

SPECIAL NEW PRODUCTS ISSUE

APRIL 1983 • \$1.50

Stereo Review®

NEW AUDIO PRODUCTS AT CES

Sonic Breakthrough for Video: Beta Hi-Fi

**Loudspeakers • Cassette Decks • Stereo Receivers
Digital Disc Systems • And Much More**

Latest News on the Digital Disc

FIRST LAB TESTS

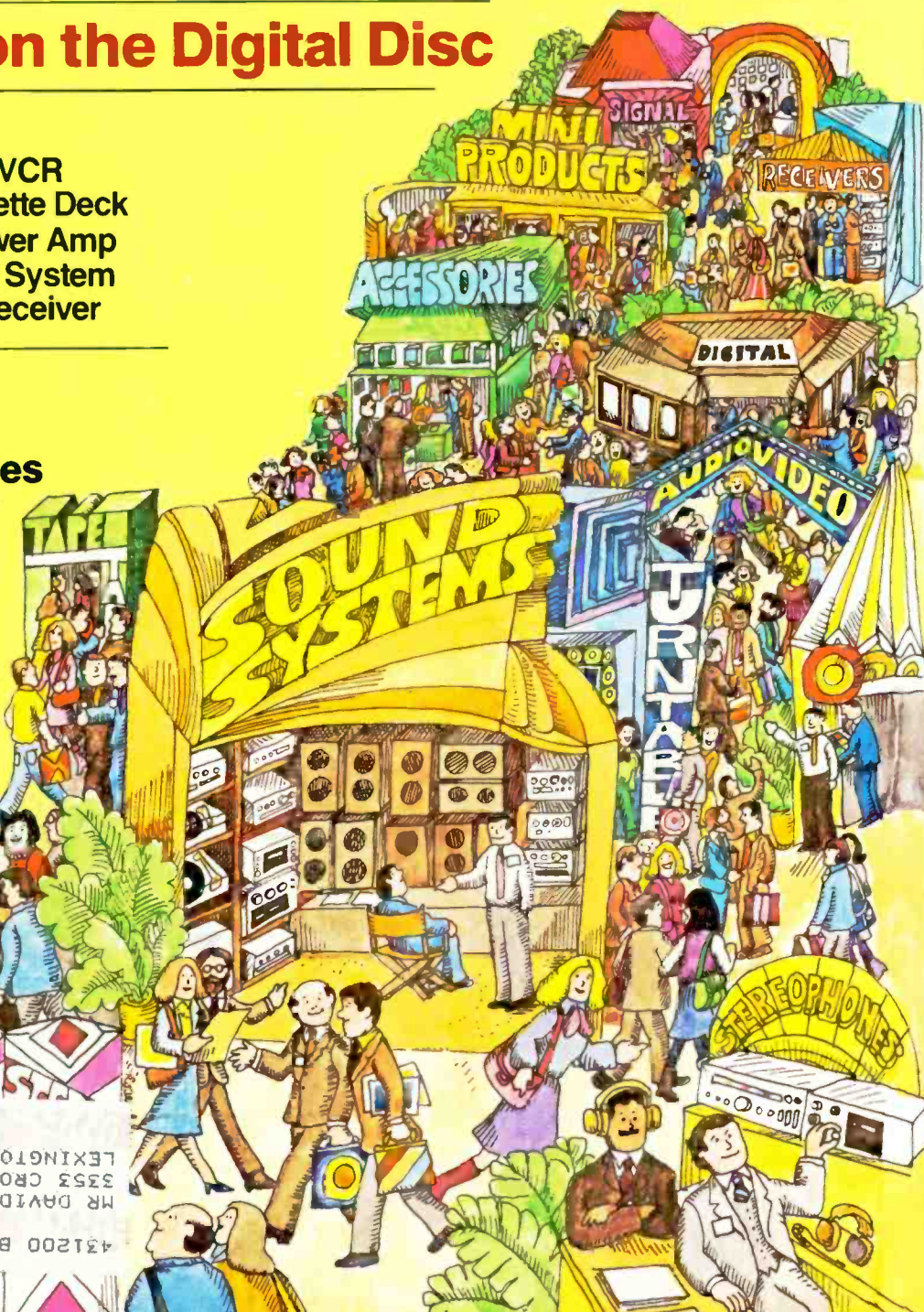
- Sony SL 5200 Beta Hi-Fi VCR
- Nakamichi Dragon Cassette Deck
- Perreux PMF 2150B Power Amp
- Jamo CBR 1303 Speaker System
- ADS Atelier R1 AM/FM Receiver

PLUS

**Best Recordings of
Beethoven Symphonies**

DISC SPECIALS

- Liz Meyer
- Michael Jackson
- Chaka Khan • Holly Near
- Billy Stewart • Art Blakey
- Vladimir Ashkenazy
- Schubert's Symphonies
- Murray Perahia
- Wagner's *Tristan*



451200 BCH 3535C091 641J JAN86
 MR DAVID BUCHANAN
 3535 CROWN CREST RD
 LEXINGTON KY 40502
 044YS

THE CAMEL CHAMOIS SHIRT
Keep nature off your back with
this all-cotton chamois. Its full cut
gives you the freedom of
movement you need to tackle
the world of adventure.
Tan, Sizes Sm. Med. Lg. XLg. \$24.95.



THE CAMEL BELT
The buckle is brass with an antique finish. The belt is sturdy harness leather. If you're as tough as this belt, you've got a lot of adventures ahead. Sizes 30-44. \$18.



THE CAMEL CRAFT BY ZODIAC

Technical excellence and raw toughness are two reasons why serious adventurers choose Zodiac. The Mark II hauls up to 1320 lbs. of men and gear. And like all Zodiac inflatables it will take on the unexpected anywhere in the world. Information available on request.

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

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



Now! Make High-Quality Cassette Copies in Half the Time with Radio Shack's Dual-Cassette Deck



High-Speed Dubbing. The exciting new Realistic® SCT-28 duplicates your tapes at twice the normal recording speed. You get professional sounding copies and you save time, too—no second deck or patch cords required.

Two Superb Decks in One. Deck-1 is designed for playback only, and features a special narrow-gap tape head. Deck-2 has full record/play capability and a wide-gap head for superior recording results. In fact, using Radio Shack's Supertape® Metal, the frequency response is an amazing 30-19,000 Hz. And both decks feature soft-touch controls for smooth, easy operation.

Continuous-Play Function. The SCT-28 can be set to automatically play two cassettes in sequence for up to two hours of uninterrupted music.

Auto-Search Music System. Deck-1 has ASMS to help you locate your favorite selections quickly. Each time you press the button the SCT-28 finds and plays the next or previous song automatically!

Features for Great-Sounding Copies. You get Dolby® B noise reduction for expanded dynamic range and dramatically lowered tape hiss. Selectors for noise-free normal, CrO₂/high-bias and metal cassettes and a fine-bias control. Two-color, five-step LED peak meters to indicate the signal level. And a normal-speed button so you can listen as you dub. Plus, mike and line inputs let you use the SCT-28 like a regular deck.

Come in for a hands-on demonstration today and discover high-speed dubbing for yourself. Only \$339.95 at Radio Shack.

Here's Mike Love of the Beach Boys and Dean Torrence of Jan and Dean

"Dean uses the SCT-28 to make copies of my songs so he can learn to sing."



Radio Shack®
A DIVISION OF TANDY CORPORATION

Catch Mike and Dean's New Recording, "Rock'n'Roll City"! Only \$4.99 on Dolbyized* Cassettes—Exclusively at Radio Shack

Retail price may vary at individual stores and dealers.
*TM Dolby Laboratories Licensing Corp.

CAMEL GEAR

Where a man belongs.

THE CAMEL VEST

Everything about this adventure-tough vest says it'll be with you for years. Naturally tanned leather for smooth and durable wear. Brass zippers and snaps that keep their working edge longer. Seven roomy pockets for vital gear. This is one rugged piece of work. Sizes 36-46. \$179.



THE CAMEL LIGHTER
 No fancy gadgetry.
 Just dependable
 flint construction
 in a solid brass
 casing. Like the
 taste of a Camel,
 this one delivers.
 Comes with
 pouch. \$8.95.



**Experience the
 Camel taste in Lights and Filters.**

CAMEL GEAR

For faster service on charge orders,
CALL TOLL-FREE 1-800-328-2616.
 MINNESOTA ONLY, 1-800-672-0706.

Complete this form and enclose check or money order (or your Credit Card No.) and mail to:
 Camel, P.O. Box 9301, St. Paul MN 55193

Enter the price of any item you order in the last column (Enter Price). This, along with your signature, will "validate" the order. Your order is not complete until you enter prices for all of the items you are ordering and sign where indicated. All prices include shipping and handling.

NAME OF ITEM	SIZE	NO OF ITEMS	ENTER PRICE
The Camel Chamdis Shirt			
The Camel Lighter			
The Camel Belt			
The Camel Vest			
			SUB TOTAL \$
			Add state and local sales tax where applicable. \$
			TOTAL OF ORDER \$

Please take special care to enter all of your ordering information accurately and completely. This will help to insure that your order is filled promptly and correctly. Thank you.

For information on the Camel Craft, check here and fill in name and address below.

State additional items or sizes on separate sheet.

All promotional costs paid by manufacturer. This catalog offer expires July 31, 1983, and is good only in the U.S.A. Void where prohibited or restricted by law.

PAYMENT (check one)

Check or money order. Amount \$ _____
 (Payable to CAMEL GEAR; U.S. Funds Only; no cash or stamps.)

American Express VISA Master Card

Credit Card Account # _____

Expiration Date _____
 _____ Amount: \$ _____

I hereby certify that I am over 21 years of age.

Signature _____ Age _____
 (All orders must be signed.)

Name _____
 (Please print clearly.)

Address _____

City _____ State _____ Zip _____
 (Please note: orders cannot be filled without the Zip Code.)

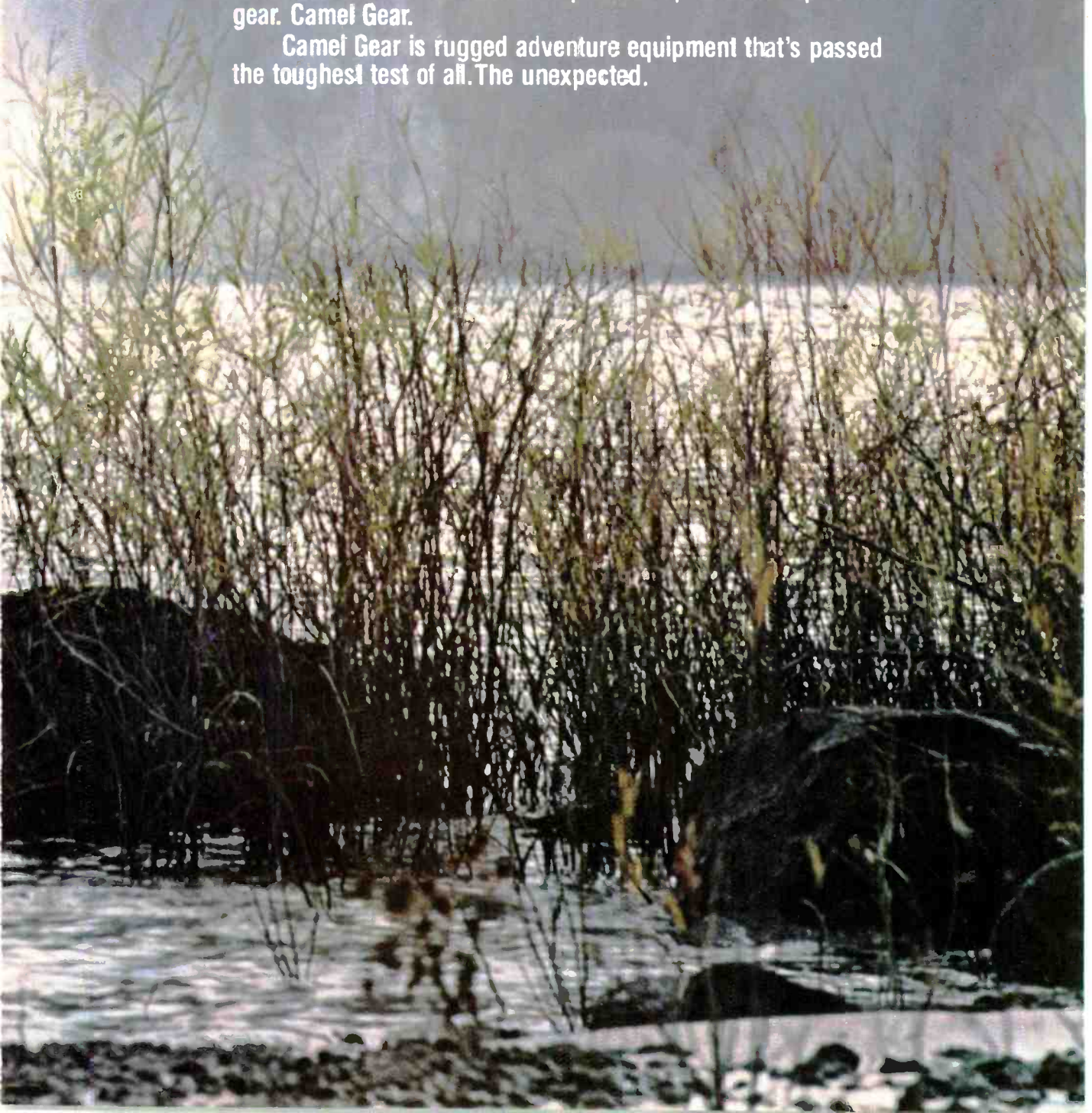
What brand of cigarette do you smoke?

If you are not completely satisfied with any CAMEL GEAR merchandise, simply return it to us within 15 days of receipt for a full refund. Please allow up to 45 days for shipment.

Geared for the uncharted.

Adventure is the excitement of challenging the unknown. It takes a man with an independent spirit. And dependable gear. Camel Gear.

Camel Gear is rugged adventure equipment that's passed the toughest test of all. The unexpected.



Stereo Review®

(ISSN 0039-1220)

APRIL 1983 • VOLUME 48 • NUMBER 4

Equipment

NEW PRODUCTS

Roundup of the latest audio equipment and accessories..... 14

AUDIO QUESTIONS AND ANSWERS

Car Speakers, "Better" Amplification, Equalizer Settings, Narrow-Band FM..... LARRY KLEIN..... 20

CAR STEREO

CES: Innovation and quality characterize new equipment..... CHRISTOPHER GREENLEAF..... 22

TECHNICAL TALK

Upgrading Your Stereo System—Part 2..... JULIAN D. HIRSCH..... 25

EQUIPMENT TEST REPORTS

Hirsch-Howck Laboratories test results on the Sony SL-5200 Beta Hi-Fi VCR, Perreux PMF 2150B power amplifier, Nakamichi Dragon cassette deck, Jamo CBR 1303 speaker system, and ADS Atelier R1 AM/FM receiver..... JULIAN D. HIRSCH AND CRAIG STARK..... 29

NEW PRODUCTS AT THE 1983 WINTER CONSUMER ELECTRONICS SHOW

A report on the latest hi-fi trends and equipment..... RALPH HODGES..... 50

HANDS ON THE DIGITAL DISC

Things you need to know before and after you buy a CD system..... DAVID RANADA..... 61

Music

THE BASIC REPERTOIRE

Recommended recordings of the orchestral essentials..... RICHARD FREED..... 47

BEST RECORDINGS OF THE MONTH

Liz Meyer: "Once a Day"..... 65 *Beethoven: Piano Sonatas Nos. 4 and 7*..... 67
Cesti: Orontea..... 66 *Michael Jackson: "Thriller"*..... 67

POPULAR MUSIC

Chaka Khan..... 76 *Amina Claudine Myers Salutes Bessie Smith*..... 84
Holly Near: "Speed of Light"..... 78 *Art Blakey and the Jazz Messengers*..... 88
Billy Stewart: "The Greatest Sides"..... 80 *Little Shop of Horrors*..... 91

CLASSICAL MUSIC

A Vladimir Ashkenazy Festival..... 94 *Schubert Symphonies*..... 98
Annie Fischer's Mozart..... 96 *Wagner: Tristan und Isolde*..... 110

Regulars

BULLETIN.....	CHRISTIE BARTER AND GORDON SELL.....	7
SPEAKING MY PIECE.....	WILLIAM LIVINGSTONE.....	8
LETTERS TO THE EDITOR.....		11
ADVERTISERS' INDEX.....		110

COVER: Illustration by Richard Rosenblum.

COPYRIGHT © 1983 BY ZIFF-DAVIS PUBLISHING COMPANY. All rights reserved Stereo Review, April 1983, Volume 48, Number 4. Published monthly by Ziff-Davis Publishing Company. Editorial and Executive Offices at One Park Avenue, New York, New York 10016; Telephone: 212 725-3500. Richard P. Friese, President; Furman Hebb, Executive Vice President; Selwyn Taubman, Treasurer; Bertram A. Abrams, Secretary. Also publishers of Backpacker, Boating, Car and Driver, Computers and Electronics, Cycle, Flying, Popular Photography, Psychology Today, Skiing, Stereo Buyers Guide, Tape Recording & Buying Guide, and Yachting. One-year subscription rate for the United States and its possessions, \$9.98; Canada, \$10.98. All other countries, one-year subscription rate \$14.98, cash orders only, payable in U.S. currency. Second-class postage paid at New York, New

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



No conventional turntable delivers the accuracy and control of this one: Technics SL-6 Programmable Linear Tracking Turntable.

The problem with a conventional turntable tonearm is that it arcs across the record surface. So it is capable of true accuracy at only two points in its arc. Where the stylus is precisely aligned with the record groove.

The Technics SL-6 Linear Tracking Turntable goes beyond that. It actually duplicates the straight-line motion of the cutting arm that originally mastered the record. This enables the Technics SL-6 to deliver true accuracy at every point on the record. First note to last. There is none of the tracking error, skating force error or distortion that accompanies a traditional tonearm.

And the SL-6 ensures this accuracy with some outstanding technological advances. Including a microcomputer-controlled system that constantly monitors the stylus-to-groove angle and automatically makes corrections.

But linear tracking is just the beginning. There's the

precise control you get with the Technics random access programmable microcomputer. At the touch of a button, you can set the SL-6 to play any selections you want, in any order. You can even repeat or skip selections.

There are still more features that help the Technics SL-6 perform so impeccably. A precision direct-drive motor. Sensors that automatically select the correct playing speed.

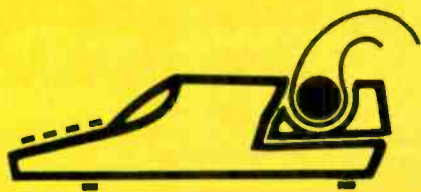
Our patented P-Mount plug-in cartridge system delivers optimum tonearm/cartridge compatibility along with simplified cartridge installation.

And all of this technology has been neatly placed in a turntable about the size of a record jacket.

Accuracy, control and musical pleasure beyond the conventional. The Technics SL-6 Programmable Linear Tracking Turntable. Just one of the sophisticated and "intelligent" turntables from Technics.

Technics
The science of sound

CIRCLE NO. 44 ON READER SERVICE CARD



Edited by Christie Barter and Gordon Sell

● **TECH NOTES:** Pioneer North America is developing a combination unit to play both digital audio Compact Discs and LaserVision videodiscs. According to Bart Locanthi, Pioneer's VP of Development, it could be available within a year or so and cost about the same as a CD or LaserVision player....Revox is said to be at work developing a water-cooled integrated amplifier with microprocessor control of every source and function and an input-output monitor meter....ADS will expand their Atelier line of European-styled components with an interesting new integrated amp and a frequency-synthesis tuner with sixteen presets and what feels like a hefty flywheel tuning knob....A car stereo tuner developed by Sony is said to circumvent multipath distortion by electronically switching between two antennas and selecting the cleaner signal.

● **SINGER/SONGWRITER** Gilbert Bécaud, composer of such international pop standards as What Now My Love and Let It Be Me, is currently touring North America with his regular company of French musicians. After performing in Montreal, Quebec City, and New York, he goes on to Washington, Chicago, and Los Angeles. Bécaud's worldwide sales have exceeded fifty million records. His latest, for French EMI, are available here from International Book and Record Distributors, 40-11 24th St., Long Island City, N.Y. 11101.

● **HERBERT VON KARAJAN**, who celebrates his seventy-fifth birthday on April 5, is reported to be the most recorded conductor in history. Excluding reissues, Karajan has approximately nine hundred albums to his credit, mostly on Deutsche Grammophon and Angel. He has made six times as many records as Arturo Toscanini and almost twice as many as Eugene Ormandy, who holds the United States title.

● **VIDEO 45's** manufactured and distributed by Sony are a new form of software offering ten to fifteen minutes of stereo music for under \$20. Beta copies will be compatible with the new

Sony SL-5200 Beta Hi-Fi VCR (see page 29). VHS tapes will also be available on all titles, which for a start include the Duran Duran hit Hungry Like the Wolf coupled with their Girls on Film and two cuts from Michael Nesmith's "Elephant Parts" full-length video album, Rio and Cruisin'.

● **DIGITAL DOUBTERS:** Those who remain unconvinced of, or unacquainted with, the technical advance represented by digital recording are invited by the PolyGram Classics labels to try one of their low-cost digitally mastered analog LP's that contain a sampling of highlights from their digital releases of the past year. An all-Karajan sampler from Deutsche Grammophon costs \$8.98. The London and Philips discs contain performances by a number of their principal artists at \$7.98 and \$6.98, respectively.

● **THE NEW YORK PHILHARMONIC's** concert of Beethoven works telecast in Exxon's Live from Lincoln Center series on PBS in February was recorded by RCA. When the concert is released as a two-disc digital album by RCA later this year, it will be the first time the Philharmonic's name has appeared on another label since the orchestra signed its exclusive contract with Columbia Records (now CBS Masterworks) in 1940. Conducted by Zubin Mehta, the Philharmonic returns to the PBS series April 4 with Luciano Pavarotti as soloist.

● **KOSS CORPORATION** has donated funds to establish the Koss Auditory Center for Research and Treatment at the Medical College of Wisconsin in Milwaukee. The center will study the kinds of hearing problems said to affect 16.2 million Americans and will also provide treatment. Koss engineers and psychoacousticians will collaborate with the medical college faculty. "We expect this collaboration to produce new ideas, technology, and patents," said John C. Koss, the founder of the audio equipment manufacturing company. "We want to know more about why music sounds pleasant and how to make it sound better electronically."

Speaking My Piece

By William Livingstone



Editor Livingstone (right) with Jack Doyle, president, Pioneer Electronics U.S.A., at the Las Vegas CES

LOOKING FOR AUDIO

DURING my teens whenever I complained to my father that this was far from the best of all possible worlds, he usually responded, "The world is full of whatever you're looking for." Though I still wouldn't call him a great philosopher, I've discovered since I've been on my own that the old man knew a lot more than I gave him credit for when I was a kid.

The 1983 Winter Consumer Electronics Show in Las Vegas brought my father's comment back to mind. For several years some of my colleagues in the audio press corps have complained that hi-fi was being pushed out of the CES spotlight by computers and video. They resented the glamour treatment given to some video products and were particularly alarmed by the amounts of money being spent on video games. Others have said that the shows are cheapened by gimmicky products that have little to do with home entertainment and hardly qualify as electronic.

