Friends.

Canadian Piano Trio: Works by Shostakovich, Bruch, Gershwin.

Johnny Cowell, trumpet: Works by Bach, Handel, Satie, Cowell, and others. Arranged for trumpet and orchestra. Cowell, members of the Toronto S.

The Digital Christmas Spectacular. Royal PO; London Synthesizer E, Freeman.

The Enchanted Flute. Baxtresser; Toronto S, Davis.

Five Centuries of Song. Forrester, Davis.

Frankie Gershwin Sings George Gershwin. Gershwin, Cole.
From Rags to Riches—Famous Piano Rags. Arpin, Wilson.
Great Russian Piano Music. Kuerti.
Ojra Harnoy: Works by Gershwin, Piatti, Schubert, Schumann, Shchedrin. Harnoy, Dussek (1).
Kunzel on Broadway. Winnipeg Pops O.
My Favorite Encores. Harnoy.
My Ship—The World of Kurt Weill. Turofsky; Toronto CE.
 Harnoy, Dussek.
A Salute to Irving Berlin. Baker, Baxtresser, Harnoy, Kunzel; Doug Riley Qr.
Wilson-McAllister Guitar Duo: Works by Bach, Sor, Debussy, Rodrigo.

FIFTH CONTINENT

See Arika, Australian Opera, Entr'acte, Grevillea, Label "X", Move, Ode, Southern Cross. Fifth Continent Music Corp., 1200 Newell Hill Pl., Suite 302, Walnut Creek, Calif. 94596.

GASPARO

Abel: *Sonata in D minor for Viola da Gamba.* Bach, J.C.: *Quintet in D; Duetto "Si tu e caro l'amor mio."* Boccherini: *Piano Quintet in A, Op. 57, No. 1.* Oberlin Baroque Performance Institute, 1982.

Adler: *Hymns for Organ.* Read: *Preludes on Old Southern Hymns.* Schumann:

When Jesus Wept (from New England Triptych). Harbach; Rochester Singers, Adler.

Adler: *Piano Trio; Sonata for Violin and Piano; Quartet for Clarinet, Violin, Piano, and Cello.* Kitt; Lanier Trio.

Bach, C.P.E.; Bach, J.S.; Handel; Scarlatti, D.: *Keyboard works.* Harbach.

Dvořák: *Quartet, Op. 96.* Shostakovich: *Quartet No. 1.* Turina: *La Oración del torero.* Fine Arts Qr.

Fauré; Strauss: *Sonatas for Violin and Piano.* Steck, Lewis.

Frescobaldi: *Keyboard works.* Matthews.

Pierré: *Sonata da camera; Canzonetta.*

Roussel: *Trio for Flute, Viola, and Cello; Andante et Scherzo.* Willoughby, Price, Plummer, Caldwell.

Schoenberg: *Verklärte Nacht (arr. for piano trio); Kammer-symphonie (arr. for quintet).* Kohno, Kitt, Lanier Tr.

Goethe Lieder: *Works by Beethoven, Löwe, Mendelssohn, Reichardt, Schubert, Wolf, Zelter.* Jensen, Zenge.

Barbara Harbach: *Twentieth Century Harpsichord (works by Adler, Al-bright, Martini, Persichetti).*

Gasparo Co., P.O. Box 120069, Nashville, Tenn. 37212.

GERMAN NEWS

See Dell'Arte, Leonarda, Schwann. German News Co., 220 E. 86th St., New York, N.Y. 10028.



From Järvi, a Sibelius cycle

G M

Bourland: *Seven Pollock Paintings.* Busch: *Drei Nebel Lieder.* Consoli: *Fantasia celestef.* Morgan, Ahrens; Collage, Schuller.

Lee: *String Quartet No. 3*; *The Mad Frog*. Schuller: *Symbiosis*. A. Ajemian, M. Ajemian, Rosenberger; Kronos Qr; Collage.

McKinley: *Fantasia concertante.* Mamiya: *String Quartet No. 1.* Sequoia Qr.

Rachmaninoff: *Sonata in G minor.* Tchaikovsky: *Pezzo capriccioso.* Green, Moyer.

Robert Dick: *Flute Works by Dick, Gazzeloni, Paganini, Varèse.*

Richard Todd, horn: *Works by Francaix, Schuller, Székely; Jazz selections by*

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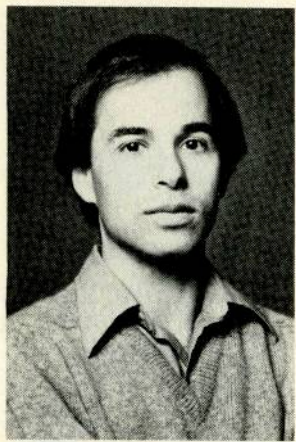
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GOLDEN AGE

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

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

Khorenian: *Armenian Mass.* Melkounian, Simonian, Jamgochian, Abrahamian; Holy Echmiadzin Ch, Meykhanejian (2).

Komitas: *Hovhannissian: String Quartets.* Komitas St Qr.

Yeghmalian: *Armenian Mass.* Abrahamian, Melkounian, Minonian, Jamgochian; Holy Echmiadzin Ch, Meykhanejian (2).

Yerganian: *Mogats Mirza.* Folk Instrumental E.

Armenian Chamber Chorus, Topkian: Western and Eastern Armenian Works.

Armenian Jazz Orchestra, Mavissakalian. Darpinian, Mkertchian.

Armenian Stars: Papazian, Abrahamian, Ouchian, Babigian, Toumanian.

Armenian Violin Ensemble, Ajemian: Western and Eastern Works.

Jean Cook, pianist: Works by Powell, Lipsky, Bacon, Scriabin.

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

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

GRENADILLA

Bach: *Keyboard Works.* Rodriguez.

Baker: *Jazz Suite.* Kay: *Portraits* (5). Ricci, Andrews.

Barber; Copland; Dahl; Kirchner; Piston; Rogers: *Works for Flute and Piano.* Dwyer, Mandel.

Cohn: *Concerto da camera.* Keuris: *Divertimento.* Hudson, Karis.

Colgrass: *As Quiet As**. Husa: *Fantasies* (3). O de Paris, Husa*; Boston SO, Leinsdorff.

Debussy: *Sonata No 1.* Fauré: *Élégie.* Rorem: *After Reading Shakespeare.* Robinson, Garrett.

Ginastera: *Piano Works.* Rodriguez.

Heiden; Kerr; Luening; Russo: *Instrumental Works.* Russo, Munroe, Ignacio.

Husa; Richter: *Sonatas.* Basquin.

Huybrechts; Lekeu: *Violin Sonatas.* Druian, Kalish.

Rorem: *Serenade**. Starer: *Piano Quartet.* Bonazzi*; Cantilena C Players.

Lawrence Sobol, clarinetist: *Works by Dahl, Husa, Kaufman, MacDowell.*

Grenadilla Records, 59 Honeysuckle Rd., Levittown, N. Y. 11756.

GREVILLEA

(distributed by *Fifth Continent*)

Corelli: *La Follia.* Beath, B: *Piccolo Victory.* Vitali: *Sonata in B minor.* Albinoni: *Adagio in G minor.* Mills: *Trio for Flute, Cello and Harpsichord.* Brisbane Baroque Tr.

GSC RECORDINGS

(distributed by *Consortium Recordings*)

Paul Hindemith Anthology, Vol. 8: *Quartet for Clarinet, Violin, Cello, Piano; Sonata for Oboe and Piano; Eight Pieces for Flute; Canonic Sonatine for 2 Flutes; Concertpiece for 2 Alto Saxophones.* Pittel, Rotter, Gray, Kamei, Solow, Smith, Ellis, Stevens, Stokes, War-kenton.

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

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

Paul Hindemith Anthology, Vol. 12: *Septet; Sonata for Trombone and Piano.* Peebles, Carno.

Paul Hindemith Anthology, Vol. 13: *String Trios Nos. 1, 2.* Cassatt Tr.

HARMONIA MUNDI (France)

Babbitt: *Piano Works.* Taub.

Bach: *Art of the Fugue, S. 1080.* Moroney (2).

Bach: *33 Chorale Preludes (Yale manuscript).* Payne.

Bach: *Goldberg Variations.* Gilbert.

Bach: *Motets, B.W.V. 225-31.* Chapelle Royale O, Herreweghe.

Bach: *Partitas.* Gilbert (3).

Bach: *Trio Sonatas.* Preston; London Baroque E, C. Medlam.

Beethoven (arr. Liszt): *Symphonies Nos. 1, 2.* Haguenaer.

Beethoven (arr. Liszt): *Symphony No. 3.* Pluder-macher.

Beethoven (arr. Liszt): *Symphony No. 6.* Ciccolini.

Cavalli: *Xerse.* Jacobs, Nelson, Gall, Poulenard, Feldman, Elwes, Mey, Westreich; Instrumental E, Jacobs (3).

Charpentier: *Motets for Soloist, Choir and Orchestra.* Mellon, Poulenard, Ledroit, Kendall, Kooy; Chapelle Royale O, Herreweghe.

Charpentier: *Le Reniement de Saint-Pierre; Méditations du Carême.* Les Arts Florissants, Christie.

Handel: *Apollo and Daphne**; *Oboe Concerto in B minor.* Nelson*, Thomas*, Haynes†; Philharmonia Baroque O, McGegan.

Handel: *Flute Sonatas.* Piguët; London Baroque E.

Jadin: *Piano Works.* Pennetier.

Le Jeune: *Livre de meslanges.* Clement Janequin E; Les Elements Viola E.

Leguérney: *Mémoires.* Bonenfant, Ollman, Dibbern.

Mozart: *Requiem.* Chapelle Royale O, Herreweghe.

Ockeghem: *Missa prolationem; Songs; Instrumental Works.* Clemencic Consort, Clemencic.

Prokofiev: *Sonatas for Violin and Piano Nos. 1, 2.* Roussin.

Scarlatti: *Harpsichord Sonatas.* Puyana (3).

Schubert: *Quartets, Opp. 29, 125, No. 1.* Rosamonde Qr.

Hilliard Ensemble: *Medieval English Songs.* Hillier.

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

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

HARMONIA MUNDI (Germany)

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Bach: *Sonatas, B.W.V. 1001, 1005, 1012.* Leonhardt (d).

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

Handel: *Allesandro.* La Petite Bande (4).

Hume: *Poeticall Musicke.* Hespèrion XX, Schola Cantorum Basiliensis Documenta.

Mendelssohn: *Spiritual Choral Music.* Regensburg Cathedral Ch.

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

Schütz: *Italian Madrigals.* Consort of Musick (d).

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

Berliner Salon. Cologne Salon O (d).

Tangos II: Café Victoria. I Salonisti (d).

HARMONIA MUNDI, U. S. A.

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HONG KONG

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Dvořák: *Heldenlied; Dramatic Overture; other works.* Queensland SO.

Glazunov: *Orchestral Works.* Bratislava RSO.

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

Ippolitov-Ivanov: *Caucasian Sketches; Iveria, Op. 42.* Queensland SO.

Janáček: *Moravian Dances; The Danube; Suite, Op. 3; Adagio.* Slovak PO, Gunzenhauser.

Liadov: *Orchestral Works (complete).* Slovak PO, Gunzenhauser.

Litolff: *Symphonic Concerto for Violin.* Nishizaki; Slovak PO, Gunzenhauser.

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

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

HUNGAROTON

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Bach: *The Art of Fugue.* Franz Liszt CO, Rolla (2,d).

Bach: *Cantatas Nos. 56, 82.* Polgár; Capella



Beethoven from De Larrocha

LONDON

- Addinsell:** *Litloff; Rachmaninoff: Works for Piano and Orchestra.* Ortiz; Royal PO, Atzmon (d).
- Bach:** *Cantatas Nos. 80, 140.* Fontana, Hamari, Winbergh, Krause; Stuttgart CO, Münchinger (d).
- Bach:** *Cello Suites.* Harrell (2, d).
- Bach:** *Suites.* Stuttgart CO, Münchinger (2, d).
- Bach:** *Well-Tempered Clavier, Bk. I.* Schiff (2, d).
- Beethoven:** *Piano Concertos (5).* De Larrocha; Berlin RSO, Chailly (4, d).
- Beethoven:** *Mozart: Quintets for Piano and Winds.* Lupu; Netherlands Wind E (d).
- Bellini:** *Norma.* Sutherland, Pavarotti, Caballé, Ramey; Welsh National Op, Bonyng (3, d).
- Bloch:** *Schelomo.* Shostakovich: *Cello Concerto No. 1.* Harrell; Concertgebouw O, Haitink (d).
- Chopin:** *Piano Music, Vol. 4.* Ashkenazy (d).
- Chopin:** *Piano Music, Vol. 12.* Ashkenazy (d).
- Chopin:** *Songs.* Söderström, Ashkenazy (d).
- Copland:** *Appalachian Spring.* Stravinsky: *Apollo.* Detroit SO, Dorati (d).
- Delibes:** *Coppelia.* National PO, Bonyng (2, d).
- Dvořák:** *Symphony No. 8; Scherzo capriccioso.* Cleveland O, Dohnányi (d).
- Dvořák:** *Symphony No. 9.* Cleveland O, Dohnányi (d).
- Fauré:** *Lalo: Saint-Saëns: Works for Cello and Orchestra.* Harrell; Berlin RSO, Chailly (d).
- Ginastera:** *Villa-Lobos: Works for Guitar.* Fernandez (d).
- Handel:** *Organ Concertos, Op. 4.* Hurford; Amsterdam CO, Rifkin (d).
- Janáček:** *The Cunning Little Vixen (suite).* Mackerras (d).
- Liszt:** *Années de pèlerinage: Third Year.* Bolet (d).
- Liszt:** *Transcendental Etudes.* Bolet (2, d).
- Mendelssohn:** *Organ Works.* Hurford.
- Mozart:** *Piano Concertos Nos. 8, 9.* Ashkenazy; Philharmonia O (d).
- Mozart:** *Piano Concertos Nos. 17, 18.* Schiff; Camerata Academica, Vegh.
- Mozart:** *Piano Concertos Nos. 18, 20.* Ashkenazy; Philharmonia O (d).
- Mozart:** *Piano Concertos Nos. 24, 26.* De Larrocha; CO of Europe, Solti (d).
- Mozart:** *Symphonies Nos. 40, 41.* CO of Europe, Solti.
- Puccini:** *Tosca.* Te Kanawa, Aragall, Nucci; Solti (2, d).
- Rachmaninoff:** *The Bells; Three Russian Songs.* Troitskaya, Karczykowski; Concertgebouw O, Ashkenazy (d).
- Rachmaninoff:** *Cello Sonata; Works for cello*

Savaria (d).

- Bach:** *Lute and Harpsichord Works.* Sárközy (a).
- Bach:** *Violin and String Concertos: in G minor, in D minor, in D.* Rolla, Kostyál, Tfirst; Franz Liszt CO, Rolla (d).
- Brahms:** *Hungarian Dances.* Budapest Fest O, Fischer (d).
- Fux:** *Angelica, Vincitrice di Alcina.* Graz Op House (3,d,d).
- Handel:** *Atalanta.* Farkas, Barta, Lax, Bándi, Gregor, Polgár; Szombathely Vocal E; Capella Savaria, McGegan (3,d).
- Liszt:** *Organ Works.* Lehotka (d).
- Mendelssohn:** *Symphony No. 3; Hebrides Overture.* Hungarian StO, Fischer (d).
- Mozart:** *Clarinet Concerto, K. 622; Oboe Concerto, K. 314.* Kovács, Pongráz; Franz Liszt CO (d).
- Paisiello:** *Il Barbiere di Siviglia.* Laki, Gulyás, Gáti, Sólyom-Nagy, Gregor; Hungarian StO, Fischer (3,d).
- Schubert:** *Quintet, in C, Op. Posth. 163.* Perényi; Bartók Quartet (d).
- Schumann:** *Piano Sonata, in G minor; Humoreske.* Ránki (d).
- Vivaldi:** *Violin and String Concertos.* Schroeder, Capella Savaria (d).
- Cello Encores: Works by Bach, Chopin, Davidow, Kodály, Mendelssohn, Popper, Schumann. Perényi, Kocsis (d).**
- Encores: Works by Rameau, Bach, Berlioz, Kallio. Franz Liszt CO (d).**
- European Children's Songs. Hungarian R Children's Ch, Botka, Csányi (d).**
- Group 180: Works by Faragó, Reich, Soós** (a).
- Hommage to Scarlatti—Sonatas. Bartók, Rác, Sárközy, Pertis, Sebestyén, Spányi, Ella, Lantos, Jandó, Nagy, Kocsis (a).**
- Romantic Guitar Music: Works by Beethoven, Chopin, Liszt, Mendelssohn, Schumann. Benkő (a).**
- Schubert Lieder; Liszt Piano Transcriptions. Gáti, Jandó.**
- Twelfth Night: Gregorian Chants from Hungary. Schola Hungarica, Doszay, Szendrey (d).**

HYPERION

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- Bach:** *Cantata No. 208 ("Hunt").* Kirkby, Smith, Davies, George; Parley of Instruments, Goodman, Holman.
- Brahms:** *Clarinet Sonatas.* King, Benson.
- Bruckner:** *Mass in E minor; Libera me; Zwei aequale for Three Trombones.* Corydon Singers, English CO, Best.
- Fauré:** *Piano Quartets.* Domus Qr.
- Mozart:** *String Quartets: K. 421, K. 465.* Salmon String Qr.
- Schmidt:** *Organ Works.* Barber.
- Spohr:** *Double Quartets: No. 1, Op. 65; No. 2, Op. 77.* St. Martin's Ac, Marriner.
- Spohr:** *Double Quartets: No. 3, Op. 87; No. 4, Op. 136.* St. Martin's Ac, Marriner.
- Victoria:** *O magnum mysterium; Motet and Mass; Ascendens Christus.* Westminster Cathedral Ch, Hill.
- Vivaldi:** *Lute and Mandolin Works.* O'Dette, Jeffrey; Parley of Instruments, Goodman, Holman.

INTERSOUND

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

LABEL "X"

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- May:** *Race for the Yankee Zephyr (film score).* Australian SO, May.
- Rózsa:** *Sodom and Gemorrah (film score).* Rome SO, Rózsa.