At Las Vegas you did not have to look hard to find such products as vibrating musical panties and briefs or clumsy robots with low IQ's. The section devoted to X-rated "adult" video cassettes seemed definitely larger. New product introductions this winter included the Darth Vader SpeakerPhone as well as the Official Quartz Analog Animated E.T. Alarm Clock (Finger lights up, Heartlight glows, Spacebeep sounds).

But the show was also full of things for the audiophile's mind to grab on to, things to make his heart beat a bit faster (if not actually light up or glow). For example, Bob Carver of Carver Corporation gave an elegant power amplifier demonstration. New products unveiled at Las Vegas included the Nakamichi Dragon, a cassette deck that embodies interesting new technology, and everybody seemed excited by Sony's an-

nouncement that in March it would put the new digital Compact Disc on the American market.

In this issue Ralph Hodges gives an overall report on new product trends at Winter CES, and there was enough activity in the car stereo field to merit a separate report on that subject by Christopher Greenleaf. In another article David Ranada has some new information for those who are considering the Compact Disc player or have already bought one, and our laboratory test section includes reports on the Nakamichi Dragon and the Sony Beta Hi-Fi video cassette recorder, which was also introduced at the show.

I don't know who first began talking about the "marriage" of audio and video, but I'm now very tired of that metaphor. There has generally been something a little condescending about it, as though the glamorous new video medium was going to do audio a favor.

Semantics aside, there was a great deal of interest at the show in how video program material has been made more listenable. Manufacturers have realized that what video needs most is not a bigger picture or sharper resolution, but better audio, and Beta Hi-Fi is a real sonic breakthrough for video.

Another product for the sonic improvement of video was the Tate system "Surround Sound" decoder demonstrated by Ruggles, Reber & Associates with Jensen's AVS 1500 audio/video receiver. Used with video discs or cassettes of such movies as *Star Wars*, *Apocalypse Now*, *Grease*, and *The Thing*, its multichannel stereo gives soundtracks a startling sense of realism. If that was the product that made my heart glow and my fingers tingle the most, perhaps it's because I went to CES looking for audio excitement. I'm happy to say I found plenty of it there. □

Stereo Review

PUBLISHER
J. SCOTT BRIGGS
EDITOR IN CHIEF
WILLIAM LIVINGSTONE
MANAGING EDITOR
LOUISE GOOCH BOUNDAS
ART DIRECTOR
BORYS PATCHOWSKY

TECHNICAL DIRECTOR
LARRY KLEIN
TECHNICAL EDITORS
DAVID RANADA, GORDON SELL

MUSIC EDITOR
CHRISTIE BARTER
POPULAR MUSIC EDITOR
PAULETTE WEISS

ASSISTANT MANAGING EDITOR
DAVID STEIN

EDITORIAL ASSISTANTS
BARBARA AIKEN, AUDREY CANNING,
SUSAN STOLL

LONDON EDITOR
HENRY PLEASANTS

CONTRIBUTING EDITORS
CHRIS ALBERTSON ALAN LOFFT
IRV COHN ALANNA NASH
RICHARD FREED MARK PEEL
CHRIS GREENLEAF LINCOLN PERRY
PHYL GARLAND PETER REILLY
DAVID HALL EBET ROBERTS
JULIAN D. HIRSCH CHARLES RODRIGUES
GEORGE JELLINEK ERIC SALZMAN
IGOR KIPNIS STEVE SIMELS
IRVING KOLODIN CRAIG STARK
PAUL KRESH JOEL VANCE
STODDARD LINCOLN

ADVERTISING DIRECTOR
BRIAN E. McCABE

ASSISTANT TO THE PUBLISHER
JEAN ANDERSON

Editorial and Executive Offices: 212 725-3500
Ziff-Davis Publishing Company
One Park Avenue, New York, New York 10016
National Advertising Manager: Richard J. Halpern
Eastern Advertising Representative: Charles L. P. Watson

Midwestern Office, The Patis Group: 312 879-1100
4761 West Touhy Ave., Lincolnwood, Illinois 60466
Arnold S. Hoffman, David W. Falcek

Western Office: 213 387-2100
3460 Wilshire Boulevard
Los Angeles, California 90010
Western Advertising Manager: Marge Doherty-Wilhite

Japan: Iwai Trading Co., Ltd.
J. S. Yagi
603 Ginza Sky Heights Building
18-13, Ginza 7-Chome
Chuo-Ku, Tokyo, Japan 104
Telephone: (03) 586-0165, 545-3908

Circulation Office
P.O. Box 2771, Boulder, Colorado 80302

EDITORIAL CONTRIBUTIONS must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for the return or safety of art work, photography, or manuscripts.

Member Audit Bureau of Circulations



ZIFF-DAVIS PUBLISHING COMPANY

President: Richard P. Frlese
President, Consumer Magazine Division: Albert S. Traina
Executive Vice President: Furman Hebb
Executive Vice President, Marketing and Circulation: Paul Chook
Senior Vice Presidents: Philip T. Heffernan, Sidney Holtz, Edward D. Muhlfield, Philip Sine
Vice Presidents: Robert Bavier, Baird Davis, George Morrissey
Treasurer: Selwyn Taubman
Secretary: Bertram A. Abrams



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

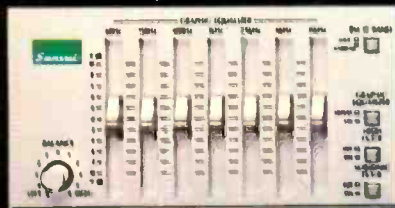
Creating technological breakthroughs is nothing new to Sansui. One of our most recent innovations, the unique Super Feedforward DC power amplifier system routs all types of distortion—harmonic, intermodulation, transient intermodulation, switching—you name it.

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

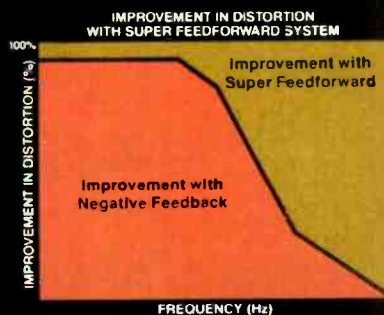
Simply stated, the Sansui Super Feedforward circuit is the perfect marriage between negative feedback and feedforward. As a result, you're never bothered by any type of distortion. You hear precisely what's on the records, tapes and broadcasts. Nothing added, nothing lost—just pure music.

7-band graphic equalizer for greater tone control.

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



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



Digital Quartz-PLL tuning is more precise.

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

Extras add more pleasure to your listening.

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

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

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

Sansui

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

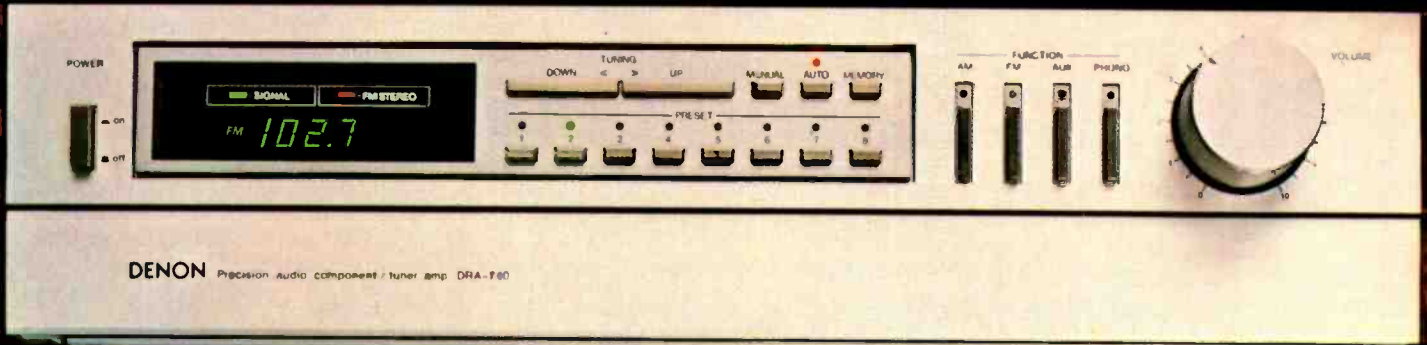
* 20 watts per channel minimum RMS into 8 ohms, 20Hz to 20kHz, with no more than 0.005% total harmonic distortion.

Putting more pleasure in sound

CIRCLE NO. 40 ON READER SERVICE CARD

DESIGN INTEGRITY:

WHAT MAKES DENON RECEIVERS UNCOMMON IS HOW MUCH THEY HAVE IN COMMON.



DENON Precision audio component / tuner amp DRA-700

Denon DRA-700 AM/FM Stereo Receiver \$549
 Non-NFB OdB Amplifier; Quartz PLL Synthesized FM Tuning; MC Head Amp; 60 Watts* per Channel.



Denon DFA-300 AM/FM Stereo Receiver \$299
 Non-switching A Amplifier; Quartz PLL Synthesized FM Tuning; 33 Watts* per Channel.



Denon DRA-400 AM/FM Stereo Receiver \$399
 Non-switching A Amplifier; Quartz PLL Synthesized FM Tuning; MC Head Amp; 45 Watts* per Channel.

The DRA-700 Receiver incorporates the same OdB Non-NFB circuitry that earned Denon special recognition by *Audio Video International* magazine in their Hi-Fi Grand Prix Competition. This straight-forward circuit design makes the DRA-700 the most electronically sophisticated receiver on the market today.

The DRA-400 actually *won* the *AVI* Hi-Fi Grand Prix Award, and was cited for its Non-Switching A Amplifier (which eliminates Switching and Crossover distortions) and Quartz PLL Synthesized FM Tuning System (which improves tuning accuracy and eliminates station drift).

The DRA-300 also offers a Non-Switching A Amplifier and Quartz PLL Synthesized Tuning, but for under \$300.

Denon products share more than name alone.

Denon America, Inc., 27 Law Drive, Fairfield, N. J. 07005

Prices for comparison purposes. Side panels optional except on DRA-700. All power ratings at 8 ohms; 20 Hz-20 kHz; THD C.0.5% (DRA-700; 0.015%).

DENON

Imagine what we'll do next.

CIRCLE NO. 16 ON READER SERVICE CARD

Letters

Eugene Ormandy

● Let me commend you on the article on Eugene Ormandy in February, though it is somewhat overdue. I am a charter member of the Eugene Ormandy fan club. My first experience of hearing the Philadelphia Orchestra was back in the 1920's when it was under the baton of Leopold Stokowski. It was great then, but it has become even greater with Ormandy on the podium. I think it would be safe to say that Eugene Ormandy has done more than any other one person in history to expose millions of people to great music.

FELIX J. BURRUS
Columbus, Ga.

John Aler

● Stoddard Lincoln's February review of the new RCA recording of Handel's *Messiah* lists "John Adler" as the tenor soloist. This marvelous young singer's name is *Aler*, no "d." He appeared with the San Francis-



Tenor John Aler

co Symphony in April 1982 as the Evangelist in Bach's *Saint Matthew Passion* conducted by Raymond Leppard and a few years back as the tenor soloist in the Berlioz Requiem. You would be doing Mr. Aler, as well as the general public, a great service by printing a correction, as he is bound for glory with such a voice.

RICHARD A. JOYNER
San Francisco, Calif.

Record Awards

● Are STEREO REVIEW's "Record of the Year Awards" a joke or what? How else did albums by Dolly Parton, the Police, Gary U.S. Bonds, and Billy Joel warrant recogni-

tion over Lou Reed's "Blue Mask" by the editorial staff and critics? I have been a reader of the magazine for five years now, and your annual awards spread always surprises me. There always seems to be some contradiction (or compromise) between it and your critical efforts throughout the preceding year.

PAUL BURMEISTER
Winona, Minn.

Mozart Arias

● In his February review of an album of Mozart concert arias by Edita Gruberova, George Jellinek notes that "several appear to be first recordings, including that of K. 580 . . ." The aria in question, "*Schon lacht der holde Frühling*," was, in fact, recorded previously. It is included in a group of arias and duets that fill out the complete recording of *Die Entführung aus dem Serail* released in 1979 by Philips. The soprano is Christiane Eda-Pierre, who gives the aria a magnificent reading. The orchestration was completed by the noted Mozart scholar Erik Smith. The same aria has also been recorded by Edda Moser for Volume 1 of the EMI Electrola set of Mozart concert arias, though this was released later than Gruberova's London/Decca record.

JIM MARSHALL
San Mateo, Calif.

● There is a stunning performance of Mozart's "*Schon lacht der holde Frühling*" by Ingeborg Hallstein in a collection similar to the London set that George Jellinek reviewed. The recording, now on Eurodisc 72267, is at least ten years old. Also, a totally acceptable orchestration of the aria, the one used on the Eurodisc recording, has been available for years, and it is difficult to see why a new one would be necessary. This aria, incidentally—one of the few that Mozart wrote in German—was inserted into a German-language performance of Paisiello's opera *Il Barbiere di Siviglia*.

RICARDO SCHULZ
Pittsburgh, Pa.

Happy Anniversary

● Congratulations on STEREO REVIEW's twenty-fifth anniversary! I've been with you since the beginning. I wonder how many of us charter subscribers are left? Do keep up the good work.

E. R. HAMPTON
San Francisco, Calif.

Proliferating Systems

● With the planned introduction of the Compact Disc system, it appears that once

Acoustat redefines speaker technology!

Announcing the first
successful marriage of
cone and electrostatic
speaker design—
The New Model TWO/MH.

elec'tro-static pan'el (i-lek'tro-stat'ik) 1. The full-range electrostatic element has long been considered the ideal music transducer. 2. Its thin mylar diaphragm (only .00065 inches thick) truly recreates the original musical performance.

hy'brid de-sign' (hi'brid) 1. This exceptional technology is now available in an efficient hybrid design which is compatible with many moderately priced amplifiers and receivers. 2. The patented MK-131 interface transformer allows frequencies below 100 Hz to be handled by a 10" woofer, sealed in a floor firing configuration.

woof-er aug'men-ta-tion (wuf-er) 1. Made of a stiff polycone material, the woofer delivers far less break-up than conventional cone drivers and provides excellent dynamic range. 2. Mid-range coloration and sonic degradation are totally eliminated due to the woofer's unusually low frequency crossover point (100 Hz).

af-ford'ably priced (a-ford-ably) 1. At \$1,195 per pair, the model TWO/MH offers performance that was previously attainable only in Acoustat's higher priced full-range-element electrostatic speaker systems. 2. Hear them for yourself. 3. Call toll-free for the name of the authorized dealer nearest you.



ACOUSTAT
SPEAKERS • ELECTRONICS

Revolutionary by Design

3101 Southeast First Terrace
Fort Lauderdale, Florida 33315

Telephone 305/462-6700

Toll Free 800/327-3136

Model TWO/MH dimensions: 6" tall, 20" wide.

again the consumer is about to get screwed! Is there a conspiracy among video and audio equipment manufacturers to make as many different incompatible products as possible? Isn't it technically possible to merge audio and video hardware into the same standard products? Why can't we have a single-format cassette recorder to record and play back video with a high-quality stereo soundtrack or, with a flick of a switch, to record or play stereo digital audio only? Why can't we have a single-format disc player for both video discs with a stereo soundtrack and digital audio discs? I'm afraid we won't because the electronics industry won't permit it to happen. They want consumers to waste their money on a lot of

different, incompatible products, many of which quickly become obsolete.

ROBERT R. JOHNSON
Chicago, Ill.

Technical Editor David Ranada replies: There is no conspiracy, only different engineering approaches competing through the free-enterprise system. If you think hi-fi is bad, take a look at personal computers.

It is certainly possible to merge audio and video hardware—witness Sony's new Beta Hi-Fi video and high-fidelity audio recorder (see test report on page 29 of this issue). Sony's CDP-101 Compact Disc player has on its rear panel a multipin connector carrying, among other things, the

disc-drive servo signals. These are the same CLV servo signals used to control LaserVision-type video-disc players. This implies that a combined CD/LaserVision player or a CD/LaserVision synchronizer can be constructed. All it takes is sufficient consumer demand. Think of your buying dollar as a technological vote. Consumer-level technologies are sustained, sometimes past their normal life span, by being purchased. We'll all continue to buy LP's even though they can be easily outclassed sonically by digital Compact Discs.

The Hole Story

● Larry Klein guessed wrong in February's "Audio Q. and A." when he said that manufacturers still use large holes for 45-rpm singles because they would have to re-tool their presses to punch a small one. All records, no matter what their size or speed, come off the presses with a small center hole. The large hole for 45's is punched out in a separate step. The manufacturers could immediately (and probably gladly) switch over to the standard small hole, but there are some good reasons they don't.

Most important is that most American jukeboxes are made to accept discs with large holes only, and the older machines that can accept records with small spindle holes use the hole size to determine whether the record is 33- or 45-rpm. Another reason is that most radio stations that play singles use turntables with a 7 1/2-inch recessed center and a built-in adaptor for large-hole 45's; they could not play singles with small holes without putting a couple of large-hole discs on the turntable underneath to support them.

MICHAEL BIEL
Morehead, Ky.

Larry Klein replies: Mr. Biel is right, and I was wrong. That's what I get for guessing instead of checking the matter out with an expert first. Sorry.

Mahler in New York

● Discussing the appearance in New York by the Berlin Philharmonic, William Livingstone said in his January editorial that Mahler himself had conducted his Ninth Symphony in Carnegie Hall. The fact is, of course, that Mahler did not live to hear his last finished work performed. Bruno Walter was the first to conduct the Ninth Symphony, which he did in Vienna a few months after Mahler's death in 1911. It seems that Mahler was hesitant to present his music, especially the difficult late symphonies, in New York, feeling that neither the orchestra nor the audience was quite ready for them.

DAVE LETTERMAN
Boston, Mass.

Editor Livingstone replies: Mr. Letterman is quite right in saying that Mahler did not live to hear his Ninth Symphony performed. When I wrote that "Mahler himself had conducted his work in Carnegie Hall," I did not mean to imply that it was this particular composition. Perhaps I should have said "his music."

ALLISON

SUPERB TECHNOLOGY NEVER LOOKED BETTER

Allison has added new dimensions to the pleasures of sound—the most advanced performance technology combined with an exciting new designer look.

For digital or conventional recordings, these two- and three-way speakers come in bookshelf and floor-standing models with the superior technology you'd expect from Allison.

> Room-Matched design for uniform acoustic power at all frequencies—in your actual listening environment.

> Convex Diaphragm Tweeter for the most uniform forward-hemisphere dispersion of any speaker.

Experience the Allison Models Six, Seven, Eight and Nine. Speakers that deserve to be seen as well as heard.

Available in oak or walnut.

Write or call Allison Acoustics: Toll free 1-800-225-4791. In Massachusetts 617-237-2670.

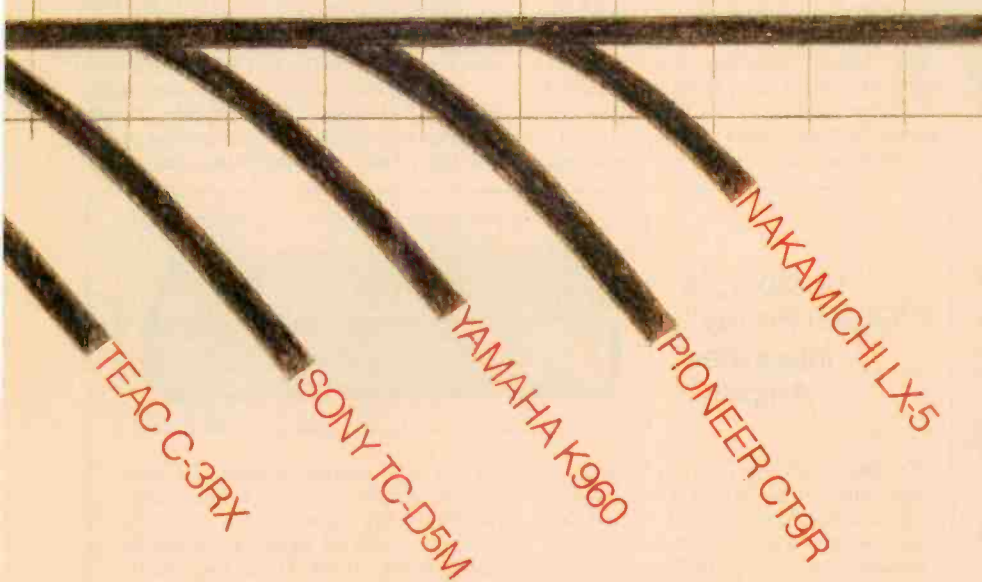
Allison Acoustics, Inc., Seven Tech Circle, Natick, MA 01767.



NAME _____

STREET _____ CITY _____ STATE _____ ZIP _____

HOW WE PROVED THE TOP NAMES IN CASSETTE DECKS AREN'T ON TOP.



Frequency response is the single most important measurement of musical quality in cassette decks. The wider and flatter the response curve, the better the equipment sounds.

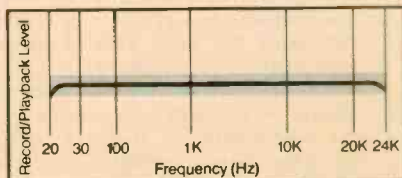
We were so confident that our decks would outperform the competition, that we challenged owners of other cassette decks to bring them in to their Harman Kardon dealers and test their frequency response against our CD401's.

Our test procedure was very simple: 1) Any cassette deck including those costing up to twice as much as our CD401 were eligible; 2) We cleaned and demagnetized the heads of the competing decks to assure fairness and maximum performance; 3) The testing was done by HK's independent manufacturer's representatives; 4) The CD401 to be tested was chosen at random from dealer stock and received no special adjustments.

The test results: Over 3000 consumers accepted the challenge, and in 98% of the cases, the CD401 had a wider, smoother frequency response than any other deck tested.

Here's another outcome which may surprise you even more. In comparing the test results from competitive decks to the performance available from our entire line, we found that all of our decks, from the CD91 at \$260** to our CD401 at \$750**, delivered a superior frequency response performance than did decks costing twice as much or more.

Of course, numbers don't tell the whole story. So now that you've seen our specs, you owe it to yourself to hear our decks.



A frequency response out to at least 20kHz is necessary to accurately reproduce sounds within the audible spectrum.

Shaded area represents accuracy to ± 3 dB.

For the Harman Kardon dealer nearest you call toll free 1-(800) 528-6050 ext. 870 or write, Harman Kardon, 240 Crossways Park West, Woodbury, NY 11797. In Canada, Gould Marketing, Quebec

*For copy of test results write: Harman Kardon, 240 Crossways Park West, Woodbury, NY 11797-2057. In Canada, Gould Marketing, Montreal H4T 1E5.
**Manufacturer's suggested price.

hk harman / kardon

CD 401

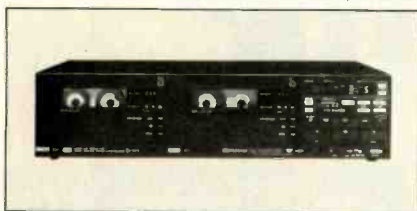
ULTRAWIDEBAND
CASSETTE DECK

New Products

Latest Audio Equipment and Accessories

Sansui Deck Records On Two Cassettes

□ Believed to be the first unit of its kind, Sansui's D-W9 double cassette deck offers recording capabilities in both sections of the transport instead of the usual separate recording and playback sections. The deck can make cassette-to-cassette dubs, double



copies of external program material, and sequential recordings on separate cassettes for long programs. It can record continuously by alternating between transports so that programs of any length may be recorded without interruption.