LAUREL RECORD

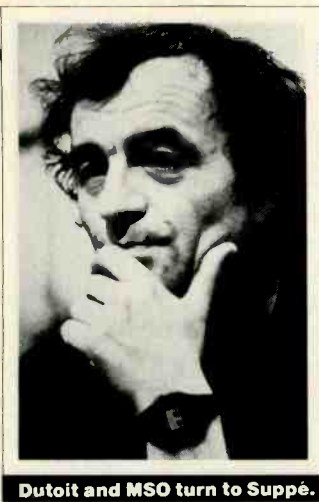
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- Absil:** *Contes, for Trumpet and Piano.* Gardner, Reid.
- Adler:** *Piano Trio No. 2 (world premiere).* Western Arts Trio.
- Antheil:** *Sonata for Trumpet and Piano.* Gardner, Reid.
- Baker, D:** *Cello Concerto*; RSVP; Struttin' (world premiere).* Starker*; David Baker's 21st Century Bebo Band.
- Bloch:** *Violin Concerto.* Lefkowitz; London PO, Freeman.
- Bloch:** *String Quartets Nos. 3, 4, 5.* Pro Arte Qr.
- Buson:** *Seven Short Pieces for the Cultivation of Polyphonic Playing; Prelude & Etude; Perpetuum mobile.* V. Joehum.
- Cave:** *Ecclesiastes for 2 Sopranos, String Quartet, Oboe, Horn, Piano (world premiere).* Stevenson, Cave.
- Dutilleux:** *Piano Sonata.* Amuti.
- Genzmer:** *Konzertantes Duo for Trumpet and Piano.* Gardner, Reid.
- Honegger:** *Intrata for Trumpet and Piano.* Gardner, Reid.
- Lalo:** *Piano Trio No. 3.* Western Arts Trio.
- Lazarof:** *Sinfonietta; Chamber Symphony (world premieres).* Los Angeles CO, Schwarz.
- MacDowell:** *Piano Concertos Nos. 1, 2.* Amuti; London PO, Freeman.
- Martin:** *Eight Preludes for Piano.* V. Joehum.
- Michelet:** *Piano Trio No. 2 (world premiere).* Western Arts Trio.
- Persichetti:** *Six Sonatas for Harpsichord (world premiere).* Comparone.
- Prokofiev:** *Sonata for Unaccompanied Violin.* Lefkowitz.
- Reger:** *Trio in D minor, Op. 141b.* Trio Cassatt.
- Rimsky-Korsakoff:** *Piano Trio in C sharp minor.* Western Arts Trio.
- Sarasate:** *Introduction and Tarantella for Violin and Orchestra (world premiere).* Lefkowitz; London PO, Freeman.
- Smart:** *"The Encantadas" Piano Trio (world premiere).* Western Arts Trio.
- Taneyev:** *Trio in D.* Trio Cassatt.
- Van Dieren:** *String Quartets Nos. 1, 2.* Pro Arte Qr.
- Villa-Lobos:** *String Quartet No. 6.* Pro Arte Qr.
- Western Arts Trio, Vols. 8, 9, 10: Trios by Borroff, Castillo, Scharf, Ding Shande (world premieres).*
- "Sheryl Shay: Sophisticated Lady," 11 standards arranged by David Baker conducting his Big Band/Jazz Band.*

LEONARDA

(distributed by German News)

- Clarke:** *Musgrave; Zaimont: Choral Works.* Floralegium, Rice (l).
- Handel:** *Cantatas; Duets.* Robinson, Ostendorf; Brewer E, Palmer (l).



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Organ Music from St. Paul's Cathedral, Melbourne. Works by Bach, Brahms, Langlais, Frank, and others. Nicholson.

MUSICAL HERITAGE

- Bach: Christmas Oratorio. Lausanne Vocal E&CO (3, d).
Bach: Organ Chorales. Alain (d).
Bizet: Carmen. Migenes-Johnson, Domingo; Radio France Ch; O National de France, Maazel (3, d).
Britten: Piano Concerto. Lin; Melbourne SO, Hopkins (a).
Chopin: Scherzos (4). Ross (a).
Des Prez: Petite Camusette, other works. Dunstable: O Rosa Bella, Ave Maria of Voices, other works. Purcell Consort of Voices; Elizabethan Consort of Viols, Burgess (a).
Dvořák: Quartet, Op. 61. Mendelssohn: Andante and Scherzo. Mendelssohn String Qr (d).
Elgar: The Dream of Gerontius. Watts, Gedda, Lloyd; London PCh, John Alldis Ch; New PCh, Boulton (2, a).
Grainger; Milhaud; Poulenc: Works for Winds. London Wind O, Wick (a).
Handel: Violin Sonatas. L'Ecole d'Orfée (a).
Haydn: Mozart: Sinfonias Concertante (2). Staatskapelle Dresden, Suitner; Leipzig Gewandhaus O, Neumann (a).
Holborne: Instrumental Works. Extempore STE (a).
Humperdinck: Hänsel und Gretel. Dresden Kreuzchor; Staatskapelle Dresden, Suitner (2, a).
Monteverdi: Vespers of the Blessed Virgin. Members of the English Bach Fest Baroque O; Lausanne Instrumental E; Les Saqueboutiers de Toulouse, Corboz (d, 2).
Mozart; Schumann: Works for Clarinet, Piano, and Viola. Nash E (a).
Retrove; Salterello; Estampies: Minstrel Music. Early Music Qr, Binkley (a).
Sibelius: Symphony No. 2, Op. 43. Scottish National O, Gibson (d).
Tchaikovsky: Music for Cello and Orchestra; Variations on a Rocco Theme; other. Wallfisch*; English CO, Simon (d).
Tchaikovsky: Sleeping Beauty. Concertgebouw O, Doráti (3, a).
Vivaldi: Mandolin Concertos. Orlandi, Frati; Solisti Veneti, Scimone (d).
Waldteufel: Waltzes. Vienna Volksoper O, Bauer-Theussl (d).
Mechanical Music for a Victorian Sunday (a).
Music from the Eaton Songbook. Christophers (a).
Musicalische Compagny: Fiori Concertati (d).
New College Choir, Oxford: Carols (d).
Scottish National O, Currie: Carols (a).
Musical Heritage Society, 1710 Hwy. 35, Ocean, N. J. 07712.

NEW ALBION

- Adams: Shaker Loops*; Phrygian Gatesf. Smiley*, Judiyaba*, Lowendusky*, Ridge Qr*; McCrayf (r).
Nova Albion: Works by Adams, Drescher, Lentz, Marshall, Scott. Various performers, cassette only (r).
New Albion Records, Inc., 584 Castro St., Suite 463, San Francisco, Calif. 94114.

- and Piano. Harrell, Ashkenazy (d).
Rachmaninoff: Piano Concertos Nos. 2, 4. Ashkenazy; Concertgebouw O, Haitink (d).
Rossini: Overtures, Vol. 2. National PO, Chailly (d).
Schubert: Symphonies Nos. 5, 8. Vienna PO, Solti (d).
Schumann: Symphonic Etudes; Arabesque; Papillons. Ashkenazy.
Scriabin: Piano Works. Ashkenazy (d).
Shostakovich: Symphony No. 13; From Jewish Folk Poetry. Rintzler; Concertgebouw O, Haitink (2, d).
Sibelius: Symphony No. 1; Karelia Suite. Philharmonia O, Ashkenazy (d).
Strauss: Concert Suite from Der Rosenkavalier; Fantasia from Die Frau ohne Schatten. Detroit SO, Doráti (d).
Strauss: Ein Heldenleben. Cleveland O, Ashkenazy (d).
Stravinsky: The Firebird; Fireworks; Scherzo fantastique. Montreal SO, Dutoit (d).
Stravinsky: Symphony No. 1; Scherzo fantastique. Detroit SO, Doráti (d).
Stravinsky: Symphony of Psalms; Fireworks; Le Chant du rossignol. Berlin RSO, Chailly (d).
Suppé: Overtures. Montreal SO, Dutoit (d).
Verdi: Un ballo in maschera. M. Price, Pavarotti, Ludwig, Battle; National PO, Solti (3, d).
Wagner: Music Arranged for Brass Ensemble. Philip Jones Brass Ensemble. (d).
Italian Guitar Music. Fernandez (d).
Spanish Guitar Music. Fernandez (d).

London will issue new titles in the Jubilee series, including eleven in the Great Voice series, three opera titles (Magic Flute, Il Trittico, Aida), and several orchestral ones.

There will also be approximately 30 new releases in the Stereo Treasury series and six in the London Enterprise series, the latter featuring works of Honnegger, Messiaen, Hindemith, Gottschalk, Spohr, and Schoenberg. Most forthcoming Jubilee, Stereo Treasury, and London Enterprise releases will be analog, and most are reissues.

Released by Polygram Classics, Inc., 810 Seventh Ave., New York, N.Y. 10019.

MOVE

(distributed by Fifth Continent)

- Elgar: Sonata in G, Op. 28; Sonata No. 2, Op. 37a. Nixon; St. Paul's Cathedral Organ.
Melbourne Brass Ensemble: Works by R. Sims, D. Stanhope, p. Sarciich, Grainger, McKimm (d).

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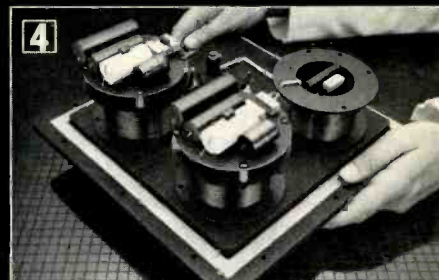
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NEW WORLD

- Bernstein:** *Candide* (opera version). Eisler, E. Mills; New York City Op, Mauceri (2, d).
- Carpenter:** *Collected Piano Works*. Oldham (2, d).
- Druckman:** *Prism*. **Rochberg:** *Oboe Concerto**. **Robinson***; New York P, Mehta (d).
- Harbison:** *Symphony No. 1*. Wilson: *Sinfonia*. Boston SO, Ozawa (d).
- Loeffler:** *Five Irish Fantasies**; *La Mort de Tintagiles†*. **Rosenshein***, **Hansent†**; Indianapolis S, Nelson (d).
- Zwlich:** *Prologue and Variations; Symphony No. 1; Celebration*. Indianapolis S, Nelson (d).
- Le Dizes-Richard, violin: Works by Carter, Machover, Melby, Shapely* (d).
- New Music Consort: Works by Cage, Harrison, Foss, Sollberger*.
- New World Records, 701 Seventh Ave., New York, N. Y. 10036.

NONESUCH

- Adams:** *Harmonielehre*. San Francisco SO, De Waart (d).
- Bach:** *Partita, in D; Sinfonias*. Kahane (d).
- Beethoven:** *Piano Sonatas, Opp. 26, 27; Bagatelles*. Rosen (d).
- Carter:** *In Sleep and Thunder; Triple Duo*. Fires of London; London Sinfonietta (d).
- Dvořák:** *Sextet for Strings, Op. 48*. Smetana: *Trio in G, Op. 15*. Boston SC Players (d).
- Erb:** *Prismatic Variations*. Rouse: *The Infernal Machine; Ogoun Badagris*. Tower: *Sequoia*. St. Louis SO, Slatkin (d).
- Glass:** *Mishima* (soundtrack). Glass (d).
- Herbert:** *Cello Suite, Op. 3; Three Compositions for String Orchestra; String Serenade*. Davis; Los Angeles CO, Schwarz (d).
- Mozart:** *Violin and Piano Sonatas, Vol. 3*. Luca, Bilson (2, d).
- Reich:** *Desert Music*. Steve Reich and Musicians; members of Brooklyn P&Ch, Thomas (d).
- Schubert:** *Sonata in B flat, Op. posth.* Goode.
- Tchaikovsky:** *The Seasons, Op. 37b*. Laredo (d).
- Sergiu & Odair Assad:** *Brazilian Music for Two Guitars by Piazzolla, Pascoal, and others, plus works by Ginastera, Brouwer* (d).
- Elizabethan Lute Music*. O'Dette (d).
- Ant & Ida Kavafian: Works for Two Violins and for Violin and Viola by Mozart, Moskowski, and Sarasate* (d).
- The Kronos Quartet: Works by Glass, Nan-carrow, Sallinen, Sculthorpe, Hendrix* (d).

The Palm Court: Salon and Gypsy Music from the '20s and '30s. Sahl, Schimmel (d).

Songs of Irving Berlin. Morris, Bolcom (d).

Carol Wincenc: American Flute Project (works by Foss, Griffes, Cowell, Copland, Barber, Del Tredici) (d).

Nonesuch Records, 75 Rockefeller Plaza, New York, N.Y. 10019.

NORTHEASTERN

- Beach:** *Balkan Variations; French Suite*. **Footo:** *Omar Khayyám Suite; Zweite Suite*. V. Eskin.
- Castelnuovo-Tedesco:** *Three Sephardic Songs*. **Britten:** *Four Folk Songs*. **Ravel:** *Five Greek Songs*. **Ginastera:** *Cantos del Tucumán*. Fortunato, Miron, Fine.
- Chadwick:** *Piano Quintet; String Quartets (3)*. V. Eskin; Portland Qr.
- Footo:** *Chamber Works for Flute*. Smith; Boston C Music Society.
- Grainger:** *Songs*. Collage New Music E.
- Harbison:** *Mirabai Songs; Variations*. Felty, Satz, Harbison, Oppens; Collage New Music E.
- Hayes:** *Spirituals; Art Songs; etc.* (3, 1).
- Ives:** *The Celestial Country*. **Loeffler:** *Psalm 87*. Christie; John Oliver Chorale.
- Krebs:** *Choral Preludes and Fantasia*. Swanborn, Tinsley, Valentine.
- Paine:** *Violin and Piano Sonata; Cello Pieces, Op. 30; Trio for Violin, Cello, and Piano*. Silverstein, J. Eskin, V. Eskin.
- Christmas Antiphonies: Works by Pinkham, Bax, Schutz, Scheidt*. John Oliver Chorale.
- Northeastern Records, P. O. Box 116, Boston, Mass. 02117.

ODE (New Zealand)

(distributed by Fifth Continent)

Nina Foley, coloratura: Works by J. Strauss, Poldini, Benedict, Saint-Saëns. (2, h).

OISEAU-LYRE

(released by London)

- Beethoven:** *Symphonies Nos. 1, 2*. Ac of Ancient Music, Hogwood (d).
- Handel:** *Cantatas*. Kirkby; Ac of Ancient Music, Hogwood (d).
- Handel:** *Esther*. Kwella, Kirkby, Thomas, Rolfe-Johnson; Ac of Ancient Music, Hogwood (d, 2).
- Haydn:** *Symphonies Nos. 94, 96*. Ac of Ancient Music, Hogwood (d).
- Haydn:** *Symphonies Nos. 100, 104*. Salomon Qr, Hogwood (fortepiano) (d).
- Mozart:** *Concertos for Clarinet, Oboe*. Pay, Piguet; Ac of Ancient Music, Hogwood.
- Mozart:** *Così fan tutte*. Drottningholm Court Theater, Ostman (performed on original instruments) (3).
- Mozart:** *Serenade, K. 185*. Ac of Ancient Music, Hogwood.
- Mozart:** *Symphonies Nos. 25, 26, 27*. Ac of Ancient Music, Hogwood (r).
- Purcell:** *Theater Music, Vol. 8*. Ac of Ancient Music, Hogwood.

OPUS ONE

Anderson; Britten*; **Howe; Schubel:** *Orches-*

tral Works. Richmond Sinfonia, Richmond SO, Houtmann, Bay*.

Boyadjian: *Sonata; Epistles; Sareebar*. Ziarko, Cohen, Harutunian, Packer, Aiello, Pilafian.

Martin: *Quatre sonnets à Cassandre; Drei-Minnelieder*. **Shapely:** *Songs for Soprano and Piano*. Chariston, Mook, Ogle, Pelikan, Orkis.

Martin; Allen: *Orchestral Works*. Richmond Sinfonia, Richmond SO, Houtmann.

Robb: *String Quartets Nos. 1, 2*. Crescent Qr.

Rosner; Nowak: *Sonatas for Cello and Piano*. Neuman, Stein.

Van Appledorn: *Concerto for Trumpet and Concert Band; Passacaglia and Chorale**. Birch; Texas Tech University SO & Symphonic Band, Sudduth, Lehman*.

Opus One, P.O. Box 604, Greenville, Maine 04441.

OWL

Eakin: *Frames*. Purmelee.

Persichetti: *Piano Sonatas Nos. 10, 11; Serenade No. 7*. Burmeister.

Dinosaur Annex Music Ensemble: Works by Berger, Davidson, Lister, Wheeler.

Owl Recording, Inc., P.O. Box 4536, Boulder, Colo. 80306.

PEARL

(distributed by Qualiton Imports)

Marian Anderson, contralto, Vol. 2 (m, h, r).

Beniamino Gigli: *Milan recordings, 1918-19* (m, 2, h, r).

The Great Cantors (m, h, r).

Myra Hess, piano (m, h, r).

Giovanni Martinelli (m, h, r).

Valerie Masterson, soprano (h, r).

John McCormack, Vol. 5 (m, h, r).

Marcel Moyse, flute (m, h, r).

Tito Schipa, Vol. 3 (m, h, r).

PHILIPS

Bach: *The Art of the Fugue, B.W.V. 1080*. Kocsis (2, d).

Bach: *Brandenburg Concertos*. I Musici (2, d).

Bach: *The Well-Tempered Klavier*. Gulda (5, d).

Balakirev; Borodin; Tchaikovsky: *Orchestral Works*. Bavarian RSO, Salonen (d).

Beethoven: *Für Elise; Eroica Variations, Op. 35; Bagatelles, Op. 126*. Brendel (d).

Bizet: *Suite from Carmen*. Chapi: *La Revoltosa Overture*. Falla: *El corregidor y la molinera: Jota*. Nana, Polo (d).

Brahms: *Ballades, Op. 10; Klavierstücke, Op. 76*. Bishop-Kovacevich (d).

Bruckner: *Symphony No. 4*. Vienna PO, Haitink (d).

Busoni; Nielsen; Reinecke: *Flute Concertos*. Nicolet; Gewandhaus O, Masur (d).

Chopin: *Scherzos (4); Polonaise-fantaisie, Op. 61*. Arrau (d).

Donizetti: *L'Elisir d'amore*. Ricciarelli, Carreras, Nucci, Rigacci, Trimarchi; RAI SO & Ch, Scimone (3, d).

Dvořák: *Piano Quintets, Opp. 5, 81*. Richter; Borodin Qr (d).

Dvořák: *Symphony No. 9 ("New World")*. Minnesota O, Marriner (d).

Gershwin: *Rhapsody in Blue; Piano Con-*



Bernstein conducts Haydn.

certo in F; An American in Paris. Previn; Pittsburgh SO, Previn (d).

Handel: *Messiah.* Price, Schwarz, Burrows, Estes; Bavarian RSO, C. Davis (3, d).

Handel: *Solomon.* Watkinson, Argenta, Hendricks, Rodgers, Jones, Rolfe-Johnson, Varcoe; Monteverdi Ch, English Baroque Soloists, Gardiner (3, d).

Haydn: *Cello Concertos Nos. 1, 4.* Webber; English CO, Webber (d).

Haydn: *Mass No. 7, ("Paukenmesse").* Blegen, Fassbaender, Ahnsjö, Shirley-Quirk; Bavarian RSO, Bernstein (d).

Marcello; Naudot; Telemann; Vivaldi: *Recorder Concertos.* Petri; St. Martin's Ac, Sililo (d).

Mozart: *Piano Concertos: K. 452, K. 491.* Previn; Vienna PO, Previn (d).

Mozart: *Piano Sonatas: K. 330, K. 333; Adagio, K. 540; Gigue, K. 574.* Uchida (d).

Mozart: *Serenade, K. 320 ("Posthorn"); Marches: K. 335, No. 1, K. 335, No. 2.* St. Martin's Ac, Marriner (d).

Mozart: *String Quartets, Nos. 21, 22.* Orlando Qr (d).

Rachmaninoff: *Piano Concerto, Op. 18; Rhapsody on a Theme by Paganini.* Kocsis; San Francisco S, De Waart (d).

Rossini: *Maometto Secondo.* Anderson, Zimmermann, Palacio, Ramey, Dale; Ambrosian OCh, Scimone (3, d).

Saint-Saëns: *Symphony No. 3 ("Organ").* Widor: *Tocatta.* Guillou; San Francisco S, De Waart (d).

Schubert: *Lieder.* Norman, Moll (d).

Schubert: *Works for Trio.* Beaux Arts Tr (2, d).

Schubert: *Rosamunde (complete).* Ameling; Gewandhaus O, Masur (d).

Schubert: *Sonata for Arpeggione and Piano.* Schumann: *Fantasiestücke, Op. 73.* Argerich, Maisky (d).