The D-W9 has a logic-controlled mechanism with light-touch buttons for easy operation. Included are a fifteen-selection Random Music Program Search function, a three-function program memory, and Compu Edit, which simplifies recording from certain Sansui turntables. Other features include Dolby-B and Dolby-C noise reduction, an automatic level control, microphone mixing, a five-segment peak-reading meter, and metal-tape capability. Wow-and-flutter is less than 0.04 per cent. Frequency response is 30 to 18,000 Hz with metal tape. Signal-to-noise ratio exceeds 78 dB with Dolby-C. The deck is available in either a matte black or silver finish. Dimensions are 16¹⁵/₁₆ x 4⁷/₁₆ x 12⁵/₁₆ inches. Price: \$449.

Circle 120 on reader service card

Bose Car Speakers Are Updated and Improved

□ Bose's Model 1401 Series II car speaker system, like the original 1401 introduced in 1980, includes a 100-watt booster/equalizer and four speakers. The booster/equalizer



contains four 25-watt amplifiers and a specially tailored equalization network. Two of the speakers are flush-mounting door units and two are for rear-deck mounting; the latter have Direct/Reflecting protective grille assemblies.

New features in the 1401 Series II include a self-diagnosing protection circuit, remote on/off sensing, a simplified connection system, more flexible rear-deck mounting options, and an all-black finish. The self-diagnosing circuit lets an audio signal pass through the system only if all wiring is in order. Remote on/off sensing lets most radio/tape-players activate the booster/equalizer automatically. The booster can then be placed in a trunk, under the seat, or in almost any out-of-the-way (and out-of-sight) location. A press-fit polarized connection system allows foolproof speaker and power hookup.

The booster/equalizer has high-level (speaker) and low-level (preamp) inputs. It also has a spatial control that adjusts the balance between front and rear speaker units without changing the amount of low-

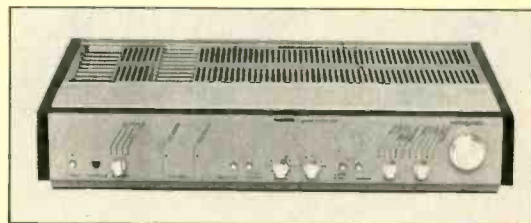
frequency energy delivered by the four-speaker system. The listener can thereby adjust the sound image from the front to the rear of the car without a significant change in overall system frequency response. A high-frequency switch compensates for different mounting and interior acoustics in various vehicles. Mounting dimensions for the speakers are 4¹/₂ inches diameter, 1¹/₂ inches depth. The booster/equalizer measures 1¹/₄ x 10 x 4¹/₄ inches. Price: \$496.

Circle 121 on reader service card

Sony's Moving-Coil Phono Cartridges

□ Sony's XL-MC1 (photo on page 17), XL-MC2, and XL-MC3 moving-coil cartridges all feature a 3-gram overall weight, user-replaceable styli, and Sony's "Figure-8" transduction system, a coreless coil-winding technique that requires fewer windings and results in lower moving mass. The MC1 has a light Duralumin cantilever

Tandberg's "Digital-Ready" Integrated Amplifier



□ The Tandberg TIA-3012 integrated amplifier has circuits more characteristic of audiophile separates than of integrated units. Its toroidally wound power transformer has low internal resistance for delivery of high current surges and high operating efficiency. The rectifier used in the TIA-3012 can handle continuous currents of up to 10 amperes. The power supply is tightly regulated. In order to decrease output impedance (and increase the damping factor), the TIA-3012 has heavy-gauge wires to the speaker terminals as well as a gold-contact speaker relay. The use of coupling capacitors has been avoided between amplification stages, and only foil-type polyester capacitors are used when necessary. No electrolytic capacitors are in the signal-path or feedback circuits from the phono-cartridge inputs to the speaker outputs.

The "digital-ready" unit's input for digital-disc players has no electronic components (transistors, capacitors, or resistors) between it and the volume

control. The moving-magnet and moving-coil cartridge inputs employ semi-passive RIAA equalization. An infra-sonic filter rolls off signals at 18 dB per octave below 20 Hz. Other features include connections and switching for two pairs of speakers, separate left- and right-channel peak-clipping indicator LED's, a tone-control-defeat button, switchable turnover frequencies for the tone controls, loudness compensation, and connections for two tape decks.

Continuous average power output is 100 watts per channel into 8-ohm loads from 20 to 20,000 Hz with less than 0.02 per cent total harmonic distortion. Dynamic headroom is 0.35 dB. RIAA equalization is ±0.2 dB from 20 to 20,000 Hz. A-weighted signal-to-noise ratio is 73 dB for the moving-coil input, 78 dB for the moving-magnet input, and 84 dB for the high-level inputs. Dimensions are about 17 x 3³/₄ x 13³/₄ inches; weight is 21¹/₄ pounds. Finish is pewter or matte black. Price: \$995.

Circle 122 on reader service card

6

Sixth in a series of how Delco Electronics and Bose technology contribute to your enjoyment of driving.

Deceptive... isn't it.

The control panel of this Electronically Tuned Receiver (ETR) is simple—and deceptive. Simple so that the receiver is easy to operate. Deceptive because a very sophisticated technology lies behind it. A technology that produces high fidelity reception from the Delco-GM/Bose Music System under conditions that are even difficult for ordinary radio reception.

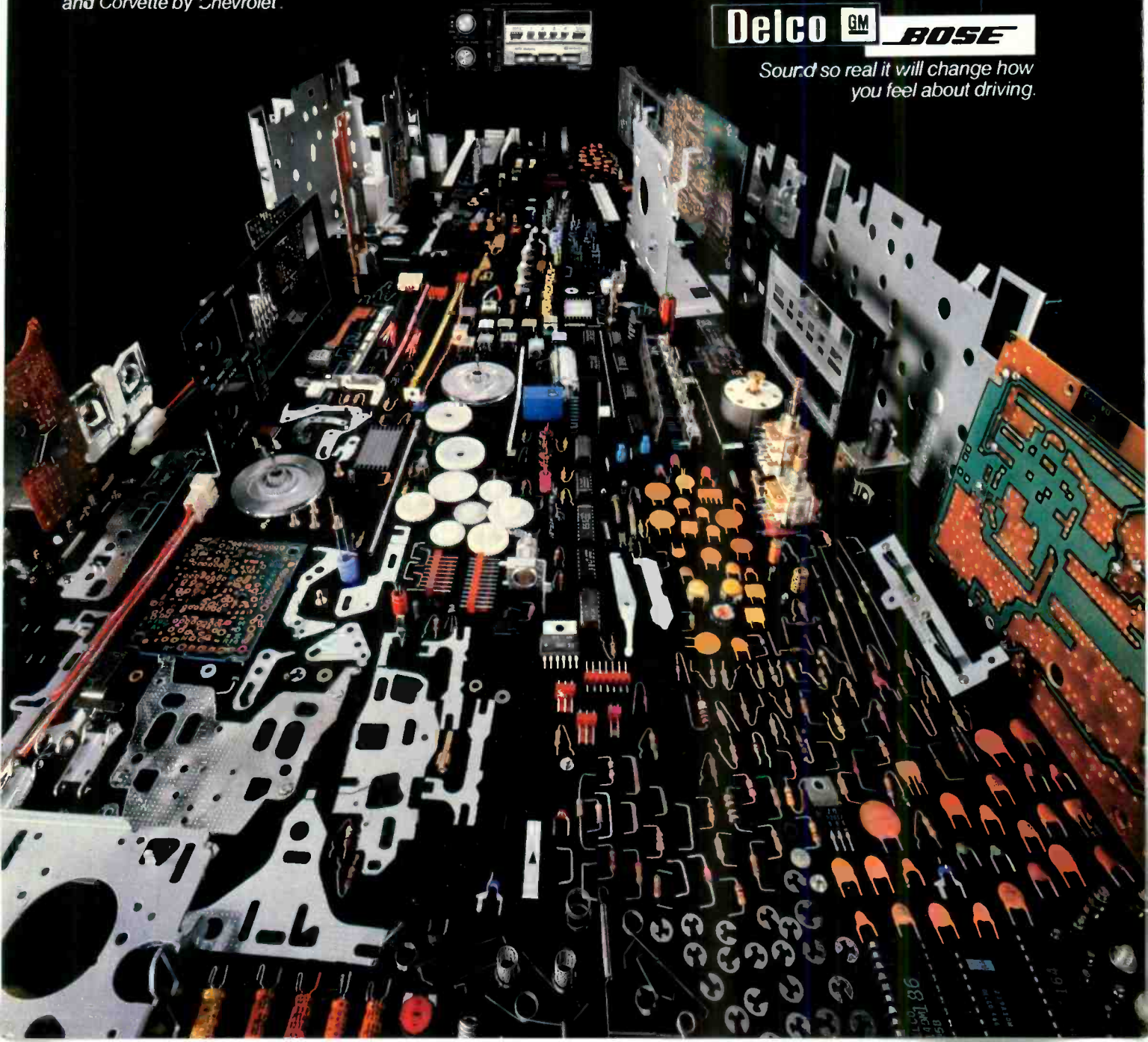
The key to this technology is Delco Electronic's own custom integrated circuits. These circuits respond automatically to changing reception conditions and program requirements. So you can enjoy music and driving more.

When you visit your GM dealer* you will understand why Len Feldman wrote in *Popular Science*: "It's as good as or better than the best home systems I've heard."

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

Delco  **BOSE**

Sound so real it will change how you feel about driving.





Marlboro

© Philip Morris Inc. 1983

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

16 mg "tar", 1.0 mg nicotine av. per cigarette, FTC Report Dec '81

New Products

and elliptical stylus, the MC2 a tapered aluminum cantilever with elliptical stylus, and the MC3 a low-mass boron-tube cantilever and super-elliptical stylus.

The XL-MC1 has an output-voltage rating of 0.2 millivolts. Frequency response is



given as 10 to 30,000 Hz. Channels are balanced within ± 1.5 dB and separated by more than 26 dB. Load-impedance range is 40 to 100,000 ohms (100 ohms recommended). Recommended tracking force is 1.5 grams. Compliance is 20×10^{-6} centimeters per dyne. The stylus is 0.3×0.8 mil. The other models have wider frequency response. Sony's paired HA-T10 step-up transformers are available for use with the XL-MC series or any other moving-coil cartridges with 3- to 40-ohm impedances. The transformers connect directly to the phono-input jacks of an amplifier or receiver, and the turntable is plugged into the transformers. The transformers' frequency response is 20 to 30,000 Hz. Step-up ratio is 26 dB. Prices: XL-MC1, \$60; XL-MC2, \$80; XL-MC3, \$200; HA-T10 transformers, \$25 per pair.

Circle 123 on reader service card

BASF's Full Line of Calibration Tapes

For audio enthusiasts interested in evaluating or adjusting their own tape machines, BASF now offers a full line of world standard calibration and reference tapes. Calibration tapes are used for playback measurement and adjustment. Reference



tapes are samples of blank tape with known magnetic characteristics used mainly for measurement and evaluation of non-reference blank tape. The line includes two calibration cassettes for 70- and 120-microsecond equalizations. Each includes reference-level, azimuth-alignment, and frequency-

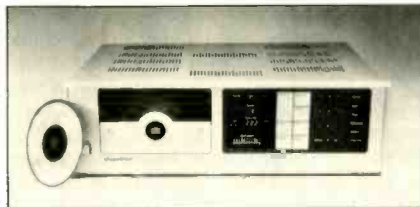
response test sections. Recorded signal accuracy is within ± 0.5 dB. The cassettes are manufactured according to the official world standard worked out for the IEC. Prices: \$140 each.

Other calibration cassettes include a Dolby-B alignment tape with a single tone of 400 Hz recorded at cassette Dolby level (200 nanowebers per meter). A wow-and-flutter test cassette has a single 3,150-Hz tone. Both sell for \$39. Open-reel calibration and reference tapes are also available. Tape speeds range from $1\frac{7}{8}$ to 30 inches per second, tape widths from $\frac{1}{4}$ to 2 inches. Prices range from \$88 to \$577.50. All the tapes can be purchased from BASF Professional Products distributors or directly from the company. BASF Systems Corp., Dept. SR, Bedford, Mass. 01730.

Circle 124 on reader service card

Phase Linear's Compact-Disc Player

Phase Linear's Model 9500 Compact Digital Disc Player has repeat, pause, skip, fast-forward, reverse, phrase-repeat, and time-locate functions. The phrase-repeat function provides repeated play of a designated portion of a disc. The various locate



functions allow cueing any selection or portion of a selection on the disc, in any order, according to index location, program sequence, or playing time from the beginning of the disc. Up to twenty-four location instructions can be stored in the unit's memory for preprogrammed playback. Other features include digital readout of the program index number and of elapsed time, an illuminated laser-head position indicator, and an output-level control.

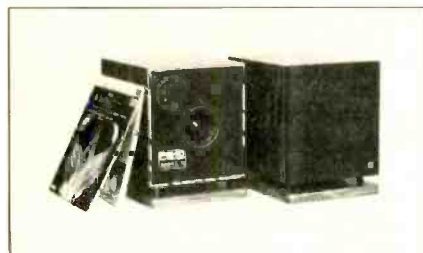
Dynamic range, signal-to-noise ratio, and channel separation are all given as 92 dB. Frequency response extends from 20 to 20,000 Hz with harmonic and intermodulation distortion given as 0.005 per cent. Wow-and-flutter is said to be unmeasurable. Audio output is 2 volts rms with full-level digital modulation. Price: \$1,200.

Circle 125 on reader service card

Design Acoustics' "Point-Source" Speakers

Two of Design Acoustics' loudspeakers, the PS-10 (shown) and the PS-8, are described as approaching true point sources in their acoustical behavior. They have "radically smaller" front-panel-baffle areas, which are said to reduce diffraction effects dramatically. Other features intended to reduce diffraction include asymmetrical driver placement and acoustically absorbent front panels. In both units, the woofer is not in its usual position on the front panel but on the bottom of the speaker. This mounting al-

lows placement of the speakers on closely spaced shelves. The speakers come in matched pairs, and both models include



tweeter-level controls with a ± 3 -dB range. Finish is walnut-grain vinyl.

The PS-10 is a three-way system with a rated frequency response of 48 to 22,000 Hz. The driver complement consists of a 10-inch long-throw woofer, a 5-inch acoustically treated midrange driver, and a 1-inch soft-dome tweeter. Crossover frequencies are 200 and 2,000 Hz. Sensitivity is 90 dB sound-pressure level with a 1-watt input measured at 1 meter. The speaker is 14 inches high, 11 inches wide, and $13\frac{3}{4}$ inches deep. The PS-8 is a two-way system with a rated response of 55 to 21,000 Hz. It incorporates a $1\frac{1}{2}$ -inch dome tweeter and an 8-inch long-throw woofer. Sensitivity is also 90 dB SPL. Also $13\frac{3}{4}$ inches deep, it is 11 inches high and 9 inches wide. Nominal impedance of both speakers is 8 ohms. Prices: PS-10, \$249.95 each; PS-8, \$179.95 each.

Circle 126 on reader service card

Denon Turntables with Servo-Controlled Arms

Denon's new DP-62L (shown) and DP-72L turntables use the same direct-drive servomotor technology as the company's previous DP-60L turntable. The new models also have Dynamic Servo Tracer tone



arms designed to eliminate low-frequency resonances in the tone-arm assembly. If high enough, such resonances, resulting from interaction between the compliance of the cartridge and the effective mass of the tone arm, will degrade intermodulation and separation performance. The Dynamic Servo Tracer tone arms have electronic damping in both the horizontal and vertical planes. The amount of low-frequency resonance can be controlled to match the compliance of the cartridge.

While the DP-62L employs a stiff, light-weight-alloy tone arm, the DP-72L has a heat-tempered straight-pipe arm. Features common to both players include magnetic

New Products

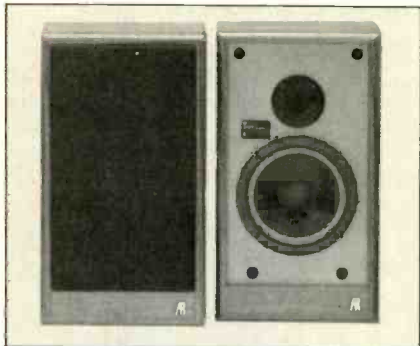
sensing for speed control, electronic auto-lift and antiskating, and a polished wood base. Speed deviation at both turntable speeds (33 $\frac{1}{3}$ and 45 rpm) is less than 0.002 per cent. Wow-and-flutter is less than 0.008 per cent (wrms). The DIN-B-weighted signal-to-noise ratio is 82 dB. Effective tone-arm length is 244 millimeters; overhang is 14 mm. Stylus-force range is 0 to 3 grams. Dimensions of the DP-62L are 19 x 7 $\frac{1}{4}$ x 16 inches; the DP-72L measures 19 x 7 $\frac{1}{2}$ x 16 inches. The DP-62L weighs 25 pounds, the DP-72L 33 pounds. Prices: DP-62L, \$595; DP-72L, \$695.

Circle 127 on reader service card

AR's New Bookshelf Speaker Systems

Finished in walnut-grain vinyl veneer, Acoustic Research's new two-way AR18B, AR28B (shown), and AR8B speakers are all styled for "a sleek, contemporary look."

The 8-inch woofer in the AR28B is a new unit made from a substance that does not



allow cone-breakup modes because of its high internal mechanical-loss factor. A long-throw design, the woofer is said to provide lower distortion at high listening levels. The speaker's 1 $\frac{1}{4}$ -inch liquid-cooled cone tweeter is also designed for higher power-handling capability. The AR28B's half-power (-3-dB) points are 52 and 22,000 Hz. Cabinet dimensions are 20 x 11 x 7 $\frac{1}{4}$ inches; weight is 19 pounds. The AR18B differs from its predecessor, the AR18s, primarily in appearance. It too has an 8-inch woofer and a 1 $\frac{1}{4}$ -inch cone tweeter. Half-power points are 62 and 22,000 Hz. Dimensions are 17 x 10 $\frac{1}{2}$ x 6 $\frac{5}{8}$ inches; weight is 15 pounds. A new design, the AR8B has a 6-inch woofer and a 1 $\frac{1}{4}$ -inch cone tweeter. Half-power points are 74 and 22,000 Hz. Cabinet measurements are 14 $\frac{3}{4}$ x 9 $\frac{1}{2}$ x 6 $\frac{1}{4}$ inches; weight is 10 $\frac{1}{2}$ pounds.

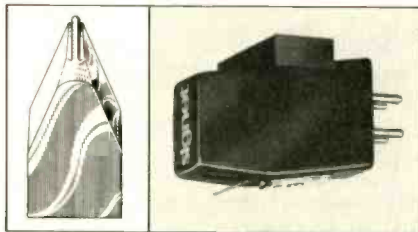
All three speakers have a sensitivity of 88 dB sound-pressure level at 1 meter with a 1-watt input. Their nominal impedance is 8 ohms. Crossover points are 2,000 Hz. Minimum recommended amplifier power for all

models is 10 watts. The speakers are sold in pairs. Prices per unit: AR28B, \$149.99; AR18B, \$119.99; AR8B, \$89.99.

Circle 128 on reader service card

New Stylus Shape in Signet Cartridge

Signet's TK10ML moving-magnet phono cartridge has the new MicroLine nude-diamond stylus. The stylus tip has a highly polished, ultrathin tracing contour that extends around the tip and presents a very narrow scanning contact area to the groove walls (see diagram). The new shape is said to extend the life of both stylus and records significantly. Signet engineers say that the new stylus can "rediscover" lost nuances in worn grooves since it contacts



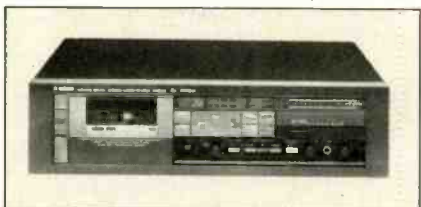
groove surfaces previously untouched by conventional styli.

The cartridge uses Signet's Twin-Flux dual-magnet design with toroidal coils. The omega-shaped coils are wrapped on a six-layer lamination. A low-mass boron cantilever holds the square-shank MicroLine stylus in a laser-cut hole. Frequency response is given as 5 to 35,000 Hz. Channel balance is within 0.5 dB; separation is at least 35 dB at 1,000 Hz. Tracking force ranges from 1 to 1.5 grams. Output is 2.2 millivolts. Recommended load is 47,000 ohms with 100 to 200 picofarads of shunt capacitance. Overall cartridge weight is about 7.5 grams. In keeping with Signet's policy, the "price will be determined by the dealers."

Circle 129 on reader service card

Yamaha's High-End Cassette Decks

Two new microprocessor-controlled, three-head, direct-drive cassette decks from Yamaha feature both Dolby-B and dbx noise-reduction systems. The top-of-the-line K-2000 (shown) also has an expanded six-



teen-segment LED bar-graph peak-reading display spanning a range of -40 to +18 dB. The deck's triple-laminated Sendust head formulation is said to maintain reproduction characteristics for long periods. By eliminating the bias trap generally used to keep bias oscillations from leaking into the record-amplifier circuitry, Yamaha's linear electromagnetic transduction system is said to reduce mid-frequency IM distortion.

The K-2000's optimum record bias tuning (ORBIT) system automatically sets the ideal bias level for the tape being used. No test signal remains on the tape after calibration. A brushless d.c. servomotor is used for the capstan drive. A four-digit elapsed-time display also serves as a tape counter. Erasure of previously recorded material is possible with a monitoring erase function. A 15 per cent change in tape speed is made possible by a variable-pitch control. Frequency response with chrome tape is rated as 20 to 21,000 Hz \pm 3 dB (-20-dB record level). Signal-to-noise ratio is 68 dB with Dolby-B, 108 dB with dbx. Harmonic distortion is 0.8 per cent. Wow-and-flutter is 0.08 per cent (weighted peak). Dimensions are 17 $\frac{1}{8}$ x 4 $\frac{3}{4}$ x 13 $\frac{3}{8}$ inches. Finish is matte black.

The K-1000 is generally similar to the K-2000 except that its ORBIT function is manually operated, it has no pitch control, and it is available in either black or silver finish. Prices: K-2000, \$795; K-1000, \$595.

Circle 130 on reader service card

New Three-Way Celestion Loudspeaker System

Celestion's Ditton 250 is a three-way system with a 1-inch Ultra dome tweeter, a 5-inch cone midrange driver, and an 8-inch woofer. The woofer's surround is made of polyvinyl chloride to ensure proper termination of vibrations and the reduction of



standing and traveling waves. The cabinet is finished with walnut-grain vinyl and has a removable brown grille cloth. Frequency response is given as \pm 3 dB from 55 to 20,000 Hz. Crossover frequencies are 500 and 3,000 Hz. Nominal speaker impedance is 8 ohms. Recommended amplifier power is 10 to 80 watts per channel. Sensitivity is given as 86.8 dB sound-pressure level at 1 meter with a 1-watt input. Recommended placement is on 15- to 18-inch speaker stands or on a bookshelf. Dimensions: 22 $\frac{1}{2}$ x 11 $\frac{1}{2}$ x 9 $\frac{1}{2}$ inches. Price: \$300.