Schumann: *Symphonies (4); Overtures: "Manfred," "Genoveva."* Concertgebouw O, Haitink (3, d).

Shostakovich: *Cello Concertos Nos. 1, 2.* H. Schiff; Bavarian RSO, Shostakovich (d).

Telemann: *Horn Concertos.* Baumann; St. Martin's Ac, Brown (d).

Torroba: *Sonata.* Los Rovers (d).

Verdi: *Rigoletto.* Bruson, Gruberova, Shicoff, Fassbaender, Lloyd; Santa Cecilia Ch&O, Sinopoli (3, d).

Michala Petri, recorder: *Recorder Sonatas by Bigaglia, Bononcini, Corelli, Marcello, Sammartini, Vivaldi.* Malcolm (d).

ON TOUR CASSETTE SERIES

Beethoven; Brahms: *Violin Concertos.* Grumiaux; New Philharmonia O, C. Davis (r).

Gershwin: *Rhapsody in Blue; Porgy and Bess (symphonic picture); An American in Paris; Cuban Overture; I Got Rhythm Variations; Three Preludes.* Hass; Monte Carlo O, De Waart (r).

Mussorgsky/Ravel: *Pictures at an Exhibition.* *Tchaikovsky: *Capriccio italien.* *Rimsky-Korsakoff: *Scheherazade.* Concertgebouw O, Haitink*; London SO, Markevich (r).

Mozart: *Piano Concertos Nos. 20, 21, 23.* Haebler; London SO, Galliera, Rowicki (r).

Mozart: *Requiem; Coronation Mass; Ave verum corpus; Laudate Dominum.* BBC SO&Ch, C. Davis (r).

Tchaikovsky: *Nutcracker Suite; Sleeping Beauty Suite; Swan Lake Suite.* London SO, Fistoulari; Vienna SO, Ancerli;

London SO, Monteux (r).

Albinoni Adagio: works by Albinoni, Handel, Pachelbel, Vivaldi, Bach, Clarke, Purcell, Ricciotti, Rameau. I Musici; German Bach Soloists, Winschermann; London SO, C. Davis (r).

Christmas Music: works by Corelli, Locatelli, Torelli, Manfredini, Bach, Handel. I Musici; St. Martin's Ac, Marriner (r).

Trumpet Festival: Concertos and other works by L. Mozart, Marcello, Corelli, Handel, Albinoni, Vivaldi, Telemann, Stölzel, Clarke, Purcell. André (r).

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PRO ARTE (distributed by Intersound)

Bach: *Goldberg Variations; Italian Concerto.* P. Serkin (2, d).

Bach (arr. Liszt): *Piano Transcriptions (complete).* Tocco (d).

Beethoven: *Choral Fantasy; Overtures.* Sherman, Valente, Cheek; Atlanta SO&Ch, Shaw (d).

Beethoven: *Sonata No. 30.* P. Serkin (d).

Beethoven: *Sonatas Nos. 30-32; Bagatelles, Op. 119.* P. Serkin (Graf fortepiano) (2, d).

Beethoven: *Symphony No. 9.* Valente, Brown, Sueing, Cheek; Atlanta SO&Ch, Shaw (d).

Beethoven; Dvořák; Vaughan Williams; Chausson; Saint-Saëns: *Works for Violin and Orchestra.* Silverstein; Utah SO, Silverstein (d).

Brahms: *Piano Concerto No. 1.* P. Serkin; Atlanta SO, Shaw (d).

Gershwin: *Concerto in F (first recording of Grofé's band arrangement for Paul Whiteman).* Sherman; O of St. Lukes, Schuller (d).

Grieg: *String Quartet in G minor.* Gershwin: *Lullaby.* Puccini: *Chrysanthemums.* Philarte Qr (d).

Handel: *Suites; Chaconne.* Tocco (d).

Mozart: *Clarinet Quintet.* Weber: *Introduction, Theme, and Variations.* Gigliotti; Philarte Qr (d).

Mozart: *Eine kleine Nachtmusik.* Haydn: *Serenade.* Schubert: *Quartets in E flat.* Cleveland Qr (d).

Mozart: *Sonatas, K. 570, 576.* P. Serkin (d).

Tchaikovsky: *Violin Concerto; Sérénade mélancolique, Op. 26; Valse-Scherzo, Op. 34.* Silverstein; Utah SO, Silverstein (d).

Tchaikovsky: *Waltzes from Nutcracker, Swan Lake, Sleeping Beauty, Eugene Onegin; Symphony No. 5; Serenade for Strings.* Houston SO, Comissiona (d).

Anything Goes: Cole Porter Favorites in Arrangements for Two Guitars. Estrem, Holmquist (d).

Christmas at the Pops. Rochester Pops O, Kunzel (d).

Dance Spectacular. Houston SO, Comissiona (d).

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Music of Leroy Anderson. Rochester Pops O, Kunzel (d).

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Star Spangled Spectacular: Works by Stravinsky, Schumann, Gould, Rogers. Houston SO, Comissiona (d).

3 Guitars 3: Arrangements for Three Guitars. Isbin, Almeida, Coryell (d).

Viennese Sommerfest: Works by Suppé, Beethoven, Mozart, R. Strauss, J. Strauss. Minnesota O, Slatkin (d).

Violin Signatures: Virtuoso Encores of Kreisler, Heifetz, Milstein, and Silverstein. Silverstein (d).

West Side Story: Highlights from West Side Story, A Chorus Line, 42nd Street, Evita, Annie. Rochester Pops O, Kunzel (d).

PROTONE

Wayne Raney, trumpet; Frank Basile, keyboards: Works by Cheatham, Lauridson, Santini, Viviani (a).

CASSETTE RELEASES

Debussy: *Preludes, Bks. 1, 2.* Ulmer (r).

Handel: *Messiah.* Tobin (2).

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Toch: *Quartet in D flat, Op. 18; Serenade in G, Op. 25.* Westwood Qr (r).

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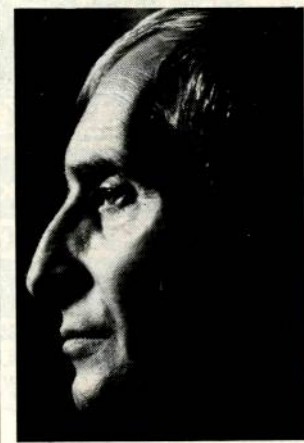
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by
Vince Aletti



Lisa Lisa & Cult Jam: Americans who may blow British heavies out of the water

Beach Blanket Bingo

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

“Everybody Wants to Rule the World,” by the English duo Tears for Fears (Mercury 880-659), is the No. 1 single in America as I write, a remarkable breakthrough for a group that was strictly a cult item only weeks ago. Even more remarkable when the song is as smart, richly-textured, and provocative as this is. “Welcome to your life/ There's no turning back”: The opening lines suggest the dilemma of living in the material world, a condition Tears for Fears regards with a mixture of wit and mild despair. It's an unlikely chartbuster, except

for the propulsive flow, a sparkling, airy blend of guitars—real guitars!—so bright the song tilts decidedly toward the optimistic in spite of itself. “Shout” (Mercury 880-

929), the group's follow-up single, is darker, more complex, its haunting guitar hook striking an almost defiant note. “Shout” balances the surface sweetness of “Everybody Wants to Rule the World” with a slightly bitter taste, but both songs are fine, bracing pop, among the year's best so far.

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

QWEST KEY/SAVILLE (CENTER PHOTOS)/COLUMBIA. ERIC RIDDOLPH (TOP PHOTO)



Cult breakout Tears for Fears: no return



New Order: urban nightcrawlers



Hardcastle: from “Rain Forest” to Nam

Crown Jules

JULES SHEAR:

The Eternal Return.

Ⓢ Bill Drescher and Jules Shear, prods. EMI America ST 17156. □

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

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

Like Lauper, Shear makes emotional



Handmaiden to Cyndi Lauper, the Bangles, and the Cars: songwriter Jules Shear

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

His love songs are no less astute, equal parts compassion, affectionate wit, and armchair psychoanalysis; "If she knew what she wants/I'd be giving it to her" condenses a

self-help manual for the mates of neurotics into a single, piercing line. And with heart-breaking accuracy, Shear can zero in on where a relationship went wrong ("Your weakness for weak men/To me is a strange/Kind of thirst"), tenderly sift through the debris ("Memory swells/And fills the empty shelves"), and find a moral to the story that's encouraging but still realistic ("I must remind myself at all times that heaven starts as quickly as it ends"). *The Eternal Return* has it all: the hooks, the smarts, the heart. Pop fans could hardly ask for anything more, except to hear it blasting out of car radios from coast to coast.

Joyce Millman

TALKING HEADS: Little Creatures.

Ⓢ Talking Heads, prods. Sire 25305-1. □

Wack we can agree on, but is David Byrne crazy? He sure has seemed it, and comes damn close on *Little Creatures*, snorting,

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

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

At first the economy of motion seems a throwback to Talking Heads' first records, but keep listening. Jettisoning the murky Afro-funk stew they've favored the last few years, they opt for a clarity of emotion and song structure. Their leanness, which once radiated alienation, reappears as a comfy expression of humanism. The songs are simpler, but rich in new ways. Big reasons are jiffypop rhythms and the incredible inventiveness of bassist Tina Weymouth and drummer Chris Frantz, who contribute most of the resonance and color to pretty elemen-

tal songs like "And She Was" and "Stay Up Late." It's true that Talking Heads do draw out one early influence—the bubblegum music that they used to cover live and that percolated in the grooves of their first album. Bubblegum's malleable white soulfulness suddenly seems central, and its spunk builds into solid dance rhythms by Frantz and Weymouth. Surely *Speaking in Tongues* was a fine party record, but *Little Creatures* is even more congruent with good times. Its giddiness, and its giddyup, aren't speaking in tongues; they're talking something more like plainspeak body language. *RJ Smith*

MARVIN GAYE:

Dream of a Lifetime.

⊙ Marvin Gaye, Gordon Banks, and Harvey Fuqua, prods. Columbia FC 39916. □ ⊕

Posthumous albums are usually pretty sad affairs, but Marvin Gaye's *Dream of a Lifetime* is more distressing than most. Though the title suggests a thoughtful, evocative summing-up, this is a careless hodgepodge of material from Gaye's last years—some of it apparently intended for his never-completed second Columbia album, but the bulk scavenged from his personal vaults and Motown's store of unreleased and unfinished projects from the past decade. The resulting collection sounds like a polished-up bootleg demo tape, the sort of revealing document that's better read as a footnote to a career than as its final chapter.

Unfortunately, much of what is revealed here is an embarrassment: vulgar, aimless, uninspired work, some of which may have been tossed off in fun, though the little hu-

mor that survives is swamped in viciousness and self-delusion. The three sex songs that prompted CBS to print a warning about "offensive lyrical content" on the album's back cover fall somewhere between Blowfly "party records" and Millie Jackson raps, but with none of the raunchy relish provided by those performers. Gaye recites "Masochistic Beauty" in an obnoxious pseudo-Brit accent that drains all the juice from it—not that there was much to be squeezed out of this stupidly sadistic litany of abuse. Something might have been made of his perversion of the cliché instruction to "Get down! Get up!," but it fizzles out. Even the track fails to match the nastiness of the lyric, sketching in a groove that never clicks. "Savage in the Sack" begins with Gaye—sounding just this side of coherent—proposing to set a few things straight about "who could make the best love and everything," then rambling into a pillow talk jumble that has no apparent point. That is, until you listen closely to the chirpy backup vocals, alternating verses of "gettin' bigger" with the barely distinguishable "dem niggers." Again, the cliché perverted or, I suppose, mocked; but what should be biting, at least provocative, is just clumsily unfocused and wholly unsupported by this fuzzy production. Only "Sanctified Lady" comes close to realizing its salacious promise; still, its relentless objectification and typing of women (note Gaye's apt borrowing of the Jagger/Richard phrase "some girls"), combined with his (obviously hypocritical) rejection of them all for a "sanctified" good girl, casts a mean pall that even the lightly swinging track can't disperse.

Of the remaining songs, the most ambi-

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POP

FISHBONE:
Fishbone.

MARVIN GAYE:
Dream of a Lifetime.

GILBERTO GIL:
Raça Humana/Human Race.

RICK JAMES:
Glow.

LONNIE MACK:
Strike Like Lightning.

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

ROCKIN' SIDNEY:
My Toot Toot.

JULES SHEAR:
The Eternal Return.

JANE SIBERRY:
No Borders Here.

TALKING HEADS:
Little Creatures.

GEORGE THOROGOOD AND THE DESTROYERS:
Maverick.

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Out of the Darkness.

JAZZ

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tious, "Life's Opera," is also the most confused. Promising "a story about life, mostly about my life," Gaye turns out a muddled collage of musical styles lifted from his own past albums under a preachy stream-of-consciousness that touches on religion, Malcolm X, and "gettin' down," before ending in a lazy, distracted reading of the Lord's Prayer. Like so much else here, "Life's Opera" drifts and stumbles, never building up a mood or an emotion, empty at the core. The title cut begins in a mire of pompous soundtrack music into which Gaye sinks a long run of la-la-la's that sounds like a songwriter's casual fill-in for more lyrics to come. The few verses that follow are about life, his life, and he ends by thanking God for it, embracing the good and the bad times, calling it "wonderful." One of the easy, unpleasant ironies of posthumous albums is that songs like this become unintentional epitaphs. I think I'd prefer "Hitch Hike." *Vince Aletti*

LONNIE MACK:

Strike Like Lightning.

Ⓢ Stevie Ray Vaughan and Lonnie Mack, prods. Alligator AL 4739. ☐

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

Vaughan seems to have done little but turn on the tapes, let Lonnie burn, and turn the tapes back off, and that's a compliment; Mack hasn't often been served well on record. Though this is billed as a return to his Cincinnati roots—everyone in the band except Vaughan and keyboardist Stan Szelest is an Ohio Valley boy and old Mack running-buddy—*Lightning* has neither the horn sections nor the rhythmic hop, skip, and jump of his classic sides (although "If You Have to Know" is certainly in the groove). But let's

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not quibble. Or rather, let's quibble a tad more and get it over with. "Long Way from Memphis," an update of his instrumental "Memphis" hit (this version has lyrics), is unlikely to move anyone who remembers the original. Nor will "Stop" do much for those who recall Mack's definitive "Why," the stirring, minor-key slow blues it's based on.

But "Double Whammy," on which he and Vaughan re-create his old punch-in-the-face "Wham!" instrumental with a dirtier attack (the original had but one guitar), is nothing to be ashamed of. Nor is "Satisfy Susie," which suggests Mack's old "Chicken Picking" yet stands tall on its own. These two tracks are all sweat, soul, and guts, and so is what's left (even the uncharacteristic "Oreo Cookie Blues," an acoustic-guitar novelty shared by Mack, his brother Billy McIntosh, and Vaughan). Like Ray Charles, whom he salutes on "Falling Back in Love with You," Mack partakes equally of the carnal and the spiritual. It's not just that he makes roadhouse rock sound so effortless: He also makes it sound like it has always been there, and always will be. *John Morthland*

GILBERTO GIL:

Raça Humana/Human Race.

Ⓢ *Liminha*, prod. WEA 1805. ☐. (Distributed by Jem.)

"The human race is a bright wound, a beauty, a rotting," cries Brazilian Gilberto Gil in Portuguese on his recent crossover effort. One of the pioneers of the '60s Tropicalista movement (alongside Caetano Veloso and Chico Buarque) who opposed the laid-back

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

The mood of *Raça Humana* is darker than most Gil fans might expect—at times, almost violent. The first three cuts—straight, searing rock with only a vague Brazilian roll—show a man on the edge of his patience, ready to explode provincial definitions of black/white, male/female, even time/space. Crisscrossed by Hendrixian guitars and warlock yowls, "Happy for a Moment" revels in the almost maniacal relief Gil feels for having barely escaped the ravages of "hunger," "men," "shots," and "virus." The brighter reggae under "A Clean Hand" only further highlights his rage over the white Brazilian proverb that tells the black man, "If you don't shit on the way in, you'll shit on the way out." The fact is, Gil sings, "The slave hand/Spends all his life cleaning up/What the white man dirties./ Imagine, what a dirty white." A noted bisexual, Gil openly promotes the feminine *yin* principle and, in the flippant, funky "Indigo Blue," explores the ironic power play behind the traditional mating game.

Born in the Brazilian state of Bahia, where Catholic meets cult, Gil has concocted here a soupy mix of spirit guides as thick as *feijoada*. He invokes both male and female deities, plugs the Book of Genesis, alludes to Buddhist impermanence, and even name-drops Chinese divination in the form of an *I Ching* hexagram ("grace"), which decorates the inner sleeve. Great apotheosis aside, it's a lot of truth for one LP to support; even

with the best intent, he sometimes can't help stepping in the dump of his own platitudes.

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

Pamela Bloom

**RICK JAMES:
Glow.**

☉ Rick James, prod. Gordy 6135 GL. ☐

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

James is in fine romantic form—wrenching, actually—on the big beat ballads "Sha La La La (Come Back Home)" and "Moonchild." But the title track, which begins with an immediately likable funk bass line, gets bogged down by a repetitive drum pattern and a stagnant melody. You want to move, but the uncomfortable groove pulls you back; dancing to this tune is like dancing in a new pair of hard leather shoes. There's even a reprise—suggesting (falsely) that, creatively at least, James is, as Bugs Bunny would say, a ta-ta-ruh-gundy-ay. "Can't Stop," the album's most blatant crossover attempt, sounds forced, too, and ill-suited to James's rich baritone; as I listen to it, I'm begging his pipes to break out of the song's limited structure—and breathe.

Producing (disappointing) albums by the Mary Jane Girls and Process and the Doo Rags must have distracted James from sitting down long enough to write some of

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HBO's "John Fogerty's All-Stars" highlights Rockin' Sidney (with accordion).

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

ROCKIN' SIDNEY:

My Toot Toot

⊕ Sidney Simien, Floyd Soileau, and Huey P. Neaux, prods. 7-inch: Epic 34-05430. 12-inch: Epic B5E 40153.

Down Louisiana way, there's a small war raging over something called toot toots, or tu-tus. It's not dueling ballerinas or a struggle for the tugboat-horn market, but the firestorm created by a happy-go-lucky little tune penned by Sidney Simien (a.k.a. Rockin' Sidney), a forty-five-year-old accordionist from Lake Charles. His Cajun slang is taken from

the French "tuit tuit," which means something you love a lot. During the annual New Orleans Jazz and Heritage Festival this spring, "My Toot Toot" was not only the most requested tune on stage; Sidney's recording and one other version were local radio hits as well. Jean Knight and Denise LaSalle each have out a 12-inch toot-toot track, and Sidney's original has been picked up by Epic. Fats Domino and Doug Kershaw's 45 and video of the song is playing in Nashville, while NOLA's Olympia Brass Band peddles theirs from the stage. Cajun star Jimmy C. Newman is recording his, as are John Fogerty and—watch out—the Pointer Sisters.

Sidney's "My Toot Toot," built around a snappy six-note melody line, hard clappy drums on 2 and 4, and a four-note bass figure with the emphasis on 1, is unadorned, upbeat swamp pop at its most frivolous. It's perfect for Southern soul or country—the sustain of an accordion or the vibrato of a fiddle. His one-man band (accordion, bass, drums) is cute and relaxed as he sings of his toot toot in a pleasant, rich drawl punctuated by his zydeco cry, "c'est passa." Sidney's *fais-dodo-meets-r&b* track sounds as thick as molasses, but it's sparse in comparison to Knight's aggressive, almost bitchy chant in her version of "My Toot Toot" (Mirage 0-96881, distributed by Atlantic).