Circle 131 on reader service card

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

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

AUDIOPHILE FILE™ XL-S

GREATER DYNAMIC RANGE

Maxell XL I-S and XL II-S are the ultimate ferric oxide cassette tapes. Precision engineered to bring you a significant improvement in dynamic range.

XL I-S provides exceptionally smooth linear performance characteristics with high resolution of sound and lower distortion.

While XL II-S has a greater saturation resistance in higher frequencies resulting in an excellent signal to noise ratio.

How did we achieve this?

IMPROVED EPITAXIAL PARTICLES.

Maxell engineers have managed to improve the Epitaxial magnetic particles used on both tapes.

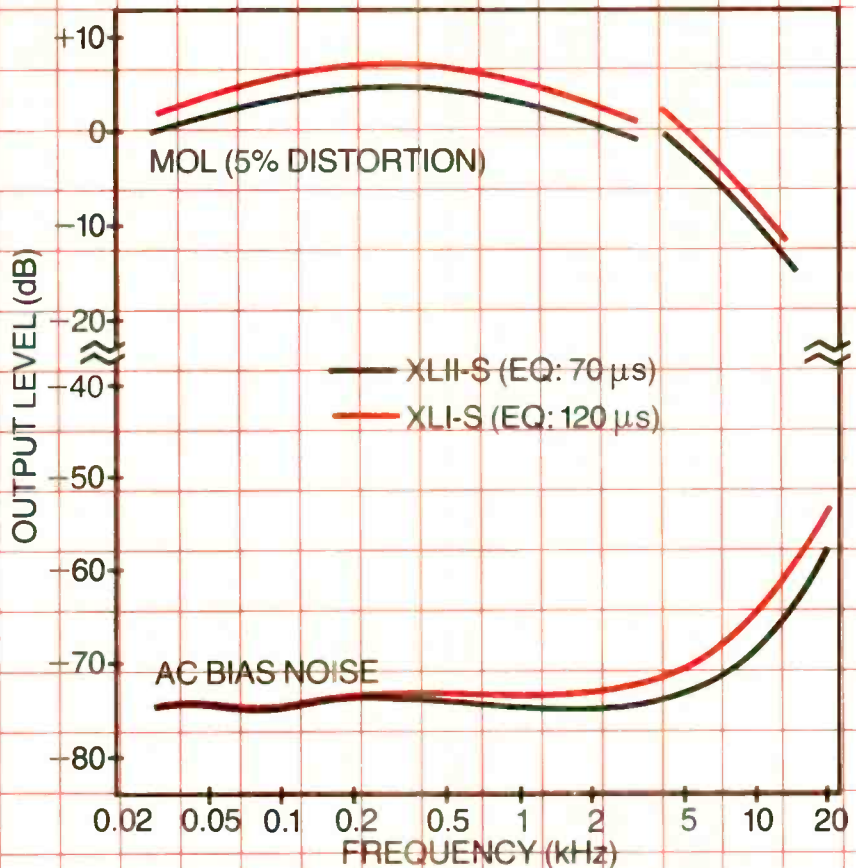
By developing a crystallization process that produces a more compact, smoother cobalt ferrite layer on the gamma ferric oxide core, they've been able to pack the particles more densely and with greater uniformity on the tape surface.

This increases maximum output level and reduces AC bias noise which in turn expands the dynamic range.

IMPROVED EPITAXIAL PARTICLE CHARACTERISTICS:

MORE UNIFORM COBALT-FERRITE LAYER | SMOOTHER PARTICLE SURFACE

GAMMA-FERRIC OXIDE 470Å
 COATING THICKNESS: 10-11Å (1Å = 1/10,000,000 mm)



So you get a better signal to noise ratio, greater resolution of sound and higher output levels.

Of course, greater dynamic range isn't the only reason to buy Maxell high bias XL II-S or our normal bias equivalent XL I-S.

Both tapes have more precise tape travel and greatly reduced distortion levels.

You'll see both these improvements covered in detail in future Audiophile

Files. In the meantime, we suggest you listen to them.

For technical specification sheets on the XL-S series, write to:

Audiophile File, Maxell Corporation of America, 60 Oxford Drive, Moonachie, New Jersey 07074.



IT'S WORTH IT.

©1983 Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074

CIRCLE NO. 27 ON READER SERVICE CARD

FREE

details... A DIFFERENT KIND OF RECORD CLUB

You can now own every record or tape that you may ever want... at tremendous savings and with no continuing purchase obligations. You can get valuable free dividend certificates, you can get quick service and all the 100% iron-clad guarantees you want.

Now you can stop price increases that leave you with less music for your record and tape budget. You can guarantee yourself more music for less money through membership in Discount Music Club.

Look at these benefits:

TREMENDOUS SAVINGS

on every record and tape in print—no "agree-to-purchase" obligations of any kind.

DISCOUNTS OF 43% TO 73%

off mfg. suggested list... special catalog features hundreds of titles and artists.

ALL LABELS AVAILABLE

including most imports through special custom ordering service. If we don't stock it we'll get it for you.

SCHWANN CATALOG

lists thousands of titles; classical, pop, jazz, ballet, opera, musical shows, folk, rock, vocal, instrumental, country, etc.

DISCOUNT DIVIDEND CERTIFICATES

Dividend Gifts—Every shipment carries a dividend gift or dividend certificate. Certificates redeemable immediately for extra discounts.

NEWSLETTERS

happenings in the world of music; concerts, critiques, new releases... special super-sale listings at discounts of up to 73%.

DISCOUNT ACCESSORY GUIDE

Diamond needles, cloths, tape cleaners, etc. Discount Music Club is your complete one stop music and accessory buying service.

QUICK SERVICE

same day shipping on many orders... rarely later than the next several days. Partial shipments always made in the event of unforeseen delay... all at no extra cost to you.

100% IRON-CLAD GUARANTEES

on all products and services. Everything is guaranteed factory fresh and free of defects or damages of any sort.

Your total satisfaction is unconditionally guaranteed.

Discount Music Club is a no-obligation membership club that guarantees tremendous discounts on all stereo records and tapes and lets you buy what you want... when you want... or not at all if you choose.

These are just a few of the money-saving reasons to write for free details. You can't lose so why not fill out and mail the coupon below for immediate information.

dmc DISCOUNT MUSIC CLUB, INC
 650 Main Street Dept. 9-0483
 P.O. Box 2000
 New Rochelle, N.Y. 10801

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

CIRCLE NO. 18 ON READER SERVICE CARD

Audio Q. and A.

By Larry Klein



Technical Director Klein watches as cassette tape ("pancake" at left) is loaded into empty shells.

Car Speakers

Q. What are the advantages and disadvantages in a car installation of separate tweeters, woofers, and midranges? And where should they be located?

STEPHEN JONES
Bayside, N.Y.

A. As you may have noticed, one does not have an excess of options when it comes to mounting car stereo speakers. Basically there is a choice among front-door panels, kick panels down by your calves or ankles, the dashboard, and the rear deck. The rear deck is the only really good location for low-bass reproduction since the speaker's rear will be acoustically loaded by the trunk. Most setups with rear speakers employ a pair of substantial full-range 6 x 9-inch oval units mounted in the factory-provided cutouts. These serve either as the main speakers or as rear speakers operating together with front units under control of a fader knob. Setups that have most of the sound coming from the rear don't work very well for me, probably because I like my musical sound coming from in front. (This may be a prejudice formed by attending too many concerts where the performers were in front of me.)

To my ears, a system with a conventional woofer in the rear deck crossing over at about 1,000 Hz to a midrange and tweeter mounted somewhere up front lacks coherence and sounds much too "divided against itself." On the other hand, a rear-deck-mounted powered subwoofer crossing over somewhere below 200 Hz (as I have in my Saab) is totally nondirectional and neatly solves the problem of achieving a powerful low bass without psychoacoustic disassociation from the midrange and treble frequencies. I would suggest that the midrange and tweeter be mounted as far forward as possible in the car and, if feasible, at least at chest level in order to maintain the frontal perspective. Note that when a low-crossover subwoofer is used, the mid frequencies should be handled by a full-range driver that will not be stressed by bass frequencies a midrange-only driver cannot cope with. A small coaxial driver will work well with a subwoofer.

As I've tried to indicate, there's a strong

"taste factor" in how acceptable any specific car stereo speaker mounting will be. Keep in mind that the guidelines I've given are certainly not sacrosanct—I haven't been able to follow them completely even in my own installation.

"Better" Amplification

Q. I would like to know if a fine pair of separate amplifiers (power and preamp) is always better than a fine integrated amplifier. If so, why?

JOSÉ TEIXEIRA
Rio de Janeiro, Brazil

A. If Mr. Teixeira had defined what he means by "better" I might be able to answer his question more directly. In general, however, most models of integrated amplifiers are rated well under 100 watts, and only a few get up to the 100- to 170-watt range. So if you want 200 watts or more per channel, your only choice is a separate power amplifier. In the power range where one can choose either an integrated amplifier or separates, I would suggest that even when the 8-ohm ratings are comparable, there may be significant differences among the designs in dynamic headroom and ability to drive speaker loads lower than 8 ohms. If you are lucky—and you probably won't be—the product spec sheets might tell you about those factors.

As far as preamplifiers are concerned, you are somewhat more likely to get a product whose designer(s) paid attention to engineering nuances and niceties in a separate unit—which is not to say that the preamp section of any particular integrated amplifier might not be somewhat better than some particular separate preamp. You also usually—but not always—have a choice of more special features and functions in separate preamps.

I'm not going to dig into the can of worms labeled "sonic quality" except to say that if you become enamored of one of the very expensive but low-powered esoteric power amplifiers, consider this: no matter how "clean, pure, and precise" an amplifier may be when operating normally, when it is overdriven into clipping its sound will get dirty. My experience is that any attempt to

drive a low-powered amplifier (under 50 watts) to anything close to natural sound levels with most of today's good speakers will produce some clipping on peaks.

Equalizer Settings

Q. I visited a "semi-audiophile" friend recently and observed that he had added a seven-band equalizer to his system. I then noticed that he had all seven bands punched up 6 to 8 dB! It seems to me that this accomplishes nothing more than would be gained by turning up the volume on the amplifier. Doesn't it make more sense to set up an equalizer so that the average of all the settings is as close to zero as possible?

DAVE BORSVOLD
Wichita, Kan.

A. Absolutely! At one time, most equalizer manufacturers strongly recommended that their units be operated as close as possible to "unity gain"—meaning that the average signal voltage of the output from the equalizer should be adjusted to be at about the same level (1 volt, say) as the input signal voltage. This was probably necessary to prevent internal circuit overload given the usual 12-dB boost available from each slider in its specific frequency band. It still is good practice to aim at equal input/output signal voltages, although with recent circuit-design advances it is no longer as important as it once was.

Aside from the input/output question, I very much prefer an equalizer with separate level controls that allow adjusting the overall gain of the unit. This facilitates critical A-B evaluation of the sometimes subtle effect of injecting a decibel or so of boost or cut at certain frequencies. As I've mentioned before, the equalizer is an excellent ear-training tool that can help evaporate much of the mystique surrounding audio products with alleged special sonic properties—which frequently turn out to be nothing more than small peaks or dips at critical frequencies.

Narrow-Band FM

Q. On a stereo tuner that has a switch for wide and narrow bandwidths, what are the advantages and disadvantages of each of the positions?

ROBERT YARBERRY
Pueblo, Colo.

A. I put the question to Julian Hirsch, who has tested a wide variety of such units. His feeling is that the only justification for a "narrow" i.f. bandwidth is the rare case when a listener is located between population centers and would like to receive stations from each that are of comparable strength and only 200 kHz apart. In any case, the preferable solution is a good rotatable directional antenna that can be oriented toward the desired station. If the two stations are in approximately the same direction, a narrow-band tuner setting may be of help. The penalty paid for the use of a narrow bandwidth is increased distortion, especially in stereo, and reduced separation—neither of which may be audible. □

Revox B791

The Straight Line on Precision Engineering

First, a few words about our straight line tracking system—Linatrack®. Under the guidance of a sensitive infrared-interrupt servo circuit, Linatrack® guides the ultra-short (1¼" long) low mass tonearm straight across the radius of the disc, thus eliminating tracking error. Linatrack® mounts most popular cartridges, and the entire tonearm module swings aside for quick record changing.

Next, the heart of the B791: precision engineering. A quartz-regulated Hall-effect direct-drive motor assures absolute speed stability with no cogging effects. Even the vari-speed is quartz-locked, with an LED display to show the nominal speed and exact percentage of deviation.



The Revox B791 is solid, substantial, and meticulously assembled. It is designed for maximum user convenience, sonic accuracy, and exceptional longevity. It is not inexpensive.

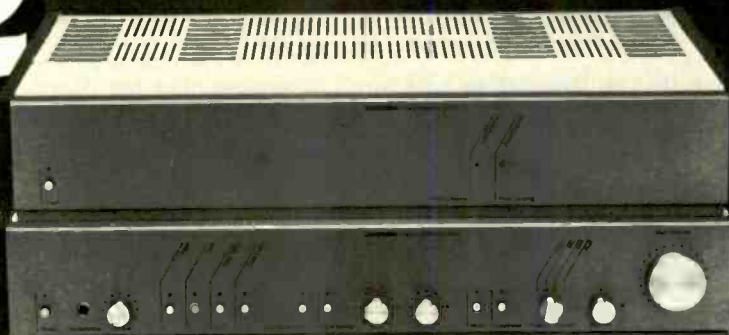
That's the straight line. Hear the full sound at your nearest Revox dealer.

STUDER REVOX

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

CIRCLE NO. 49 ON READER SERVICE CARD

TANDBERG



Together Separates

The Tandberg 3000 Series Together Separates. Individually the TCA-3002 control amplifier and the TPA-3003 power amplifier are state-of-the-art performers. Together they create a system which combines musical excellence and beauty with value at the upper reaches of performance. Send or call for full information and product reviews.

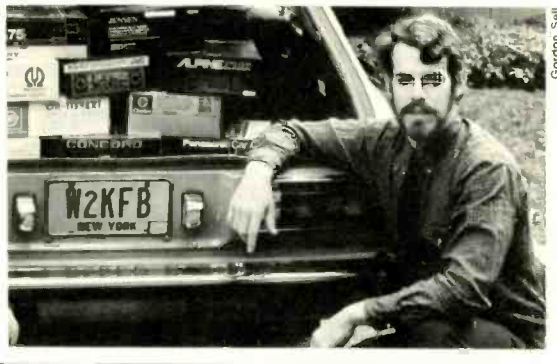
TANDBERG®

Labriola Court Armonk, New York 10504 (914) 273-9150

CIRCLE NO. 54 ON READER SERVICE CARD

Car Stereo

By Christopher Greenleaf



NEW PRODUCTS AT THE WINTER CES

FOR those who follow car stereo, January's Consumer Electronics Show in Las Vegas was one of the more interesting in recent memory. A number of very innovative products were introduced, and in general the quality level of the products was higher than at past shows. Car stereo equipment and installations have become more sophisticated and more adaptable to the tremendous variety of automotive interiors. As more and more manufacturers get into car stereo (several major home hi-fi manufacturers entered the field at the January show), the more intense the competition and the more exciting the products that competition generates. The products introduced at this show reflect rapid progress in the development of tape-transport mechanisms, tuners, equalization controls, amplifiers, speakers, and convenience features for car stereo.

While the tape transports on units from many of the lesser, no-frills brands are still generally awful, there were significant improvements on those of most of the major brands. An interesting development in this area was Nakamichi's re-entry into car stereo with its TD-1200 tuner/cassette deck. The tape transport features the company's new automatic playback-head azi-

muth-correction system (also used in the Dragon home deck; see test report on page 38), which keeps the head in perfect alignment for both forward and reverse play. The unit also has a top-of-the-line tuner section and is available with an amplifier, speakers, and a unique security system (which I'll talk about later), all for \$1,990.

The demand for higher-quality tape transports and heads for car units reflects in part the remarkable boom in prerecorded-cassette sales over the last year or so. In 1982 the number of prerecorded cassettes sold exceeded the number of LP's, and the cassette's lead is constantly increasing (eight-track cartridges are no longer a factor in the marketplace). And the same cassettes that are played on home decks and in personal portables are being played on car decks. Not so clear is the future of the microcassette. The last Summer CES produced much speculation about this small rival to the standard cassette, but as yet little product has shown up despite the excellent tape formulations already available.

Noise reduction is another major factor in the use of cassette tapes in automobiles. Car interiors aren't as hostile to musical sounds as they once were, thanks to im-

proved isolation from the outside world. Good noise reduction has become essential to take advantage of the broader, more natural dynamic range this allows. While Dolby-B is still the dominant system in the car stereo marketplace, Dolby-C, dbx, and DNR are making inroads. Alpine's new Model 7347 covers almost all bets by having Dolby-B, Dolby-C, and dbx, so the user can play back any tape encoded with any of these noise-reduction systems. Concord offers compatible plug-in modules with dbx or Dolby-C decoders for its in-dash unit.

Last year, the digital frequency-synthesis tuner was about equally common in home and car equipment. Now these "electronically tuned radios" ("ETR's," in industry ad-speak) make up over 60 per cent of some companies' car-radio sales. Mechanical tuners will remain on the scene for a good while, but the gulf in performance and features between them and the best digital tuners is now sizable.

Many companies at the show addressed the multiple problems of car FM reception. The Carver TX-A, which operates on the same principles as the Carver TX-11 home tuner, is an add-on black box that is claimed to clean up reception of distant FM stations dramatically and also scrub out some of the most irritating side effects of mobile FM. Proton's entire line now features not only digital tuners but also a version of the Schotz circuit, which is reported to increase listenable FM range and improve urban reception. Pioneer's Supertuner III is carefully aimed at the people who spend lots of time in cars moving from one urban/exurban area to another. Pioneer claims that greatly enhanced selectivity and attention to the problems of "three-signal intermodulation" permit this tuner circuit to hold a relatively weak signal even in the presence of stronger adjacent ones—an unheard-of capability in most analog tuners.

Meanwhile, some manufacturers of car stereos are engaged in what amounts to a battle to determine which of five competing stereo AM formats will become dominant. After observing the struggle at the WCES, I'm not sure one format will ever displace all the others. The FCC's ruling, to let the marketplace decide, was more of a waffling than a decision, and competition has gotten quite serious.

General Motors' car stereo arm, Delco, has tossed its hat into the Motorola ring. Jensen has plunked down its money, or at least a few printed announcements, on the Harris system; National Semiconductor, which supplies electronic components to a number of makers, announced that it favors the Magnavox format. Not only are there a number of conflicting studies and surveys regarding the claims for the various systems, many of them remain under tight security wraps. Sansui has the best solution so far, I think, a radio that can automatically tune in stereo AM broadcasts using the Kahn, Harris, Magnavox, or Motorola formats.

Judging from this and other audio shows I've attended, objections to stereo AM on the grounds that AM as such is not capable of good sound have been gradually quashed. Local broadcasters have sent out high-quality signals heard at the shows, good AM tuners have been made, and the need for long-distance reception in exurban areas

Nakamichi's TD-1200 tuner/cassette deck features automatic playback-head azimuth correction and offers both Dolby-B and Dolby-C noise reduction.



has become apparent. Even in big cities, where downtown FM reception becomes a bad joke for most of us, AM is largely unhampered by tall buildings and such. If the less enlightened broadcasters learn what a good signal *can* be like, and if a single format for stereo AM becomes the standard, then we'll see car radio reception gain an entirely new dimension.

While the large companies concentrate on tuner/cassette units and speakers, there are many new, smaller companies trying to make a niche for themselves in car stereo accessories and power amplifiers. Amplifiers of considerable power—100 watts per channel and up—abound, as do racks to mount them and switching or crossover gear to use them to biampify sets of speakers. The old devil of nonstandardization of connections and input impedances effectively blocks many combinations, but *good* car stereo dealers will be able to tell what can or cannot be coupled to what.

Sony has a new nine-band amplifier/equalizer, and Alpine introduced a seven-band unit with a pink-noise generator, a sensor-microphone, and circuitry to set both equalization and audio volume relative to ambient noise—automatically! Its sixty-three LED's display either the curve the user chooses or the one the self-adjusting equalization arrives at. Four memory buttons store curves the user may wish to recall. At the show I saw a number of very tiny equalizers, sometimes coupled with remote-control functions, sprouting from flexible stalks, affixed to steering columns, or put anywhere else there were a few inches of space. Heftier models, such as Panasonic's five-band equalizer/power amplifier, provide power to four speakers (25 watts per channel, in this case), determine crossover points, and set overall and relative levels. Panasonic's unit has its proprietary ambience circuit, a depth and image enhancer that effectively eliminates any acoustic claustrophobia you may have been feeling. Yamaha did not exhibit its first entry into car audio at the WCES, but the company plans to introduce a high-end system very soon.

The Walkman-type personal portable arrived for car use when—guess who?—Sony introduced its Music Shuttle. An in-dash



Alpine's Model 3015 combines a preamplifier, a seven-band, computer-controlled graphic equalizer, and a real-time spectrum analyzer.



Panasonic's CY-SG100 25-watt-per-channel power amplifier includes an ambience enhancer and a seven-band graphic equalizer.

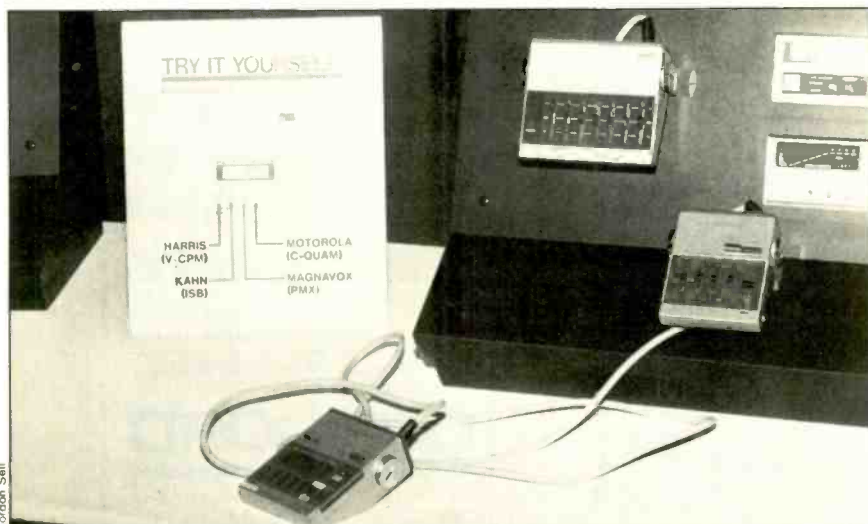
AM/FM tuner and amplifier unit houses a removable tape player with its own carrying case and strap, headphone, and battery/amp unit. This certainly addresses the worrisome security problem in car stereo—what thief is going to go after half a unit?—although as personal portables go, it's a bit bulky. Less certain to guarantee unmoled dashboards is Nakamichi's security setup. To activate the TD-1200 stereo system, the user has to punch in the correct five-digit code. If you fail to get the code (unique to each unit) right after a few tries, everything shuts down for a while before you can try again. It does make the unit useless to a thief—and also to friends of the owner or to an owner with a bad memory. And how is an illiterate thief going to know that the unit will be useless to him if he does rip it off? The result is that both the owner and the thief will be out a working unit. While it is nice to know there are clever minds at work on the theft problem, the challenge of protecting highly visible and quite expensive hardware from forcible detachment remains.

With growing sophistication in concept and execution, car audio gear has grown installation-dependent. A merely passable match of car and components is no longer satisfactory to most of us; *professional* installation of costly elements in a sound system is increasingly necessary. The pressure on both the companies (to make good equipment and have good dealers) and on the dealers (to know what they sell and to install it right) should be adequate to steer customers eventually to the car stereo manufacturer/dealer teams that offer the best initial results and the best follow-up service. In cases where the dealer and installer are the same (a welcome trend that is on the increase), the question of faulty goods vs. faulty installation is far less troublesome than if two separate businesses are involved—something to remember when you're shopping.

To say that the digital Compact Disc (CD) was audio's center of attention at the WCES is an understatement. But, although the CD was developed with car applications in mind—its small size was chosen, we were told, partly for that reason—it's unlikely that car CD will be on the market any time very soon. The two big questions about the CD's eventual suitability for use in cars concern the durability of the players' delicate laser-optical systems (the accuracy tolerance for "reading" the discs is measured in *micrometers*) and the thermal stability of the discs themselves. According to Hans Gout of PolyGram, CD's can survive 55° C (131° F) unharmed, but whether even this is adequate for discs that may be left on a dark dashboard in the heat of, say, a New Mexico summer sun remains to be seen. The discs may also be sensitive to sudden thermal changes such as might occur near car heater vents on a freezing day.

There is talk of hush-hush, "in the drawer" experimental CD players for cars, but this exotic new music source will undoubtedly have to wait until well after the American launching of home CD units this spring. It seems that the "humble" cassette will cruise the highways unchallenged for a good long time yet. □

Sansui's ST-7 prototype stereo AM/FM car audio unit can tune in stereo AM signals in any of the four major formats. The company has not announced any production plans.



Gordon Sell

CONCORD.

Anything else is a compromise.

It's quite a claim, we realize.

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

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

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

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

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



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

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

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

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

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

SPECIFICATIONS:

Tuner Section

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

Tape Section

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

Amplifier Section

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

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

CONCORD

Anything else is a compromise.

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



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

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

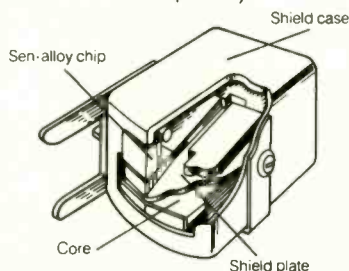
Take the tuner; it's a quartz digital four gang unit which offers significantly improved selectivity and performance over the three gang tuners used by our competitors, plus automatic scan and a 10-station preset memory.

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

Concord originated the concept of using high performance long-

home amplifiers. That's why we can give you complete specifications: 12 watts per channel into 4 ohms from 30-20,000 Hz with less than 0.8% distortion.

And if you'd like more power than that, just plug in our new HPA-25 amplifier for a 48-watt system (100 watts maximum power).



Other important HPL-130 features include a built-in bass equalizer for overcoming bass speaker deficiencies, equalizer level, loudness and treble cut/boost controls, Dolby noise reduction, speaker pop muting circuitry, adjustable dual line outputs, and a low level preamplifier front/rear

Technical Talk

By Julian D. Hirsch



Upgrading Your Stereo System—Part 2

LAST month I discussed some of the steps involved in upgrading a music system without unnecessary expense, beginning with what is usually the most promising candidate for replacement, the speaker. Since speakers hardly ever "wear out" and with reasonable care are not easily damaged, the most likely reason for replacing a speaker system is the availability of newer designs able to produce immediate and often considerable sonic improvements.

At the other end of the electromechanical sound-reproducing chain is the turntable, or record player. (I am here considering the turntable and tone arm as one component, although they may be from different manufacturers.) Some people believe the turntable to be almost as important as speakers in contribution to the final sound, but I do not subscribe to that view. I would admit that a defective, poorly designed, or incorrectly installed turntable is certainly capable of degrading a system's sound, but one that is operating properly should be a neutral part of the system, neither adding to nor subtracting from the reproduced sound. In other words, I do not believe that replacing a properly functioning turntable is likely to improve the sound of your system in any way. Those who disagree with this view will, of course, continue to choose their turntables according to whatever criteria please them.

In my opinion, the most valid reasons for replacing a turntable are poor design and/or a degradation of performance (which can occur gradually). Obviously, not all turntables are equally good to begin with. There

are often measurable differences among them in respect to flutter and rumble, though most current models are very good in those categories and too much weight should not be given to small differences in their numerical ratings. This is not necessarily true, however, of turntables made some years ago, many of which can with time develop audible rumble or flutter.

Probably even more important, though not yet subject to standardized measurement methods, is the acoustic isolation of a record player from its environment. If your present turntable tends to skip grooves when anyone walks heavily in the same room or generates acoustic-feedback "howls" from the speakers at high volume settings, then you need one that has better isolation.

The effectiveness of a turntable's acoustic isolation can be estimated by tapping or shaking its shelf or other support while playing a record (preferably a silent-groove record or one with lengthy low-level passages). If light to moderate tapping produces disturbing sounds from the speakers, or even causes the pickup actually to leave the groove, the record player is a candidate for replacement—and if a record player fails this test at a dealer's showroom, it is one to be avoided. (Note, however, that a poor match between the mass of the tone arm and the mass and compliance of the cartridge can also cause groove jumping.) The best isolation is likely to be found in a good belt-driven model, the poorest in an *inexpensive* direct-drive turntable. But there are enough exceptions to both these

"rules" to make an actual in-use test with the cartridge you're considering the best basis for a final choice. (Our turntable test reports indicate when a model is much better or worse than the norm in this respect.)

Being a mechanical device with at least one rotating part (more if it has arm linkages), a turntable is subject to wear. Frankly, I think it highly unlikely that a turntable's main bearing and platter shaft will wear significantly even after many years of home service. Still, most modern automatic and semi-automatic turntables have other moving parts—associated with their arm indexing and other automatic features—made of plastic or light-gauge sheet metal that are at least theoretically subject to wear or the need for some adjustment after long periods of use. Wear of these parts will usually manifest itself in obviously improper operation of the record player rather than subtle degradation of sound. Whether to replace the worn part or the entire player is a purely economic decision.

Other factors having nothing to do with basic turntable performance may be even more important to you. For example, you may want more or less automation in your record playing than is offered by your present unit. If your phono cartridge has to be replaced, the new one you choose may be more compatible with a tone arm of lower (or higher) mass than the one you now have. A number of recent record players have low-mass arms designed for plug-in "P-mount" cartridges. The combination of a very low-mass arm and a low-mass cartridge gives P-mount players outstanding

Tested This Month

Sony SL-5200 Beta Hi-Fi VCR • Perreaux PMF 2150B Power Amplifier
Nakamichi Dragon Cassette Deck • Jamo CBR 1303 Speaker System
ADS Atelier R1 AM/FM Receiver

ability to track warped records as well as lessened susceptibility to acoustic-feedback and jarring effects. However, since only P-mount cartridges can be used with these turntables, those who prefer conventional cartridges cannot take advantage of their special qualities.

Many people, having read of the development of the digital audio disc, are reluctant to replace an ailing or otherwise unsatisfactory analog record player, anticipating its obsolescence in a few years by digital-disc players. While I understand their concern, I am positive that the analog record system will be the mainstay of high-fidelity listening for many years to come; it is more likely to coexist with the digital disc than to be immediately replaced by it.

The phono cartridge is one of the few audio components that actually wears out with use. In some cases a cartridge can even deteriorate just with the passage of time because of hardening of elastomer dampers and similar parts of the moving system. While no one can say with certainty how long a given stylus will last, there is no doubt that not even a diamond stylus is "forever." Moreover, a worn stylus does not announce its condition in time for the user to safeguard his record collection. By the time the increased distortion and decreased tracking ability of a worn stylus is audible, irreparable damage may already have been done to records played with it. The best practice is to take your pickup periodically to a qualified dealer for a stylus inspection through a microscope. A reasonable inspection schedule, depending on how often you use your phono system, might be anywhere from quarterly to annually. Unfortunately, even microscopic inspection is not an unambiguous test of the need for stylus replacement. It is sometimes hard to interpret the signs of visible wear on the tip of the diamond and to decide whether replacement is justified.

If you listen to records only occasionally, however—two to three hours a week, say—there is probably no need to replace your

stylus or cartridge more often than every couple of years. Even if just the stylus is worn from use, I would suggest replacing the entire cartridge with an up-to-date model rather than buying a replacement stylus for the old one (which is not even possible with most moving-coil cartridges). A word of caution is in order, however. Some people have complained to me about degraded sound from their record players, anticipating that a cartridge replacement (or some even more costly servicing) would be required, when the trouble turned out to be a massive accumulation of lint and other debris on the stylus tip that prevented it from seating properly in the groove. A routine cleaning of your stylus with alcohol and a suitable brush (supplied with many good cartridges) will eliminate this problem and avoid a needless cartridge replacement.

Even if a cartridge has not deteriorated in any way, there can be other good reasons to replace it. Ongoing improvements in cartridge performance can make it worthwhile to upgrade this component every few years. And while the audible differences between most good cartridges of similar vintage are not nearly as great as some people think, they do have different sound characters that in some cases can be appreciated only when a better speaker system reveals them for the first time. To put it another way, a cartridge that sounded fine with your 1968 speakers may seem harsh, dull, or otherwise unsatisfactory when your speakers have been upgraded to 1983 models. The better the speakers (or almost any other part of the system, for that matter), the more likely you will be to hear improvements in other components, and this is probably the best reason for replacing marginally satisfactory components as part of a system-improvement program.

A system's most mechanical component, the tape recorder, is also the one most likely to wear out and require costly maintenance. Moreover, tape recorders, especially cassette machines, are the components in which some of the most dramatic perform-

ance improvements have been made in recent years. If you are using a cassette deck that is more than three or four years old, you may be surprised at the improved performance of current models. The changes are frequently quite dramatic because of the combined effects of improvements in tape-head design, tape formulations, noise-reduction systems, bias and equalization circuits, and transport mechanisms.

Cassette decks do wear out, at least to the extent of requiring replacement of belts and clutches in units employing that type of transport mechanism. Today's better (and more expensive) machines often use direct-drive motors, dispensing largely or even entirely with belts and clutches. This offers at least the potential for a longer trouble-free service life. Of course, in time both electronic circuits and motors can give trouble, but this is likely to take many years in the case of a good recorder.

One part that can wear out with considerable use and can be expensive to replace is a tape head (especially a separate playback head, for its gap is very small and the high-frequency performance will deteriorate seriously if the gap widens or becomes uneven). I have no better information on tape-head life than I do on phono-stylus life, though I would expect a tape head to outlast a stylus by a considerable margin unless low-quality tapes are the primary program sources for the system. If and when excessive head wear (not to be confused with head misalignment) is confirmed by a competent repairman, you may wish seriously to consider replacing the entire tape deck (assuming that it is at least a few years old). The audible improvement in most cases will be unmistakable.

Any regular reader of STEREO REVIEW is aware of the current tendency toward including lots of "bells," "whistles," and lights in tape decks as well as in other electronic components. Some of these features (such as computerized tape-bias optimization) are useful, but others may not be. Each buyer must make up his own mind. In any case, few such features are likely to justify replacing a properly functioning recorder with a newer one. If you do much live recording on cassettes, however, a machine with metal-tape recording capability may be desirable, though it is not strictly necessary.

Users of open-reel tape recorders generally require certain special capabilities of that medium, and the latest machines may or may not offer genuine advantages over well-built machines of a few years ago. The same potential for wear exists in open-reel recorders as in cassette decks, of course, but their generally higher cost makes repair more reasonable than replacement in most cases. While the relatively few open-reel decks manufactured today do not differ from their predecessors as strikingly as is the case with cassette decks, they have also undergone improvement, as has the raw tape itself.

Next month I will conclude this series with a look at the purely electronic components: tuners, amplifiers, and receivers. □



"... I said, it's too bad you're on your way out, Vernon. I just heard on the news that somebody invented the perfect speaker."

Test Reports start on page 29

**SCREWDRIVER
SOUND
BREAKTHROUGH**



Here's the super horn tweeter that BSR left out. We'll send it along with your speaker. It fits right in where the 3" tweeter is now.

Thunder Lizard Mistake

If you're willing to spend 5 minutes with a screwdriver, you can cash in on BSR's mistake and experience precise thundering bass and breathtakingly clear highs.

It was a mistake. Somebody goofed and put the wrong tweeter in this top of the line BSR 15" 3 way speaker system. The 3" tweeter they put in is normally used only in BSR's smaller 10" and 12" systems.

But don't worry. If you've got a screwdriver and 5 minutes you can turn these Thunder Lizards back into BSR's awesome top of the line 15" speaker systems, with thundering earthshaking bass and breathtakingly brilliant crystal clear highs.

THUNDER LIZARDS

BSR built 3500 of these speakers. Their salesman referred to them as Thunder Lizards because the 15" acoustic suspension bass driver is so powerfully dramatic that it can literally recreate the power of an earthquake or explosion in your living room.

Unfortunately, without the brilliant and powerful exponential horn tweeter, the bass simply overwhelms the high end and so the name Thunder Lizard was born.

YOU WIN

Because the speaker systems are factory sealed, BSR didn't want to open them and install the correct tweeter. Plus to a company the size of BSR, 3500 speakers just aren't enough to worry about.

So because of BSR's mistake, you can save a fortune. DAK bought all 3500 of the speakers. Plus, BSR sold us the exponential horn tweeters that were supposed to be put in originally.

So, here's the deal. We'll ship you the factory sealed BSR 15" 3 way speaker system with the wrong tweeter, and we'll ship

the exponential horn tweeter separately.

All you do is unscrew 4 screws and pop out the 3" tweeter. Then, just pop in the exponential horn in the same hole. There's no soldering because push-on lugs are used, and even the screws fit exactly. You even get to keep the 3" tweeter.

WHAT SOUND

The kaleidoscopic panorama of sound from this speaker is nothing short of incredible. You're in for an earthshaking, bone jarring musical experience.

The exponential horn tweeter gives you startlingly dramatic highs to 20,000hz. A brilliance control lets you decide just how powerful you want the highs to be.

The midrange is velvet smooth. It's reproduced by a special 4" ferro-fluid cooled midrange driver. A presence control lets you contour the midrange to your taste.

Finally, the bass all the way down to 20hz is reproduced with thundering accuracy by the pride of the BSR line, a 15" acoustic suspension bass driver.

The beautifully crafted wood-grain appearance cabinet is 29" tall, 18" wide and 10-1/2" deep. And, it comes with a beautiful removable cloth speaker grill.

BSR backs this system with a 2 year limited warranty, and speaking of protection, the tweeter is fuse protected. The system can handle 180 watts peak, 90 watts continuous and requires 15 watts.

THUNDER LIZARDS NO MORE RISK FREE

Soft listening will give you a fullness and

realism of sound not possible with conventional 10" and 12" speaker systems.

And wait till you (and your neighbors) hear the thundering realism of high volume listening with these incredibly pure audiophile speaker systems.

Normally only the most sophisticated audiophile can afford the ultimate, a 15" 3 way speaker system. But now due to BSR's error, everyone can experience the incredible realism of a truly great speaker.

If for any reason you're not 100% overwhelmed by these speaker systems, simply return them to DAK in their original boxes within 30 days for a refund.

To order your BSR top of the line 15" 3 way loudspeaker system with the exponential horn tweeter risk free with your credit card, call toll free, or send a check not for the suggested retail price of \$199 each, but for only \$119 each, plus \$12.50 each for postage and handling. Order No. 9614. CA res add 6% sales tax.

Now, if you'll spend just 5 minutes with a screwdriver you'll experience dramatic earthshaking musical sound that's so startlingly alive, it'll send shivers through your body for years to come.



DAK
INDUSTRIES INCORPORATED

TOLL-FREE 1-800-423-2636

If busy, after hours, on weekends or in CA
CALL TOLL-FREE . . . 1-800-228-1234
10845 Vanowen St., N. Hollywood CA 91605

EVEN AT FACE VALUE, THERE'S NOT ANOTHER DECK LIKE IT.



AKAI flies in the face of convention.

Again. This time with the incomparable GX-F91. A bold new design that looks—and performs—like no other cassette deck in the world.

It is literally the face of the future. No knobs. No keys. And no clutter. Instead, a polite presentation of just the basics.

But press the “door” button and, almost by magic, the faceplate automatically lowers to reveal the main control panel.

Now, insert a cassette.

Two microcomputers take charge, first automatically setting the bias. Then, executing a 64-step

“tape tuning” analysis that makes sure the GX-F91 gets the maximum from any tape.

For superior frequency response and dynamic range, the GX-F91 is also endowed with a 3-head design,

record-cancel that virtually guarantee professional quality recordings.

In short, it's the proud flagship of our entire 10-deck AKAI family. A family that now includes three outstanding auto-reversing record/play-back designs.

So audition the new GX-F91 at your AKAI dealer's soon.

And come

face-to-face-to-face with the future.

TM Dolby Labs, Inc.



AKAI
Super GX
Heads and
Dolby* B & C systems.

Plus operational features like auto-fade, auto-mute and auto-

AKAI
Hi-Fi & Video. ///

Equipment Test Reports

Hirsch-Houck Laboratories: Julian D. Hirsch and Craig Stark



Photos by Roy Schneider

Sony SL-5200 Beta Hi-Fi VCR

EVEN though the frequency response of a home video cassette recorder (VCR) has to extend to several megahertz in order to store video information, its audio frequency response (like its other audio properties) usually falls far short of meeting even minimal hi-fi standards. This anomaly exists because of the different techniques used to record video and audio signals.

In order to store several hours of video programming on a single cassette, a VCR operates at a very slow tape speed. Depending on the system (Beta or VHS) and the optional speeds available, the tape speed may range from about 0.5 to 1.3 inches per second, considerably slower than the 1.875-ips speed of an audio cassette. The high relative speed between the tape and the magnetic head necessary for storing and playing back the high video frequencies is obtained by wrapping the video tape halfway around a cylindrical rotating "head drum." The rotating drum contains two heads that sweep across the tape at an angle to the direction of tape motion. This puts the picture information on adjacent diagonal tracks on the tapes. Because of the rapid rotation of the head drum (1,800 rpm), the effective rate of tape movement past the rotating heads' gaps is far higher than that of any audio recorder (almost 23 feet per second), and the necessary record-playback bandwidth for video signals is obtained.

In a typical VCR, however, the audio is recorded on a narrow track along one edge of the tape by a conventional fixed head as in an audio cassette deck. The bandwidth of the audio portion of a video recording may thus reach 7 kHz or higher, especially at the

higher tape speeds, but in no case has it approached the performance of even a low-priced audio cassette deck. Since the audio tracks accompanying most TV broadcasts, movies, or commercially recorded video cassettes usually have no pretensions to high audio-fidelity status, the average user of a VCR is not disturbed by its audio limitations. A few deluxe VCR's are equipped for recording and playing back stereo audio programs (in the conventional longitudinal record-playback mode), which requires two extremely narrow adjacent tracks in the space formerly used for a single mono audio channel. This produces relatively low channel separation and degrades the signal-to-noise ratio (S/N). Even with Dolby-B noise reduction, the S/N of such a system is unlikely to exceed 46 dB.

Now Sony has introduced a radically different system, called "Beta Hi-Fi," for recording true high-fidelity stereo audio on a VCR. At press time they had not released many technical details on the system other than to state that the audio channels are recorded through the rotating video heads in the form of frequency-modulated subcarriers located *between* the chrominance (color) and luminance (brightness) components of the video signal. (The subcarriers and their sidebands lie within the range of approximately 1 to 2 MHz.) Simultaneously, a mono signal formed from the mixed-down stereo channels is recorded on the normal longitudinal track of the tape, making a Beta Hi-Fi tape compatible in playback with any standard Beta-format VCR.

The first Sony VCR to feature Beta Hi-Fi is the SL-5200, which will be generally in-

troduced in the U.S. in May. Externally it looks much like other current Sony VCR's, although closer examination reveals parallel lines of LED audio-level indicators and two horizontal slider controls for setting recording levels. Most VCR's have only automatic record-level controls. The tape is loaded through a slot at the upper right of the panel, and a row of TV-channel selector buttons occupies the upper left. The front-panel controls peculiar to the Beta Hi-Fi system are an AUDIO MONITOR slide switch, which sets the machine either to record in stereo or to record one of the two audio channels on both tracks, an on/off pushbutton for the Beta Hi-Fi circuits (with adjacent signal light), and an AUTO REC LEVEL button with signal light. Below the panel area are the less often used controls, such as those for tape speed (Beta II and Beta III for recording and playback, Beta I for playback only) and tracking (matching the exact tape path to that of the machine that made the recording), a video input for use with a TV camera or another VCR, a stereo headphone output (for a stereo mini-phone plug), and two standard phono jacks for auxiliary audio inputs selected by a pushbutton. The front panel also contains a sensor for the supplied infrared remote control, which activates only the tape-transport functions. In addition to the usual antenna inputs and outputs, the rear of the SL-5200 contains a video output jack (presumably for an external monitor) and two line-level audio output jacks. There is also an MPX jack for a stereo-TV adaptor once stereo broadcasts begin.

Normally, a Beta Hi-Fi recording will be

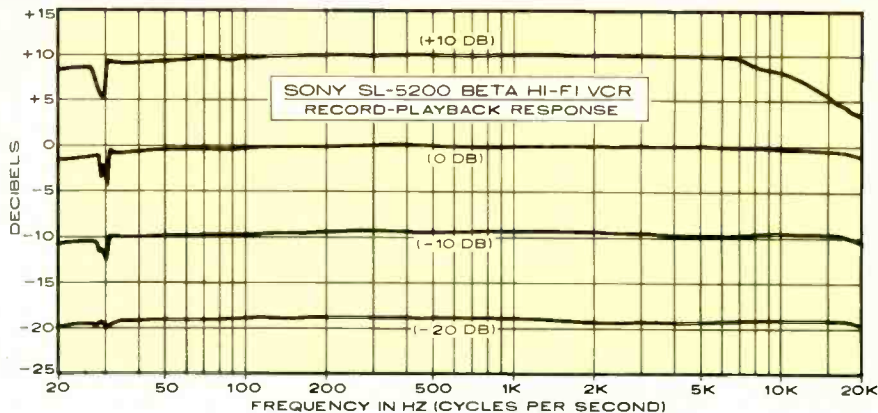
made in stereo from an external source (such as the audio portion of a TV/FM simulcast). A recording of a TV broadcast will normally be in mono, with the Beta Hi-Fi system activated at the user's option. At all times, the audio signal is also recorded longitudinally in mono, as on any ordinary VCR. During playback of a tape, the presence or absence of the Beta Hi-Fi carriers automatically switches the SL-5200 to the correct playback mode.

The key performance specifications released by Sony for the Beta Hi-Fi system are most impressive. The rated frequency response is 20 to 20,000 Hz with harmonic distortion of less than 0.3 per cent at 400 Hz, channel separation of more than 60 dB, a dynamic range of 80 dB, and wow-and-flutter of less than 0.005 per cent (wrms)—an incredible figure. These specifications apply to both the Beta II and Beta III recording speeds. The Sony SL-5200 is 18 inches wide, 15¼ inches deep, and 6½ inches high. It weighs approximately 32 pounds. Price: "under \$1,000."