Knight, famous for the 1971 genre hit "Mr. Big Stuff," is backed by synthesizer, drums, guitars, and piping singers on a juiced-up arrangement that holds true to the zydeco of the original. Her vocals are far better than Sidney's, though, personalizing the theme into "I know you have another woman, so don't mess with my toot toot"—the opposite of Sidney's possessive boast. LaSalle's

"My Tu-Tu" (Malaco 1215), a cover of a cover, picks the tempo up a notch for her nasal vocals. But her Fairlight whines more than any accordion would, sliding with bass and drums into the rigid electronic rhythm. The Domino/Kershaw "My Toot Toot" (Toot Toot Records, 1001 Howard Ave., Suite 4200, New Orleans, La. 70113) is best if you're looking for something down-home. Domino's warm, throaty vocal and tinkling ivories, combined with Kershaw's sawing fiddle and perky squeeze box, recall the Nu Awleenz r&b and South Louisiana Cajun sounds that first spawned swamp pop. *Don Palmer*

FISHBONE:

Fishbone.

⊙ David Kahne, prod. Columbia B6C 40032. ☐

At their best, punk and ska make potent, fun-happy party music. This occurs when overbearing political messages and awful recording quality don't stand in the way of the beat (as they did on many late-Seventies British and American offerings). Punk, a happening trend a decade ago, got cut down in its militant prime (seems to me it was too antiestablishment for its own good). But ska has remained nestled in the Top 40—just listen to the Police's early singles, or Julian Lennon's "Too Late for Goodbyes," for that matter.

No Sting or John Lennon offspring they, Fishbone, a group of San Fernando Valley teens, play both punk and ska their own aggressive way. Local favorites, their style adds a potent, hard-driving edge to what has always been—and always will be—a good time. Even as nuclear bombs go off left and right in the maniac-paced "Party at Ground Zero," they're holed up in an underground shelter dancing it off. "Ugly" and "New Generation" are attempts at social commentary. The former, an attack on "Ronnie" Reagan, just makes me want to laugh (not react); the latter gets mad only at new-age MTV kids who die their hair blue just for the heck of it. Not too revolutionary, but still high concept.

In these ultraconservative days when record companies look to their artists for maximum fiscal return, not self-motivation, it's refreshing to see CBS take a chance—though I doubt that Fishbone would've gotten within spitting distance of Black Rock had it not been for producer David Kahne's clout (credits: Bangles, Romeo Void, Rank

and File). Still, his role here was only a supervisory one; it sounds as if he simply sat back and let the music play. Crisp and driving, *Fishbone* exudes the ambience of a spontaneous rec-room romp.

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

Havelock Nelson

VARICUS ARTISTS:

Out of the Darkness.

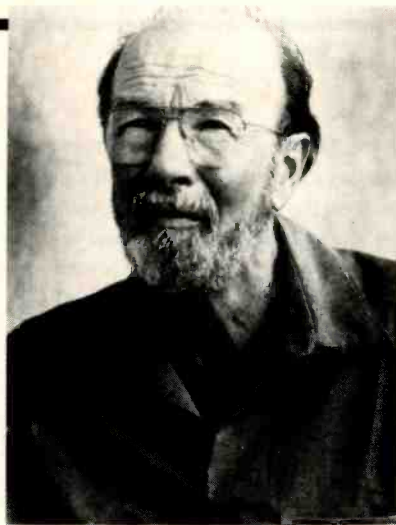
⊙ Robbie Osman and Linn Shapiro, prods. *Fire on the Mountain* 4001. □

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

⊙ Jo-Lynne Worley and Joanie Shoemaker, prods. *Redwood* 409. □

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

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



Pete Seeger attends protest rallies.

there's another mood, a different soloist, a new style. The LP is a colorful sampling, though, a good introduction—even if it lacks cohesiveness.

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

JANE SIBERRY: No Borders Here.

⊙ Jon Goldsmith, Kerry Crawford, and Jane Siberry, prods. *Open Air* OA 0302. □. (Distributed by A&M.)

⊙ On "Extra Executives," one of the catchiest cuts on Jane Siberry's first major LP, the To-



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ronto-based singer/songwriter employs syn-
copated melodies and odd time signatures.
She creates a quirky new wave sound all her
own, executed by her excellent band, who
emphasize techno-pop synthesizer and tradi-
tional rock guitar. Siberry also exercises a
favorite technique on this track: Departing
from the printed text and her customary vo-
cal delivery, which ranges from saucy to
sugary, she segues into a storytelling narra-
tive. Though her lyrical innovations are ar-
tysy enough for the Laurie Anderson crowd
and her melodies more experimental than
most punk-influenced writers, *No Borders
Here* still has enough straight-ahead rocking
to please the masses, which means Siberry
has commercial appeal.

This is intelligent writing based upon
wry observances of everyday life. "I'd prob-
ably be famous now if I wasn't such a good
waitress," she cracks about a survival job
that financed an earlier LP. And just when
she starts getting too cute, as on the delicate,
chimerical "Dancing Class," the band breaks
things up. The album's seven-minute show-

piece, "Mimi on the Beach," features swell-
ing lyrics sketching the setting of a pristine
summer day, except that the narrator gets
up and calls the sun-worshippers on their
pretentious/sexist/homophobic attitudes,
then urges her friend, Mimi on the pink surf-
board, to "stand up." Hardly your clichéd
beach-blanket scenario.

A few other cuts, such as "You Don't
Need," call up Siberry's roots in the Canadi-
an coffeehouse circuit and exhibit a folkie ap-
proach indebted to both the '80s and the '60s.
This American debut is a fine introduction to
a popular Canadian artist whose sound defi-
nitely has no borders. *Kate Walter*

GEORGE THOROGOOD AND THE DESTROYERS:

Maverick.

⊙ Terry Manning and the Delaware Destroyers,
prods. EMI America ST 17145. □

George Thorogood is a human jackhammer.
His stinging guitar and simplistic growl
pound home blues and early rock with com-

plete, if unattractive, effectiveness, in the
unlettered electric tradition of Elmore
James, Hound Dog Taylor, and J. B. Hutto.
Each of those artists found approximately
one lick and stuck to it for a lifetime. George
is only slightly more flexible, and like those
greats, he's absolutely faithful to the vicious
sound in his head. That's inspiration, and
that's integrity.

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

Crispin Sartwell

(Continued on page 75)

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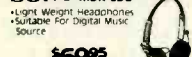


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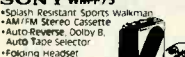


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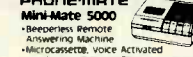


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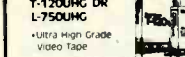
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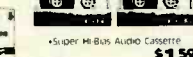
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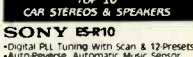
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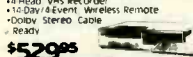
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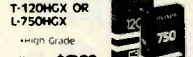


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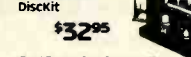


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Blue Notes

KENNY DORHAM:

Trumpet Toccata.

Ⓞ Alfred Lion, prod. Blue Note BST 84181. ☐

Although not exactly a must-have record, *Trumpet Toccata* represents mid-Sixties Blue Note at its very best. Modality, Latin funk, hard bop: Kenny Dorham, a straight-ahead bebop player if ever there was one, tries it all and emerges triumphant every time. His laid-back, deliberate phrasing is a welcome contrast to the sock-'em-in-the-gut blowing of B.N. favorites Freddie Hubbard and Lee Morgan: Catch "The Fox" for the best cool-trumpet-over-a-hot-rhythm-section this side of the Miles Davis Quintet. It's about time Dorham was rediscovered; one hopes this overdue rerelease will spark more than collector's interest. *Steve Futterman*

LEE MORGAN:

The Sidewinder.

Ⓞ Alfred Lion, prod. Blue Note BLP 84157. ☐

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

GEORGE RUSSELL:

The African Game.

Ⓞ Bruce Lundvall and George Russell, prods. Blue Note BT 85103. ☐

George Russell's *The African Game* will undoubtedly be my favorite big band album

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of the year. As brash and vital as Russell's first well-known composition, the 1947 "Cubano-Be Cubano-Bop," *The African Game* is even stronger and more carefully molded, incorporating such postbop sounds as stirring Fender bass lines, "free" percussion sections, and exciting Coltrane-ish saxophone solos. Once a jazz drummer, Russell seems to write from the bottom up: His bass lines are as memorable as his melodies, and his pieces have a layered feeling, with new lines gradually imposed on the old.

These pieces also make sense as extended compositions. A nine-part suite, *The African Game* moves from the birth of consciousness, signaled by the rather plaintive trumpet of Mike Peipman, to the joyous "Human Sensing of Unity with Great Nature," celebrated by the bluesy tenor sax of Gary Joynes. The future is imagined, finally, in an exultant, complicated movement. Russell appeals to our intelligence even as he gets us to tap our feet. He dances and, most amazingly, makes a big band sound fresh.