● **Laboratory Measurements.** Our measurements on a very early production sample of the Sony SL-5200 were made through the aux inputs and line outputs by recording signals on a Sony L-500HG video cassette at Beta II speed. In general, we followed the procedures applicable to testing any audio-only tape recorder (no measurements were made on the video portion of the unit).

The record-playback frequency response at a 0-dB recording level (based on the LED level indicator) was flat within +0, -1.5 dB from 20 to 20,000 Hz (and down only 0.5 dB at 35 and 15,000 Hz). The response change at lower levels (down to -20 dB) was negligible. At +10 dB (above the range of the indicators, which extended from -20 to +8 dB) the response was flat to 7,000 Hz, falling off at higher frequencies to -7 dB at 20,000 Hz. The playback response curves all showed a slight irregularity at 30 Hz, apparently caused by a beat with an internal video frequency. (This effect was never audible with music.) We noted that the recording-level LED's had a "peak hold" feature, displaying the highest level reached for a couple of seconds after the program level has dropped.

The 1,000-Hz playback distortion at 0 dB was 0.32 per cent, approximately as rated. It was only 0.69 per cent at +10 dB, reaching the reference 3.2 per cent at +14 dB. Relative to that recorded level, the S/N was 64.5 dB unweighted, 80.5 dB with A-weighting, and 71 dB with CCIR/ARM weighting. When playing back test tones, dropouts from the videotape turned into slight bobbles (much less than 1 dB) in the test-tone amplitudes. These short-term output-level variations were not audible and were no worse than those normally accompanying analog open-reel or cassette recording. For comparison, we also measured the frequency response in the longitudinal recording mode. At 0 dB it was +0.5, -1.5 dB from 115 to 6,000 Hz. In this mode, the recorder's automatic recording-level control system replaces the manual controls, making it impractical to measure the response at different signal levels (since the recorder's internal circuits constantly change the



gain to try to compensate for input-level changes). We did determine, however, that the longitudinal-track playback distortion from a 0-dB recording at 1,000 Hz was 1.5 per cent.

In the Beta Hi-Fi mode, an input of 22 millivolts (mV) was needed for a 0-dB recording level. With the AUTO REC LEVEL turned on, 280 mV was needed for a 0-dB indication. The line-output level from a 0-dB recording was about 285 mV. The channel separation at 1,000 Hz was 70 dB, dropping to 50 dB at 20,000 Hz.

The flutter measurements produced the most startling results because they surpassed Sony's already remarkable specifications by a comfortable margin. In the Beta Hi-Fi mode, the weighted-rms flutter was 0.0015 per cent, less than one-third of Sony's rating. Even the more stringent CCIR (quasi-peak) reading was only ±0.003 per cent. Again, for comparison, we also measured the flutter of the longitudinal track of the SL-5200. It was a surprisingly good 0.1 per cent wrms and ±0.18 per cent weighted peak. This comparison dramatically points up the hundredfold improvement in short-term speed stability afforded by the Beta Hi-Fi system.

Apparently because the FM discriminator of the SL-5200 has a very wide bandwidth, extreme changes in tape speed had no effect on the performance of the system. Switching between Beta II and Beta III during either recording or playback caused no change in pitch or other characteristics of the reproduced audio signal. We were fascinated to find that using the "X2" fast-speed mode of the VCR (intended to advance the video tape rapidly while permitting the picture to be seen) did not affect the pitch of the audio signal—it merely doubled its tempo!

The tape speeds were exact (the frequency of the playback tone was exactly equal to that of the recorded signal). In fast-forward, an L-500 cassette was run through in 3 minutes and 30 seconds; rewinding it required 3 minutes and 41 seconds. If these times seem long, keep in mind that an L-500 cassette will hold 3 hours of audio/video program at the Beta III speed.

● **Comment.** The audio performance of the Sony SL-5200 was so superb that we tended to overlook its video capabilities. We made some subjective comparisons, using commercially recorded tapes, between the SL-

5200 and the Sony SL-5000, a conventional VCR with very similar video performance. As far as we could tell, the two were equivalent in their video quality.

Sony provided us with some video cassettes recorded with the Beta Hi-Fi process, including a demo tape and samples of Sony "Video 45" releases, short musical video performances with soundtracks recorded in Beta Hi-Fi. Some of the latter provided a convincing demonstration of the potential of the new system, though in others the original program quality did not come up to the capabilities of the recording and playback medium (in other words, background noise or distortions were audible). According to Sony, Beta Hi-Fi duplication equipment is now being used, or soon will be, by such video software producers as Paramount Home Video, Thorn-EMI, MGM/UA, Warner Home Video, and CBS-Fox.

Even if its video capabilities are disregarded, the SL-5200 can justify itself as a superior audio tape recorder, bridging the gap between analog and digital tape recorders. Many of its characteristics (such as flutter and dynamic range) are closer to those of digital machines than to even the finest consumer-type analog open-reel or cassette recorders. Although a PCM adaptor can make almost any VCR into a true digital recorder, the total cost of such a unit would be at least twice that of the SL-5200.

Compared with any audiophile analog recorder, the SL-5200 provides superior sound quality, along with a maximum uninterrupted recording time of 5 hours (at the Beta III tape speed with an L-830 cassette) and (lest we forget) the ability simultaneously to make excellent video recordings! Just about the only limitation of this machine for the tape-recording hobbyist is the inability to edit a video cassette on it other than by the cumbersome method of copying the tape on another machine. On the other hand, a pair of SL-5200's would cost far less than any digital tape editor I know of. I am sure that users of this machine and others to follow with the same technology will have no difficulty in exploiting their capabilities. Beta Hi-Fi may not be quite as revolutionary as home digital recording, but it is more affordable and has video to boot.

—Julian D. Hirsch

Circle 140 on reader service card

(Continued on page 32)

Perfect Timing



So you won't miss the music you're after.

The song you're recording is building to a big finish. Unfortunately, your tape may finish before the band does.

The Onkyo TA-2055 takes the guesswork out of making perfect cassette recordings. It features a Real Time Counter that displays the consumed or remaining time on the tape, so you can plan your music selections down to the second. Creating your own tapes takes a lot of effort, and the TA-2055 insures that time is on your side.

There are more outstanding recording benefits to this remarkable deck. Jarring, abrupt song transitions are prevented by our Auto Space control that automatically inserts

five seconds of blank space between cuts. Onkyo's patented Accubias lets you fine tune to the correct recording bias of the tape. The result is professional recording quality with the

flattest frequency response a tape can produce. Dolby B & C

Noise Reduction systems are standard, and a microcomputer controlled direct-drive 3-motor transport guarantees smoothness and reliability, in recording or playback.

The TA-2055 takes its place with our other cassette decks as a superb example of Onkyo technology and value for the dollar. Our perfect timing will make for perfect listening.



ONKYO

200 Williams Drive, Ramsey, NJ 07446

Nobody knows more about audio than Onkyo.®

Dolby B & C are trademarks of Dolby Labs, Inc.

CIRCLE NO. 36 ON READER SERVICE CARD



Perreaux PMF 2150B Power Amplifier

PERREAUx SOUND LIMITED of Napier, New Zealand, is a small manufacturer whose high standards of workmanship and performance quality are exemplified by the PMF 2150B power amplifier, now available in the United States. By any standard, it is an imposing amplifier, rated, according to FTC regulations, to deliver 200 watts per channel to 8-ohm loads from 20 to 20,000 Hz with no more than 0.009 per cent harmonic or intermodulation distortion. It also carries a 4-ohm output rating of 400 watts per channel.

The output stages of the PMF 2150B employ power MOSFET's (six per channel) that operate in class-AB mode, not pure class-A as implied in the somewhat confusing brochure. Other than d.c.-power-supply fuses, no current-limiting circuits, relays, or other devices are used to protect the output transistors. Unlike bipolar transistors, MOSFET's are inherently immune to thermal "runaway" and thus do not require the protection circuits associated with bipolar transistors. They also have outstanding high-frequency power capability, low distortion (requiring less overall negative feedback), and high reliability. As used in the PMF 2150B, they can deliver tremendous signal currents to low-impedance loads, currents limited ultimately only by the power supply. Because of the thermal stability of the power MOSFET's, the Perreaux PMF 2150B needs no cooling fan. The considerable heat developed by the high-power circuits is dispersed through the large heat sinks and radiating fins on both sides of the amplifier.

The PMF 2150B is a massive unit, with panel dimensions of 19 by 7½ inches and a depth of 15½ inches. The plastic handles on its rear surface and metal handles on the front panel allow it to be set down on any of its sides without damaging it or marring its finish. Its 48-pound weight makes the handles especially useful features. The ¼-inch-thick satin-aluminum-finished front panel

of the PMF 2150B supports the large power transformer. This places the center of gravity of the amplifier near the front panel, which simplifies lifting or moving it. The output transistors for each channel are mounted on a heavy aluminum plate bolted to the heat-sink structure. The other circuits are assembled on military-grade fiberglass boards. The top and bottom plates are black vinyl-clad metal, and the heat sinks on the sides are black-anodized.

The front panel of the PMF 2150B contains only a large square power button and a small red pilot light. On the rear apron (finished like the front panel) are two pairs of five-way binding posts for the speaker outputs, phono jacks for the inputs, a line-fuse holder, and a knob-operated switch marked STEREO and BRIDGE. In the latter position, the two channels are connected to form a mono 600-watt amplifier (for 8-ohm loads only), with the speaker connected across the two "hot" output terminals and only the left-channel input driven. The suggested retail price of the Perreaux PMF 2150B is \$1,495. The U.S. distributor is Perreaux International, 875 Merrick Avenue, Westbury, N.Y. 11590.

● **Laboratory Measurements.** Although the Perreaux PMF 2150B is an exceptionally rugged amplifier, we were advised by the manufacturer of certain precautions to be observed in testing it. These concerned a phase-correcting resistance/capacitance network across its output terminals (most amplifiers have similar circuit elements). If the amplifier is driven to full power at frequencies well above the audio range, the resistance can be burned out, impairing operating stability. Therefore, we were warned not to drive it to full power at ultrasonic frequencies for more than a couple of seconds. The principal effect of this restriction was to require a slight modification of the slew-factor measurement, a test in which we have damaged a few other amplifiers with

the same susceptibility whose manufacturers did not see fit to warn us.

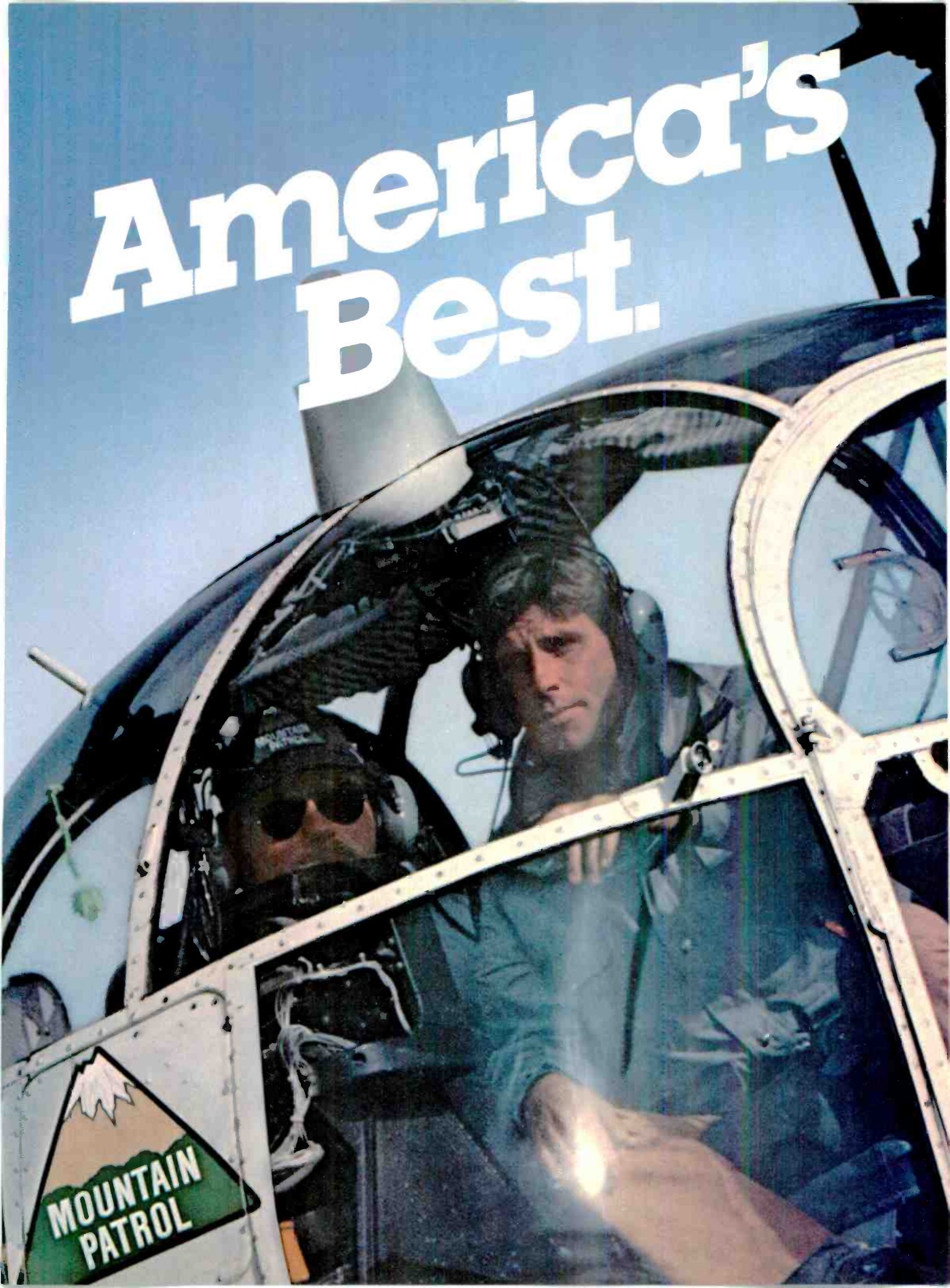
After the PMF 2150B had driven 8-ohm loads at 1,000 Hz for 1 hour at 67 watts (one-third rated power), its heat sinks were quite hot to the touch (a skin contact longer than about 10 seconds was painful). In subsequent testing, they became even hotter, uncomfortable to touch for more than a second or two. No part other than the heat-sink fins became more than mildly warm, however, so the amplifier should present no thermal hazard to any user. (A more serious hazard was posed by the sharp corners on the front-panel rack-mounting slots and a few on the heat-sink fins. These left us with various cuts and scratches from routine handling of the amplifier. Of course, this also need not be a problem in normal use, since the amplifier will presumably be installed and not moved about afterwards.)

The output waveform clipped at 319 watts per channel (1,000 Hz, 8 ohms), for a clipping-headroom rating of 2 dB. With 4-ohm loads, the clipping power was an impressive 473 watts per channel, corresponding to a 0.73-dB clipping headroom. When we tried to measure the 2-ohm clipping power (driving only one channel to prevent blowing the amplifier's line fuse), the internal 5-ampere d.c.-power-supply fuses blew long before the output clipped. The 20-millisecond tone bursts of the dynamic-power test did permit us to judge the current capabilities of the PMF 2150B, however, and they were truly impressive. The outputs clipped at 340 watts (8 ohms), 680 watts (4 ohms), and 960 watts per channel (2 ohms). The PMF 2150B behaved like a true constant-voltage source for the higher impedances, yielding dynamic-headroom ratings of 2.3 dB for 8- and 4-ohm loads.

At 1,000 Hz, with both channels driving 8-ohm loads, the distortion was less than 0.002 per cent from below 1 watt to more than 300 watts output. With 4-ohm loads,

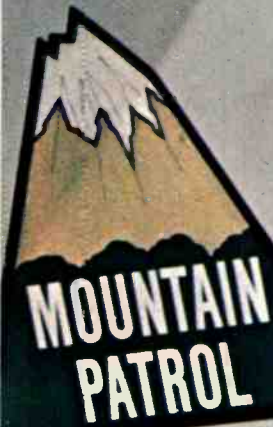
(Continued on page 36)

America's Best.



MOUNTAIN
PATROL

Winston. American.



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

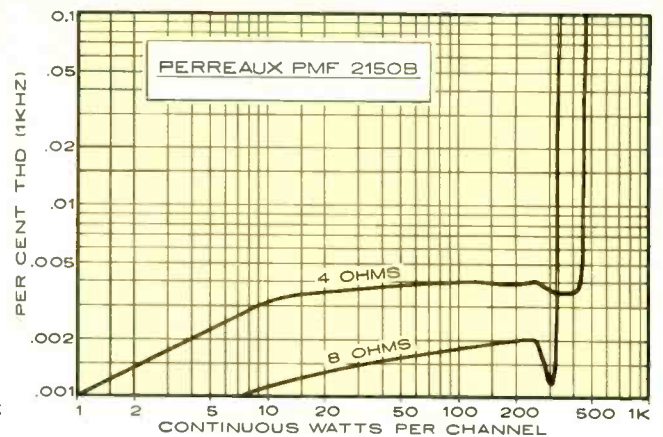
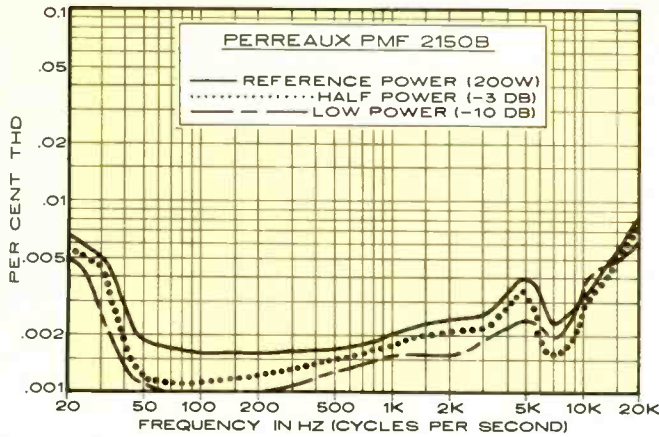
s Best.



Join the first team.
Reach for Winston.



KING: 15 mg. "tar", 1.1 mg. nicotine, 100's: 16 mg. "tar", 1.4 mg. nicotine, av. per cigarette by FTC method.



the distortion was about 0.004 per cent over the full power range up to about 450 watts per channel. No measurements were made with 2-ohm loads because of the power-supply fuse limitation. Across the audio frequency range, the distortion at or below rated power was less than 0.002 per cent from 40 to 2,000 Hz and did not exceed 0.008 per cent from 20 to 20,000 Hz. The IHF IM distortion, with 18- and 19-kHz inputs driving the amplifier to the equivalent of a 200-watt sine-wave output, was nearly unmeasurable. The second-order distortion

at 1,000 Hz was undetectable at our measurement floor of -110 dB (0.0003 per cent), and the third-order distortion at 17 kHz was -97 dB (0.0014 per cent). The PMF 2150B showed no signs of instability with complex reactive simulated-speaker loads.

A 100-millivolt input drove the amplifier to a reference output of 1 watt, and the A-weighted output noise was 88 dB below 1 watt. The frequency response of the PMF 2150B was flat from 20 to 20,000 Hz, down 0.5 dB at 5 Hz and 77 kHz, and down 3 dB

at 210 kHz. Consistent with the last measurement was the amplifier's measured rise time of 1.5 microseconds. The slew factor, measured with the tone-burst signal used for the dynamic-headroom test, was greater than our measurement limit of 25.

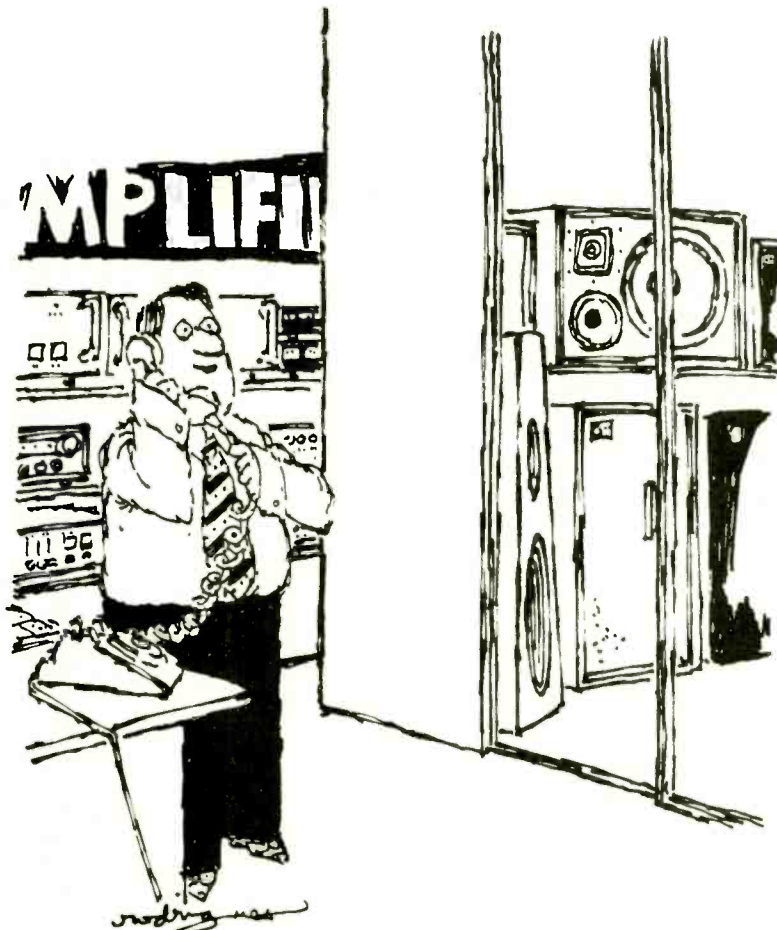
● **Comment.** The Perreux PMF 2150B proved to be one of the huskiest amplifiers we have tested or used over the years. A few others could claim a higher rated power output, but in most cases a price was paid for this in output-current limitations, protective systems that could influence the performance of the amplifier with "difficult" loads, or the need for audible cooling fans.

The PMF 2150B is a no-compromise brute of an amplifier, almost certainly indestructible in normal use. Very rough treatment is likely to blow out its power-supply fuses, which can be replaced without difficulty after removing the top cover (an operation that is just difficult enough to discourage unnecessary abuse of the amplifier). There was no evidence of "thumps" or other transients when switching the amplifier either on or off.

We found this product's basic honesty and simplicity a refreshing change from the current features-oriented school of consumer product design. Nothing is visible on its panel to warn a user when it is being driven to the almost unreasonably high power outputs of which it is capable. It is, therefore, incumbent upon the owner of a Perreux PMF 2150B to use it with speakers that can absorb its power without damage (except perhaps to the listener's ears).

The Perreux PMF 2150B is hardly an inexpensive amplifier. If you do not need all of its rather exceptional performance capabilities, it is possible to buy about as many watts for less money. Still, it is not at all overpriced when you consider that no effort has been spared to make it do everything that is claimed for it. This sort of "no-holds-barred" approach to doing a first-rate design and manufacturing job is uncommon in all walks of life these days, and the result is an audio component of which both the manufacturer and the lucky owners of the PMF 2150B can justly be proud.

—Julian D. Hirsch



"... Yes, I'm the one who sold you that \$185,000 'ultimate' stereo system last October ... I was wondering if you were interested in upgrading ... ?"

Circle 141 on reader service card

(Continued on page 38)

Aida



George Shearing



La Bohème



Rostropovich



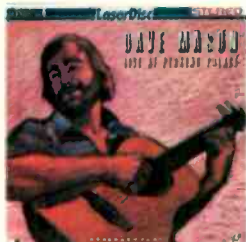
Swan Lake



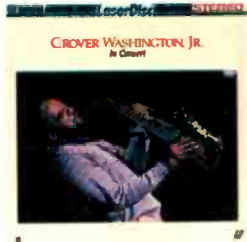
America in Central Park



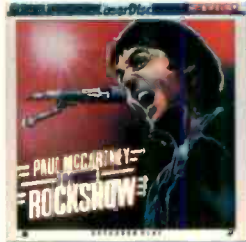
Dave Mason



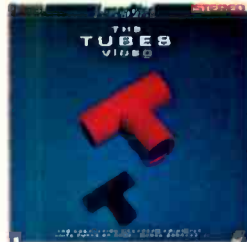
Grover Washington, Jr.



Paul McCartney & Wings
"Rockshow"



The Tubes Video



Kingston Trio



The Nutcracker



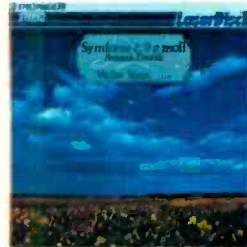
Horowitz



Pippin



Dvořák's Symphony #9



The Music of
Melissa Manchester



Liza in Concert



Kenny Loggins/Alive



Paul Simon



Queen/Greatest Flix



Pioneer LaserDisc **YOU MAY NEVER LISTEN TO A RECORD AGAIN.**

Since the very beginning, there's been an enormous gap between the feeling of being at a concert and the feeling of its reproduction.

Stereo could give you great sound, but the picture was missing. TV could give you the picture, but with sound never worth listening to.

At last, picture and sound come together in Pioneer LaserDisc™

It's stereo as good as the best conventional audio records made today. It's a picture as good as if you were in the TV studio itself. It's a remarkable combination of

sight and sound that gives you a sense of performance, a feeling of being there you've simply never experienced at home before.

There are a lot of systems that show you movies at home. And we believe that Pioneer LaserDisc is clearly the best of them. But if you care about music, if you really care about music, there simply is no other way.

For the Pioneer Video Showcase Dealer nearest you, call (800) 621-5196,* or write Pioneer Video, Inc., 200 West Grand Avenue, Montvale, NJ 07645.

*(In Illinois, 800-972-5855)



Credits: Pioneer Artists and Pioneer Video Imports. Simulated TV picture of Pioneer Artists' "The Music of Melissa Manchester." Available titles subject to change without notice. © 1983 Pioneer Video Inc. All Rights Reserved.

CIRCLE NO. 39 ON READER SERVICE CARD

PIONEER



Nakamichi Dragon Cassette Deck

THE Dragon is the first Nakamichi cassette deck to be given a name rather than a model number, and if the intent was to suggest an awe-inspiring creation, the technological innovations it embodies make "Dragon" a wonderfully apt designation. It is the company's first recorder to feature auto-reverse playback and the first from any manufacturer with continuous automatic playback-head azimuth alignment.

The Dragon's record and playback heads are made of Crystalloy, and they are entirely separate units whose gap widths (3.5 and 0.6 micrometers, respectively) are optimized for their different functions. The three-head design also permits immediate comparisons between the incoming signal and the recorded result. The near and far edges of the head faces are slotted so that no "wear groove" can develop during their lifetime, and the playback head is fitted with a lifter that pushes the cassette's pressure pad out of the way when the heads engage the tape. Removing the influence of the pressure pad eliminates a potent source of scrape noise but requires an unusually precise dual-capstan drive system.

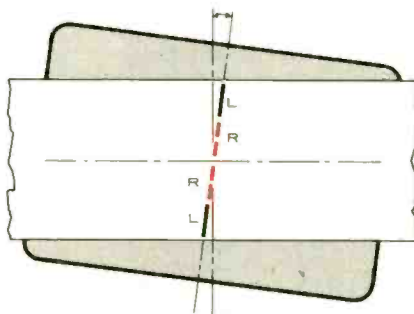
All these head-design features have been incorporated in Nakamichi decks for several years, though the use of a four-track playback head (two tracks for each direction of tape travel) is new. Overall, however, the Dragon's playback-head design is utterly unique in our experience and sets an example we hope other manufacturers will emulate. Understanding this tape head and the NAAC (Nakamichi Auto Azimuth Correction) mechanism that goes with it requires a little explanation.

Ideally, all tape heads, whether for recording or playback, should be aligned so that their head gaps (where the magnetic action takes place) are exactly perpendicular to the axis of the tape. The recording and playback gaps are then parallel to each other. When this condition is not met there is an "azimuth error," the result of which is a loss in high-frequency response. In the cassette format, an azimuth error of only a quarter of one degree, while having no

measurable effect at 1 kHz, causes a 14.6-dB loss at 15 kHz and a 25.5-dB loss at 17 kHz, so its seriousness is obvious.

Even if a deck's head gaps are perfectly aligned, cassette shells are notoriously imperfect; they all physically skew the tape to some degree, creating azimuth errors. This skewing is not consistent from one cassette to the next and, indeed, even varies somewhat as the tape plays through a single side. The most obvious skew-induced azimuth errors, however, tend to be between the two sides of the same cassette. No matter how carefully you align the playback head for one side, there is likely to be an appreciable treble loss on the other. To minimize skew-induced azimuth error in cassettes recorded and played back on the same deck, a number of Nakamichi (and some other) decks have for some years provided either manual or automatic recording-head azimuth adjustments, so that no matter how the playback head is aligned, the recording head will lay down a matching track. But this system, though effective, requires recording a test signal and thus cannot help with pre-recorded tapes. And the cassette shells used by tape duplicators tend to be far worse in all respects than those you get with a premium blank tape.

The Nakamichi solution, embodied in the Dragon, starts by splitting the inside tracks of the playback head (which provide right-



Drawing (not to scale) shows split right-channel playback-head gaps (red) that provide the azimuth-angle error signals.

channel signals for each direction) into two electrically separate halves with their own playback gaps. Instead of only one gap "scanning" the 0.021-inch-wide right-channel tracks as on a conventional tape deck, there are two. As long as the playback head and the tape are correctly aligned, with no relative azimuth error, the output from these two gaps will be identical. But if the playback head is at all tilted relative to the recorded track, the signal on the tape will arrive at one of them before the other. This creates a phase difference between the two gaps, which is amplified within the Dragon and used to control a motor that pushes or pulls a flexible stainless-steel band inside the deck. This band, in turn, drives a mechanism that adjusts the head azimuth so as to eliminate the phase error and thereby match the playback head's azimuth with that of the tape. The correction process is continuous during the recording or playback of a cassette. (Only the inside tracks are used in this process since the signals from the outside, left-channel tracks can be too unreliable due to tape damage.)

The construction of such a head and the automatic servomechanism that goes with it is an engineering tour de force, although, like all good engineering solutions, it is elegantly simple in concept. The playback head simply automatically adjusts its azimuth to compensate for any error it finds, whether it stems from the recording head next to it or from one in a tape duplicator's plant, from a shift in tape direction or from cassette-shell imperfections or tape-path variations during the playing of a cassette.

If less dramatic than the automatic azimuth adjustment, the drive system in the Dragon is no less sophisticated. There are two direct-drive motors with a unique, constant-torque design in a closed-loop, dual-capstan arrangement. Constant tape tension is achieved by a 0.2 per cent speed differential between the supply and the take-up capstan motors, which are governed by a quartz-referenced phase-locked-loop circuit. The intent is to lower wow and flutter almost to the vanishing point—and our

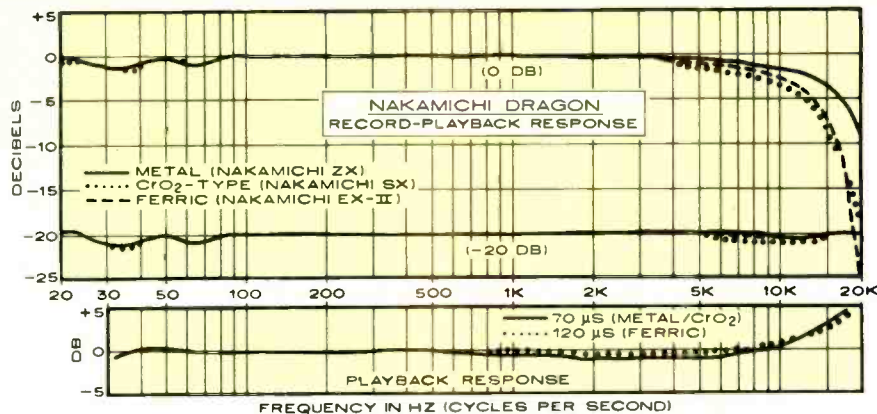
measurements indicate that the attempt is spectacularly successful.

Cassettes are inserted, openings downward, into the familiar cassette-well-door slides. When the door is closed a momentary drive pulse is supplied to take up any slack in the tape winding. The well is accessible for head cleaning and is illuminated, though label visibility is poor. Transport controls are arranged somewhat like rows of shingles on a roof, making for easy operation. A motor replaces the conventional solenoids to activate the various modes, resulting in smoother, quieter operation. In the fast-winding modes a CUE button slows the tape to about a third of its normal fast-wind speed and brings the heads close enough to it to pick up the program material faintly. Depressing one of the fast-winding controls a second time while cueing slows the tape still further and permits you to jockey the tape back and forth to find the beginning of a recorded selection. The memory-rewind feature backs the tape a counter unit or so beyond the 0000 indication on the LED readout, then advances it to the selected spot. All transport controls have indicator LED's, and additional tape-direction indicators are provided on the cassette-well door. (The latter flash as the NAAC system corrects a large error.)

Recording level is shown on a twenty-segment peak-indicating fluorescent display calibrated from -40 to +10 dB. During tape adjustments the meter's dynamic range is reduced and its resolution increased. The adjustments themselves utilize built-in 400-Hz and 15-kHz test-tone generators and are designed to ensure optimum bias and consistent sensitivity for ferric, chrome-type, and metal tapes. The adjustment system has illuminated LED's to indicate the proper knobs to be turned, and it was easy to use and accurate.

Pushbuttons are provided to select between tape and source monitoring, 120- or 70-microsecond playback equalization, and Dolby-B, Dolby-C, or no noise reduction, as well as to activate an FM-multiplex filter and an infrasonic filter designed to eliminate the effects of turntable rumble. There is an automatic record-pause switch that causes the deck to stop about 15 seconds after the end of the music you are recording, in case you are otherwise occupied at the time. Other pushbuttons control the memory-rewind/play and auto-reverse features. An output-level control (which also affects the signal at the front panel's headphone jack) is provided, and the combination of separate left- and right-channel record-level controls with a master record-level control facilitates level setting. In addition, an automatic 2- or 6-second fade up or down can be activated during recording. As is now customary on Nakamichi recorders, however, there are no microphone jacks or controls; an external mixer is needed for this kind of recording. Timer activation in either record or play mode is also switch-selectable.

The rear panel of the Dragon contains the line-in and line-out jacks, a jack to power an external microphone mixer, and another jack for a remote-control accessory. The deck measures 17³/₄ inches wide by 5⁵/₁₆ inches high by 11¹³/₁₆ inches deep, and it



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

weighs approximately 21 pounds. Price: \$1,850.

● **Laboratory Measurements.** Our sample of the Dragon was supplied with the three Nakamichi tapes used in its original setup and checkout: EX-II (ferric), SX (chrome-equivalent ferricobalt), and ZX (metal). These are the tapes we used for all our record-playback measurements. Because of the Dragon's excellent bias and sensitivity adjustment systems, however, we were able to obtain virtually identical response curves from a variety of premium tape formulations, including: Maxell XLI-S, TDK AD, Fuji FR-I, and Memorex MRXI (ferrics); TDK SA, Maxell UDXL-II, BASF Professional II, and Sony UCXS (CrO₂-equivalents); and TDK MA, Sony Metallic, Fuji AR Metal, and the new Scotch XSM IV (metal).

Playback frequency response was checked with our IEC standard ferric (120-µs) and chrome (70-µs) calibrated tapes. Differences between forward- and reverse-direction response with either tape were so slight that we could simply take an average to arrive at the curves shown in the graph. Up to 10 kHz both are within 1 dB of standardized response from the 31.5-Hz lower limit of the test tapes; above 10 kHz, however, there is a clearly rising response (+3.7 to 4.2 dB at 18 kHz), which we have found characteristic of Nakamichi decks. This may make some prerecorded tapes sound slightly over-bright, but it can easily be corrected with a treble control.

Overall record-playback response, measured at a -20-dB level, was within ±1 dB from 20 Hz to beyond 20 kHz with all three tape types, which is truly remarkable cassette-deck performance. Dolby tracking error—the difference in frequency response with and without the noise-reduction system—was within 1.5 dB from 20 Hz to 20 kHz using either Dolby-B or Dolby-C. Even at the 0-dB level, where all cassette tapes run into saturation at the highest frequencies, response did not drop to -6 dB until 13.2 kHz for the ferricobalt SX, 14 kHz for EX-II (ferric), and 18 kHz for ZX (metal). Indeed, though not shown on the graph,

with metal tape and Dolby-C, the Dragon's response at a 0-dB recording level was down only 2 dB at 20,000 Hz!

Wow-and-flutter in the Dragon was the lowest we have ever measured in a cassette deck. With our Teac MTT-111 flutter test tape the readings were 0.016 per cent (weighted rms) and 0.024 per cent (DIN peak-weighted) in either direction. We suspect this must be the residual level on the test tape itself. On an overall record-rewind-playback basis, however, wow-and-flutter was only 0.017 per cent wrms (0.028 per cent DIN peak-weighted) in the forward direction, 0.022 per cent wrms (0.03 per cent DIN peak-weighted) in the reverse mode.

At a 0-dB recording level the third-harmonic distortion of a 315-Hz tone measured 0.35, 0.88, and 0.4 per cent, respectively, for the Nakamichi EX-II, SX, and ZX tapes. To reach the 3 per cent distortion point used to calculate the signal-to-noise ratio (S/N) required increasing the recorded level by 5.8, 3.8, and 8.4 dB, respectively, and the Dragon's manual suggests that for ferric and CrO₂-type tapes peaks should be allowed to reach a +5-dB indication, +8 dB for metal. Using the 3 per cent distortion reference, S/N's for EX-II, SX, and ZX measured 50.7, 52, and 55.6 dB, respectively, with no noise reduction and no weighting. With Dolby-B and CCIR-ARM weighting, the S/N figures were 64.3, 66.2, and 68 dB, and Dolby-C increased them all the way to 73.9, 75.5, and 77.5 dB. As with many of our other measurements on the Dragon, these noise figures simply define the current state of the art in cassette-deck performance.

The 0-dB output level of the Dragon was 1 volt and required a line-level input of 55 millivolts. Fast-forward and rewind times were very rapid, averaging 51 seconds for a C-60 cassette and 73 seconds for a C-90.

● **Comment.** We found that the Nakamichi Dragon sounded every bit as good as it measured, and it handled as well as it sounded. With prerecorded tapes from In-Sync, Mobile Fidelity, and Nakamichi's own concert hall in Japan, there was a kind

of transparency and brilliance (which survived even after we turned our treble control down a trifle) that we almost never hear from cassette recordings. Because it operates continuously, the effect of the NAAC circuit with its split-section playback head is usually subtle; except for when a flashing tape-direction light indicates that a large misalignment is being corrected, you have to listen very carefully to note the restoration of the high frequencies. But the difference in high-end response with prerecorded material between the usual fixed azimuth of another top-rated Nakamichi deck and the Dragon's adaptive azimuth system is both measurable *and* audible, and it is on such

small, yet real, improvements in the state of the art that Nakamichi's reputation is founded.

As for the deck's overall record-playback performance, perhaps the best word is impeccable. Using metal tape and Dolby-C, there was only one test source with which we could hear a clear difference between the input and recorded output: a pure, but musically boring, 1-kHz sine wave from an audio generator. Not even a 15-ips professional analog mastering recorder with Dolby-A can pass this test, however.

True, we could pick nits. The viewing area in the cassette-well door is too small to be able to read the label, and, like all seg-

mented recording-level displays, that of the Dragon is annoyingly imprecise when one is trying to measure differences within 1 dB. It also would have been interesting to have some indication as to the degree of misalignment in our prerecorded tapes, not just a flashing light telling us that an azimuth correction was taking place.

Overall, however, the Nakamichi Dragon is simply the finest cassette deck we have yet tested. No doubt there will be challengers for that title, but they will be up against a real fire-breathing champion when they appear. —Craig Stark

Circle 142 on reader service card



Jamo
CBR 1303
Speaker
System

THE Danish-made Jamo (pronounced Yay-mo) loudspeakers feature a novel "CBR" (Center Bass Reflex) woofer design. The basically conventional woofer is mounted at the end of a rigid tube of the same diameter as its basket rim. The entire structure is suspended from the front panel of the cabinet by four soft rubber blocks so as to minimize transmission of vibrations from the woofer to the cabinet. A slightly larger-diameter outer tube, firmly attached to the front panel, surrounds the driver and its inner tube.

The CBR woofer operates as a reflex

(ported) duct-loaded system. The space between the inner and outer tubes is the duct, which opens to the outside around the rim of the speaker. Although Jamo claims that this construction, by providing symmetrical loading of the rear of the bass diaphragm, reduces distortion, this seems improbable in view of the wavelengths involved. In any event, it appears to be a convenient way to design a speaker with vibration isolation from the front panel as well as reducing the number of large openings in the panel and thus increasing its rigidity.

The CBR 1303 is the next-to-largest unit

in the Jamo line. Its walnut-veneer-finished cabinet is 28 inches high, 14 inches wide, and 13 inches deep, and it weighs 48 pounds. The drivers are mounted on a slightly curved panel designed to provide a phase-coherent wavefront at the listening position. The top of the panel (containing the two higher-frequency drivers) is angled slightly downward when the speaker is shelf mounted. For floor mounting, the speakers should be placed on the supplied heavy-duty steel stands, which tilt them slightly upward and raise their tops 35 inches above the floor. (Continued on page 42)

Eagle NCT. Sticky when wet.

It's a total performance tire. Not just a fair-weather friend.

Eagle NCT's tread pattern is derived from our World Champion racing rain tire. For outstanding wet traction.

And its tread compound is the result of what we've learned in all types of road racing — from Formula One to Indy. For outstanding dry-weather performance.

We've done our homework. So you can do some serious roadwork — with Eagle NCT. It's in the Eagles' Nest at your nearby Goodyear retailer.



GOODYEAR
QUALITY AND INNOVATION



EAGLE NCT

FLY WITH THE EAGLES

The Jamo CBR 1303 is a three-way speaker system with a nominal impedance rating of 4 to 8 ohms. It is rated to handle up to 130 watts input (200 watts of music program), and it has a relatively high rated sensitivity of 96 dB sound-pressure level at 1 meter with an input of 1.8 watts (corresponding to about 93.5 dB SPL with our usual reference input of 1 watt). The 11-inch woofer crosses over at 750 Hz to a 4 1/2-inch-cone midrange driver. The second crossover, to a 1-inch dome radiator, is at 3,500 Hz. The two higher-frequency drivers are mounted in a vertical line slightly to the left of the woofer's center line. Most of the curved front panel of the speaker is covered with a grey flocked finish, but the section surrounding the midrange and high-frequency drivers is made of a resilient foam material, presumably to damp unwanted resonance. The two higher-frequency drivers are also mounted slightly behind the panel, coupled to the room through short tapered conical sections.

The front of the speaker is covered by a removable curved black cloth grille retained by plastic snap fasteners. At the top front of the cabinet are two level-balancing knobs for the midrange and high-frequency drivers. They are normally flush with the exterior of the cabinet, but pressing and releasing a knob causes it to protrude slightly from the surrounding surface for easy adjustment. A second push relocks the knob in its retracted position. Adjacent to each knob is a small red LED that flashes when excessive drive levels are applied to its driver. Insulated spring clips for the speaker connections are recessed into the rear of the cabinet. Price: \$439.95.

● **Laboratory Measurements.** All our measurements of the Jamo CBR 1303 were made with its midrange and tweeter level controls set to their maximum (0-dB) positions, which also provided the best listening balance in our room.

The room-averaged frequency response of

the CBR 1303 speakers was quite uniform from 400 to 20,000 Hz, with most of the variations resulting from room reflections and standing waves that could not be eliminated completely with the frequency "warble" on our sweeping sine-wave test signal. Some of the more distinct departures from flatness correlated well with response curves supplied to us by Jamo, which were made under both anechoic and averaged-power-response conditions, although their magnitudes tended to be smaller in our measurements.

However, a broad 5-dB response peak from 10,000 to 15,000 Hz was apparent in the Jamo anechoic-response curve in our IQS FFT response measurement and (somewhat modified) even in our room-response measurement. We were, therefore, not surprised to find that the speakers' sound had a tendency toward crispness (or even "edginess" if the program had an emphasized top end).

The close-miked woofer response was combined with the response measured at the annular port opening (after correction for their relative areas) to produce an anechoic bass response that was flat within ± 2 dB from 53 to 500 Hz. It had a broad rise of +2 to +3 dB from about 60 to 150 Hz and fell off at 18 dB per octave below 50 Hz. Splicing this to the room curve yielded a composite frequency response flat within ± 2.5 dB from 50 to 18,000 Hz.

The IQS analysis system showed the effective anechoic frequency response of the system (at a 1-meter distance) to be flat within ± 3 dB from a few hundred hertz to 17,000 Hz. The high-frequency level control affected frequencies above 3,000 Hz, reducing their level by up to 15 dB at its setting limit. The midrange control had a similar effect on frequencies between 800 and 4,000 Hz. Calibrations surrounding the knobs show their effect on the signal over a range of 0 to -13 dB. (Unfortunately, the minus signs are printed as division signs, which makes no sense and could lead to

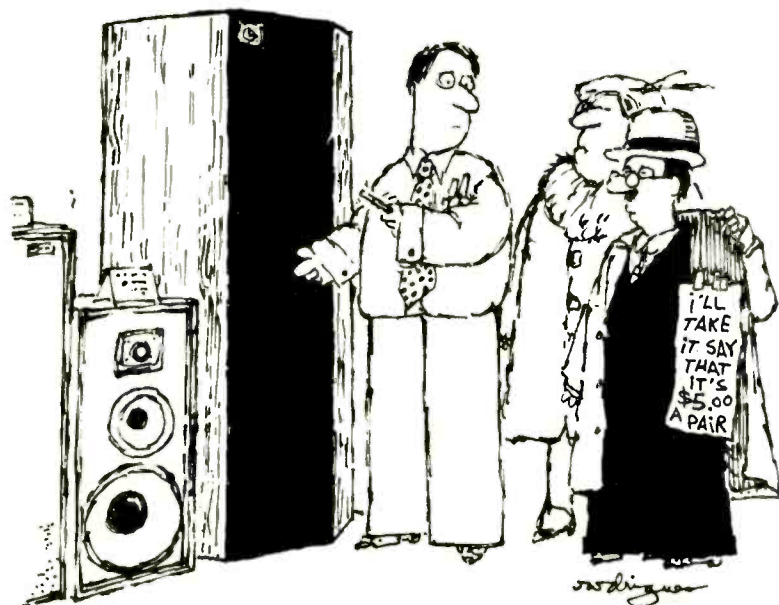
their being read carelessly as plus signs.) The response curves measured on the speaker axis and 45 degrees horizontally off axis were essentially identical up to at least 10,000 Hz, although they diverged considerably in the 15,000- to 20,000-Hz range. The phase shift of the system was highly linear with frequency, resulting in a group delay of only 0.2 to 0.4 milliseconds between 2,000 and 20,000 Hz.