Michael Ullman

**STANLEY TURRENTINE:
Straight Ahead.**

☉ Stanley Turrentine, prod. Blue Note BT 85105. ☐

Yeah. The original Mr. T is back, and he is bad! Not too fancy or surprising, but, in two different quintet settings, clean, rich, sweet, and soulful. Riding Bruce Lundvall's Blue Note return-to-honesty wave, Stanley Turrentine has turned his attention toward pure, even-keeled phrasing and away from choppy, heavy-handed junk funk. Guitarist George Benson's "Plum" is just that, the perfect swingin' vehicle for solos by everyone else, especially organist Jimmy Smith. Benson's solos shine, too, none of them more impressive than the spacious melodicism displayed on Thad Jones's much-traveled classic, "A Child Is Born." The quintet featuring Jimmy Ponder is second-rate by comparison, but during Turrentine's Brubeckesque blues, "Outside of Time," they rekindle the hard-bop spirit. Throughout, *Straight Ahead* is a silky exhibition. If easy-listening stations played stuff like this, we'd all hear a lot more

"beautiful music." Jonathan W. Poses

**TONY WILLIAMS:
Spring.**

☉ Alfred Lion, prod. Blue Note BST 84216. ☐

Talk about your overlooked gems. Back in 1965, when Miles Davis was beginning to test the avant waters, his drummer had already taken the plunge. Tony Williams's tunes are airy and spacious, expertly juggling ideas from Ornette Coleman, Cecil Taylor, and the boss; the haunting "Love Song" is a standout. A five-minute solo piece is the only clue that this is a drummer's date, since the attention focuses on Herbie Hancock and tenor saxophonists Sam Rivers and Wayne Shorter, both of whom turn in some of the most lyrical work of their careers. Twenty years ago *Spring* may have looked like just another sideman's record. But because it helped unite currents of free jazz and the mainstream, it now ranks with the work of the big boys.

Steve Futterman

(Continued on page 77)

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BILL COLEMAN:**Blowing for the Cats.**

⊙ Bill Coleman, prod. DRG SL 5200.

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

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

The tunes are all originals, written by Coleman with French drummer Jerry Mengo. The trumpeter makes these simple and melodic songs swing even when they're cast in an elegiac mood. *Blowing for the Cats* should spur new interest in *Paris 1936/38* (DRG SW 8402), a recent reissue that features Coleman with accompanists Reinhardt and Stephane Grappelly (sic).

John S. Wilson

TANIA MARIA:**Made in New York.**

⊙ Eric Kressmann and Tania Maria, prods. Manhattan ST 53000. ☒. (Distributed by Capitol.)

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

dards you'd hear at upscale cocktail lounges, though in my opinion these songs are unnecessary throwbacks.

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

Susan Galardi

DAVID BYRNE:**Music for "The Knee Plays."**

⊙ David Byrne, prod. ECM 25022-1. ☒. (Distributed by Warner Bros.)

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

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

(Continued on page 80)

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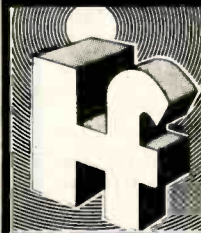
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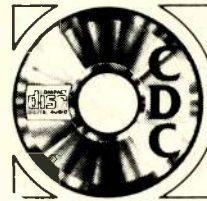
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12-INCH REPORT

(Continued from page 67)

lead singer Pete Burns, one of the more astonishing British androgynes, comes on like a hopped-up Jim Morrison at times, and his nasty, aggressive vocals undercut the banality of the lyrics to give "Spin" the necessary rough edge for a postmodern love song.

Paul Hardcastle, the English keyboard whiz who hit big with the soothing and sensuous instrumental "Rain Forest" earlier this year, takes quite another tack in "19" (Chrysalis 42875), stirring up his synths for a dark, broiling bop about Vietnam. Nineteen was the average age of the combat soldiers in that war, a solemn voice informs us; then other bits of information are mixed with soldiers' comments (all taken from the TV documentary *Vietnam Requiem*) and cut-up female-chorus accents for a docu-dance collage of considerable impact. If the message veers between the didactic (the deadpan narrator) and the absurd (the girls chanting "war" and "destruction"), Hardcastle finds an intelligent middle ground in his atmospheric track and the careful layering of commentary and music (especially in the "Destruction Mix"). Considering the immense popularity of the single in England—where it was an immediate No. 1 record—and its quick acceptance in the States, the electro-message of "19" will probably reach more ears than all the Nam documentaries combined.

After these records, the current American dance hits might seem a bit frivolous, but the best are serious fun. Madonna's "Into the Groove" (Sire 20835), featured in the movie *Desperately Seeking Susan* and available only on a 12-inch single with a pseu-

do-live remix of "Angel," is her brashest, liveliest move so far. Our most visible pop iconette invites us to dance "for inspiration," cuddles in real close, and casually pours her heart out: "Only when I'm dancing can I feel this free." There's not much to confess, but the image of a girl dancing alone in her room gives this essentially flimsy fantasy a disarmingly poignant weight. The little ache in Madonna's otherwise nervy delivery makes her performance here all the more seductive. And seduction is certainly the point: Toward the end of the song, she sings, over and over, "Now I know you're mine." And I, for one, surrender.

A similar blend of confidence and insecurity crops up in "I Wonder If I Take You Home," by Lisa Lisa & Cult Jam with Full Force (Columbia 5203), which gives the classic pop dilemma of the Shirelles' "Will You Still Love Me Tomorrow" a frank, hip-hop-inflected update. Combining playfulness and a delicious, almost palpable, sexual tension, "I Wonder" is a model of style and content in perfect accord. The teasing, nearly shrill female vocal—the real Roxanne as a sensible but sorely tempted modern teen—is bounced along by a jittery track flooded with electro edits and vocal manipulations so brilliantly crafted that most other high-tech productions sound barren by comparison. (Credit producers Full Force, the guys behind UTFO's "Roxanne, Roxanne" and the team to watch right now.) Lisa Lisa and crew take the hip-hop aesthetic to a higher plane—just listen to the play of voices here—starting out the street-dance summer at a peak the continuing British invasion will find hard to beat. ●

(Continued from page 77)

music behind them. "Tree (Today Is an Important Occasion)" describes a woman choosing her clothes with undue care and unreasonable expectations: "A navy pullover and a woolen skirt/For discovering mystery." "The Sound of Business" is more like the soundtrack for a detective movie, at least at first, while the words describe the title, somewhat sketchily: A fast car sliding down a highway gives "the feeling of business being done." "Social Studies," built upon two alternating brass chords, suggests that a person who steals from another actually takes part of his life. In this bizarre account, a thief robs some groceries and, while they last, feels as if he *is* the other person.

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

Michael Ullman

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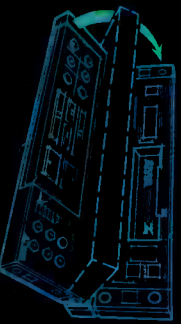
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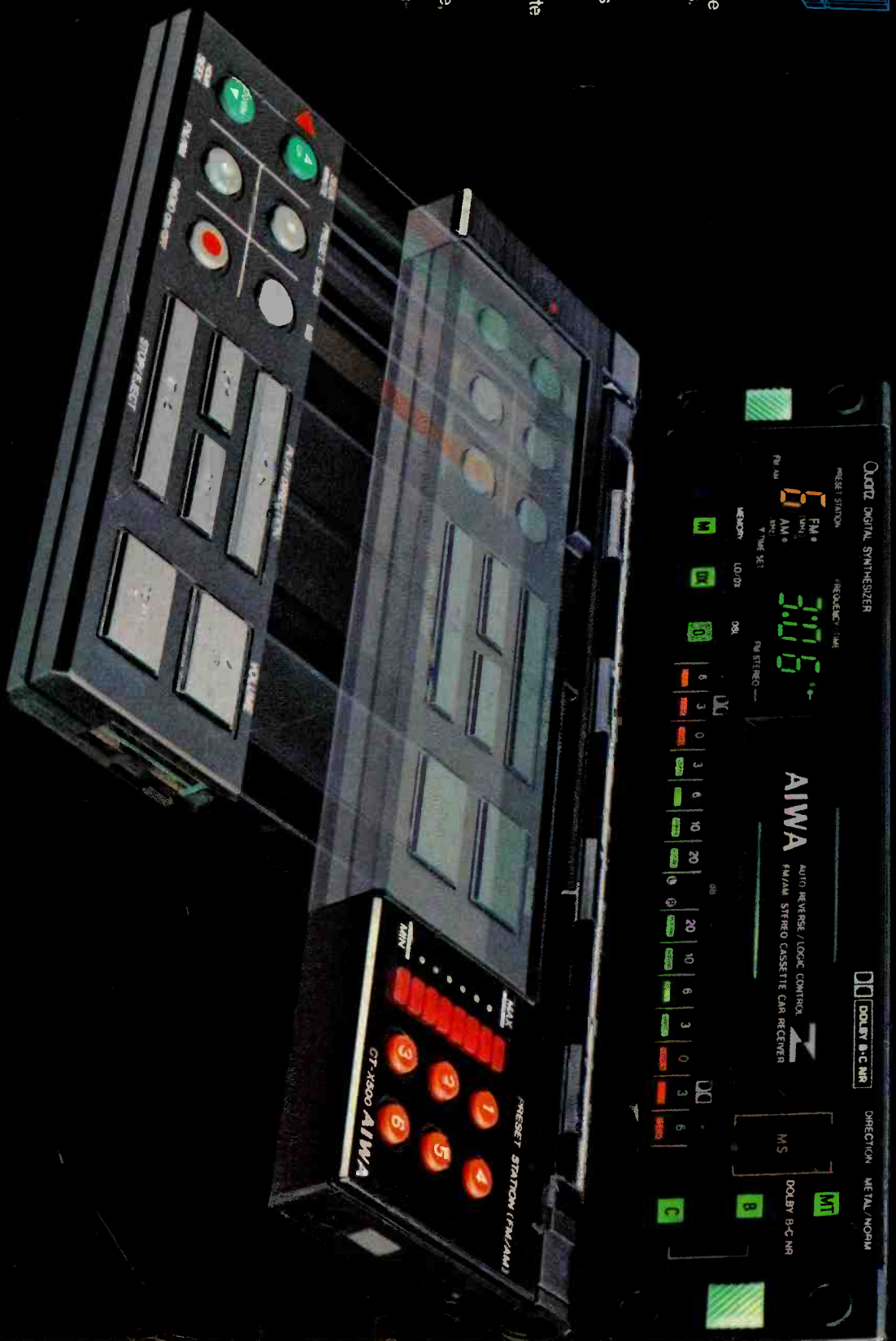
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