The system impedance reached its minimum value of 5 ohms between 100 and 200 Hz, although it was at least 8 ohms over most of the audio range. The sensitivity was almost exactly as rated, with a sound-pressure level of 93 dB measured 1 meter from the speaker with an input of 2.83 volts of random noise in the octave centered at 1,000 Hz. The woofer distortion was measured with inputs of 1 and 10 watts (based on an 8-ohm impedance). Separate readings were made of the port and cone outputs, each in the frequency range where it was the major contributor to the total speaker output. The distortion was extremely low down to about 50 Hz, typically reading 0.3 to 0.4 per cent at 1 watt. The effective crossover to the port radiation was at about 40 Hz, and the distortion rose rapidly in the low bass to 2 per cent at 40 Hz and 15 per cent at 30 Hz. Increasing the drive to 10 watts resulted in moderate distortion readings of 0.5 to 2 per cent down to 70 Hz, rising to 9 per cent at 50 Hz and 20 per cent at 40 Hz.

● **Comment.** As we noted earlier, some of the sound character of the Jamo CBR 1303 could be inferred from its response measurements, but, as always, this is an unreliable way to judge the sound of a speaker. True, as its high-frequency response peak would suggest, the CBR 1303 did sound brighter than some of the speakers we are accustomed to hearing. Still, its balance was good, with the lows holding their own against the extended high-frequency and smooth midrange outputs. We did not find any advantage in reducing the middle or high-frequency output with the speaker's controls, although our listening room is rather absorbent and thus tends toward a "warm" sound.

Obviously, generating a powerful, room-shaking low-bass output is not the forte of the Jamo CBR 1303. On the other hand, unless your taste is strongly biased toward pipe-organ music at live levels, it could hardly be considered inadequate in that respect. The bass-distortion readings speak eloquently for the quality of the woofer; we have rarely seen distortion readings as low as those of the CBR 1303 from a dynamic speaker system. And remember that the 93-dB sensitivity of this speaker is about 6 dB higher than that of other, typical high-fidelity speakers. This means that our 1-watt measurement was the equivalent of a 4-watt measurement on most speakers and that our 10-watt readings should be compared with others made at 40 watts (which we do *not* make, since few speakers take kindly to such treatment).

We were curious to see what it would take to light the overload LED's of the CBR 1303, since the instructions say nothing about this. We never found out, though we



ULTRA LIGHTS: 5 mg. "tar", 0.5 mg. nicotine av. per cigarette
by FTC method; FILTER: 9 mg. "tar", 0.7 mg. nicotine
av. per cigarette, FTC Report DEC. '81.



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

VANTAGE. THE TASTE OF SUCCESS.

Great Taste
with Low Tar.
That's Success!



© 1987 B. & W. T. PHILLIPS TOBACCO CO.

tried driving the speakers as loud as we could with Phase Linear Model 400 and with Perreux PMF 2150B amplifiers playing typical FM-broadcast music. With the preamplifier volume at maximum, we enjoyed (?) ear-splitting but amazingly clean sound. This is hardly our preferred mode of listening, but there were no signs of distress from the speakers (or from the amplifiers).

Unfortunately (or perhaps fortunately), we also never saw a glimmer from the overload lights on either speaker. The manufacturer says that the speakers can handle 200 watts of program material, and we were certainly giving them all of that and more—the equivalent of driving a typical home hi-fi speaker with an 800-watt amplifier pushed to its limits.

Our conclusion is that the Jamo CBR 1303 is a handsome, very well constructed and finished speaker whose sound quality, high sensitivity, and ruggedness merit its serious consideration by anyone contemplating buying speakers in its price class.

—Julian D. Hirsch

Circle 143 on reader service card



ADS Atelier R1 AM/FM Receiver

PRIMARILY known for high-quality loudspeakers, Analog & Digital Systems, Inc. (ADS) is now marketing a group of distinctive home audio components called the "Atelier Series." A joint enterprise of ADS and the West German firm of Braun A.G., the series consists at present of a receiver (the R1), a turntable (P2), and a cassette deck (C2). They have the same dimensions (except for the turntable's height), styling, and finish (black with white markings), and they can be stacked to form a compact high-quality music system (they can also be installed separately like any ordinary components). A sturdy black pedestal base is available to support the complete system.

The ADS Atelier R1 receiver is rated to deliver 35 watts per channel to 8-ohm loads, or 40 watts to 4-ohm loads, from 20 to 20,000 Hz with no more than 0.1 per cent total harmonic distortion. The 4-ohm rating (not often applied to receivers) is significant because most ADS speakers carry nominal impedance ratings of 4 to 6 ohms. The R1 can be switched to drive either or both of two sets of speakers, but, unlike most amplifiers, it connects the two sets of speakers in series when both are driven in order to keep the total load impedance high enough for proper amplifier operation.

The tuner section departs from a current design trend by using analog instead of digital-synthesis tuning. The tuning is electronic, however, and the frequency is displayed in large, pale-green numerals by LED's controlled by a frequency counter. The display is located almost in the plane of the front panel, eliminating parallax and permitting the display to be read from virtually any viewing angle. A total of five FM or AM channels can be preset for pushbutton recall, and a sixth button restores manual tuning. The R1 also departs from usual practice by having only a 75-ohm antenna input for its FM section with an F-type con-

necter. A single wire antenna, about 6 feet long, is furnished with the receiver. While none was included with our test sample, ADS advises that production units will also be supplied with a 75- to 300-ohm transformer so that the receiver can be used with a 300-ohm twin-lead from a roof antenna or a common dipole antenna. There is no AM antenna as such, and the input to the AM tuner is taken from the FM antenna circuit or from an external long-wire antenna.

The beveled top and bottom edges of the low-profile front panel further reduce its apparent height. Most of the controls are small round pushbuttons. Large knobs are used for tuning and volume adjustment; smaller, center-detented ones serve for the tone and balance controls. Below the frequency-display window, five green LED's show the relative signal strength for both AM and FM. To the right of this group are a green stereo-indicator LED and a very effective FM tuning indicator. The latter consists of two red arrows that light to show how the knob should be turned to correct the tuning. When a station is optimally tuned, the red arrows are extinguished and a green LED comes on between them.

To the left of the display are the six station-preset buttons, with a round hole below each one. Another "button" on the panel, marked KEY, is actually a small screwdriver that can be removed from the panel and inserted into these holes to adjust the corresponding preset frequencies. Below the preset buttons are program-selector buttons for FM, AM, phono, cassette, and tape. The R1 has two sets of tape-recording inputs and outputs. The tape circuit can also be used for connecting an external signal processor, leaving the cassette circuit to be used for a tape deck of any format or even for another external high-level input.

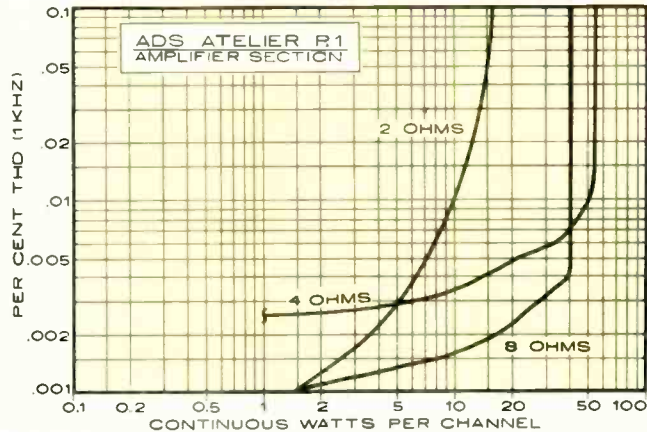
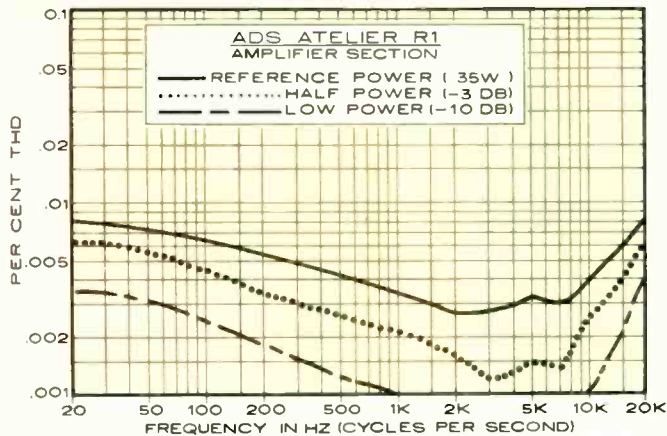
To the left of the preset buttons are buttons marked 30 HZ (a low-cut filter), MUT-

ING, AFC, and COPY, along with the KEY button. The COPY button cross-connects the tape circuits for dubbing from either machine to the other (you can use the R1 to listen to another program during dubbing). At the left of the panel are the two speaker-selector buttons and below them two others marked LINEAR and MONO. The latter is self-explanatory. When the former is pressed in, it bypasses the receiver's loudness compensation ("linear" refers to the resulting frequency response). Between these two pairs of buttons are a pair of CLIP lights, red LED's that flash when the amplifiers begin to distort. Operating from input/output waveform comparators, these are extremely sensitive indicators of overload or distortion from any cause. Finally, the panel contains a headphone jack and a green power button (not illuminated, but the tuner frequency or the letter "C" or "P," for cassette or phono, shows when the R1 is turned on).

The rear apron of the R1 receiver contains insulated spring-clip connectors for the speaker outputs, a single switched a.c. outlet, and the various signal input and output jacks. Below the 75-ohm FM-antenna jack is a binding post for an external AM antenna and a ground-wire binding post. The ADS Atelier R1 is 17½ inches wide, 14¾ inches deep, and 2¾ inches high. It weighs about 17½ pounds. Price: \$499.

● **Laboratory Measurements.** In addition to having external output-transistor heat sinks, the R1 is relatively massive for its power rating (its top and bottom covers are heavy-gauge steel to provide magnetic shielding as well as strength). As a result, no part of the receiver's exterior became more than slightly warm during our tests.

The output waveform clipped at 43.7 watts with both channels driving 8-ohm loads at 1,000 Hz; it clipped at 56.3 watts



into 4 ohms. The corresponding clipping-headroom figures were 1 and 1.48 dB. The short-term maximum output during the 20-millisecond pulses of the dynamic-power test for 8- and 4-ohm loads was 61 and 85 watts, respectively, giving the R1 dynamic-headroom figures of 2.4 and 3.27 dB. Although the R1 is specifically *not* rated for driving 2-ohm loads (and its series speaker outputs make it unlikely that such operation will ever occur), we measured it with 2-ohm loads anyway. The clipping power into 2 ohms was 16.8 watts, and the dynamic power output was 30.8 watts, convincing evidence that the R1's amplifiers have current-limiting protection against such conditions. We noted that the CLIP lights gave extremely accurate indications of overload, and we used them to establish the clipping levels during our measurements.

The distortion ratings of the ADS R1 proved to be ultraconservative, since its measured distortion never reached as high as one-tenth the rated values unless we clipped the outputs. At rated power or less into 8 ohms, the distortion was less than 0.008 per cent from 20 to 20,000 Hz. With 8-ohm loads at 1,000 Hz, the distortion was less than 0.004 per cent up to the clipping point (it was a barely measurable 0.0007 per cent at 1 watt, disappearing into the noise at lower levels), and with 4-ohm loads, it reached as high as 0.01 per cent only at 50 watts, just before clipping occurred.

Even 2-ohm operation, despite its restricted power output, did not degrade the purity of the signal, which was distorted by 0.01 per cent or less at most levels and only 0.088 per cent at 15 watts, just below the clipping point.

The amplifier was stable at high frequencies when driving reactive loads and had no difficulty driving the IHF reactive load (which simulates a loudspeaker near its bass-driver resonance). The high-frequency distortion was measured with the IHF intermodulation (IM) test signals of 18- and 19-kHz tones whose peak output equals that of a 35-watt sine-wave signal. The second-order distortion (1,000 Hz) was -87 dB, and the third-order distortion (at 17 and 20 kHz) was -93 dB. Both are very good figures. The slew factor was at least 5 (ADS does not recommend extending this test, with full-power operation, beyond 100 kHz). We tried a short-duration test at higher frequencies, and it suggested that the amplifier's slew factor was actually at least 25.

The amplifier section's sensitivity, for a 1-watt reference output, was 40 millivolts (mV) for the high-level inputs (we used the cassette input for our measurements), and the A-weighted signal-to-noise ratio (S/N) was 85.5 dB. The phono sensitivity was 0.38 mV, with a 76.6-dB S/N. The phono input impedance was 50,000 ohms in parallel with a low 50 picofarads, and the 1,000-Hz

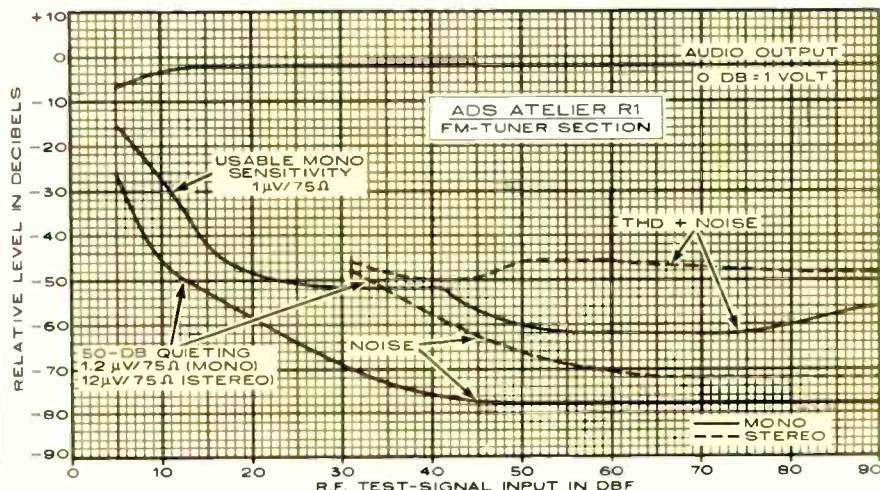
overload level was a safe 100 mV. At 20 and 20,000 Hz, it was even higher, respectively equivalent to 111 and 120 mV.

The tone controls had virtually no effect on the midrange response (from about 500 to 1,500 Hz) over the full range of control adjustment. The bass turnover frequency shifted from less than 150 Hz to about 300 Hz as the control was varied, and the treble turnover ranged from about 3,000 Hz to more than 5,000 Hz. The center (detented) control settings produced a ruler-flat frequency response from 20 to 20,000 Hz. The loudness contours boosted both low and high frequencies at reduced volume-control settings (the highs were affected only slightly, however). The low-cut filter (30 Hz) had a sharp 12-dB-per-octave slope, leaving the response flat within ± 0.5 dB down to 35 Hz and reducing it by 7.5 dB at our lower measurement limit of 20 Hz. The phono RIAA equalization was accurate within ± 0.5 dB from 35 to 20,000 Hz, falling slightly to -2 dB at 20 Hz. It was not affected significantly by the inductance of a phono cartridge.

The FM tuner was very easy to tune accurately with the aid of the LED indicators. The AFC action was mild, and the tuner had negligible warm-up drift. As a result, the preset frequencies could be set with the receiver fully warmed up, and it always came on at the correct frequency from a cold start.

The IHF usable sensitivity (mono) was 11 dBf (1 microvolt, or μ V, in 75 ohms). The stereo sensitivity was set by the switching threshold of 31 dBf (10 μ V), which was also the muting threshold. The 50-dB quieting sensitivity in mono was 12.8 dBf (1.2 μ V/75 ohms), and in stereo it was 33 dBf (12 μ V/75 ohms). The FM distortion at 65 dBf (500 μ V/75 ohms) was 0.08 per cent in mono and 0.46 per cent in stereo, and the respective S/N readings were 78 and 72 dB. The IHF IM distortion in FM (with 14- and 15-kHz test frequencies at 100 per cent modulation) was markedly higher in stereo than in mono, and there was an unusually large number of additional spurious responses in stereo. However, even the worst stereo distortion, -45 dB (about 0.5 per cent) for the 1,000-Hz difference-frequency component, did not seem to be audible; we could not detect it during listening tests, in which the R1 sounded perfectly fine.

The FM frequency response was flat



BACH, ROCK, CLOCK OR PHONE



This AM/FM clock radio and telephone combination gives you the ease of push-button dialing on virtually any phone system. Plus a hands-free speakerphone. Use the phone and the radio cuts off automatically.

Auto-Redial recalls busy numbers at a touch. Mute button puts callers on hold. On/Off ringer switch gives total privacy.

24 hour alarm lets you wake to music or a persistent buzzer. Has weekend alarm cancel, 9 minute snooze bar with repeats, and battery back-up so power outages can't make you late. You can even set up to 2 hours of go-to-sleep music with automatic shut-off. LED clock controls are front-mounted for easy setting. Measures just 9 x 7 x 2 1/2". One year limited warranty and our 30 day home trial—with a prompt refund if you're not satisfied. Call now.

Own the space-saving phone you'll really enjoy having next to your bed or desk.

ORDER TOLL FREE.

For quickest delivery, credit card holders may call our toll free lines. Order # ST 309 for the Clock/Radio Telephone. Or send a check for \$89 plus 4.50 delivery. CA residents add 6% sales tax.

800 344-4444

Overseas/Canadian (415) 788-4747

THE SHARPER IMAGE®

406 Jackson Street, Dept 8113
San Francisco, CA 94111

©The Sharper Image

Call toll free for our catalog of innovative products.

CIRCLE NO. 47 ON READER SERVICE CARD

FREE McIntosh STEREO CATALOG and FM DIRECTORY

Get all the newest and latest information on the new McIntosh stereo equipment in the McIntosh catalog. In addition you will receive an FM station directory that covers all of North America.



**SEND
TODAY!**

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

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

If you are in a hurry for your catalog please send the coupon to McIntosh.
For non rush service send the Reader Service Card to the magazine.

CIRCLE NO. 32 ON READER SERVICE CARD

ADS Atelier R1

(Continued from page 45)

within ± 0.5 dB from 30 to 13,000 Hz and down 1 dB at 15,000 Hz. The channel separation was 42.5 dB in the midrange, falling to 33 dB at 30 Hz and 30.5 dB at 15,000 Hz. The capture ratio was 2 dB (as rated), and the AM rejection was a good 63 dB at a 65-dBf input. The image rejection was an excellent 87 dB, and the selectivity was also considerably better than average, measuring about 79 dB for alternate-channel and 10 dB for adjacent-channel readings. The 19-kHz pilot carrier in the audio output was a low -73 dB, and the tuner hum was -66 dB. The AM-tuner frequency response was down 6 dB at 90 and 2,500 Hz.

● **Comment.** Our measurements show the ADS Atelier R1 to be a better-than-average receiver. Though modestly powered, its outstanding dynamic headroom gives it a listening "punch" beyond what one would expect from its power rating. Moreover, the CLIP indicators effectively warn against operation of the receiver at excessive power levels.

ADS emphasizes the human-engineering aspects of the R1's design, referring to its "immediate friendliness" in operation. Without debating the description of an inanimate object as "friendly," I can confirm that the R1 is indeed a pleasure to use. These days tuning knobs seem to have become almost passé in receivers, but the silky smooth, backlash-free, non-critical tuning of the ADS R1 makes a pushbutton digital-synthesis receiver seem almost decadent in comparison. I would question, however, the "friendliness" of a unit with a switch (marked LINEAR) that must be engaged to remove the loudness compensation as well as the use of the term COPY, however descriptive it might be, for a function universally referred to as tape dubbing. These are, of course, minor gripes, and the overall ergonomic design of this receiver is indeed outstanding.

Although 75-ohm antenna systems have certain advantages with respect to noise and interference rejection, the single wire ADS supplied us with the R1 was inadequate for FM reception. The 75- to 300-ohm transformer used with a good antenna should work wonders. The single wire was also nearly worthless for AM reception, and with it we could receive only a handful of the strongest local AM stations. On the plus side, though, the AM band was extremely quiet and free of the buzzes and other noises that usually mar reception with the usual ferrite-rod antenna.

The ADS R1 is relatively expensive for a receiver of its power rating, but it is also one of the smoothest-handling and most listenable receivers we have had the pleasure of using, to say nothing of its handsome styling and special installation possibilities. The heavy steel exterior of the R1 suggests physical ruggedness, and its well-filled interior conveys the same impression. If the R1 is typical of the Atelier Series in its general design and construction, ADS will surely make its mark in music systems as it has in speakers.

—Julian D. Hirsch

Circle 144 on reader service card

STEREO REVIEW

The Basic Repertoire

By Richard Freed

The late Karl Böhm. Photo: Clive Bardaj/Deutsche Grammophon



FOR some years critic Richard Freed, a contributing editor of *STEREO REVIEW*, has listened to all available recordings of the nearly two hundred symphonic works that form the essential core of orchestral programs and classical record collections, selecting those versions he considered the best. We have published his choices in a pamphlet, which we have updated annually, and we are now publishing his selections of the best current recordings of the Basic Repertoire in a monthly series in the magazine. If you want the pamphlet, the most recent updating (1982) is available for \$1 (check or money order) and a stamped (40¢) self-addressed No. 10 envelope; send to Basic Repertoire, P.O. Box 506, Murray Hill Station, New York, N.Y. 10156.

All the selections are two-channel analog stereo discs unless otherwise indicated by one of our usual symbols: ● for a digitally mastered recording, ⊗ for a stereo cassette, and, in a few instances, ⊕ for a monophonic recording.

□ **BEETHOVEN: Symphonies Nos. 1-9.** Karl Böhm's set with the Vienna Philharmonic, originally issued in 1970, is now being offered in a DG "Bargain Box" of ten discs (2720 116). All things considered, it stands out as the most thoroughly recommendable such package at any price. The extremely appealing performances suggest themselves as norms for the respective works. There may be more exciting or individual versions of this or that work, but overall Böhm's view of The Nine is remarkably satisfying, and the sound is just fine. This, and not his Mozart or Strauss, must be Böhm's finest achievement on records. Also of interest, but less consistently satisfying and much more expensive, are the latest Karajan cycle (DG 2740 172, ⊗ 3378

070) and the digitally recorded one by Kurt Sanderling, who takes more repeats in his performances and includes some overtures in his set (EMI import ● SLS-5239, ⊗ TCC-SLS 5239).

□ **BEETHOVEN: Symphony No. 1, in C Major.** On Philips, both Eugen Jochum (Festivo 6570 103, ⊗ 7310 103) and Neville Marriner (6500 113, ⊗ 7300 087) have a near-ideal touch in this work. Pierre Monteux's older recording is a good buy (London STS 15238).

□ **BEETHOVEN: Symphony No. 2, in D Major.** This work was a Beecham specialty, and the last of Sir Thomas's recordings of it carries its years well (Turnabout THS 65104, ⊗ CT-2296). Marriner's attractive performance fits snugly on a single side (Philips 6500 113, ⊗ 7300 087). Kurt Sanderling's is not only the best-sounding Second but is one of the strongest parts of his Beethoven symphony set (EMI import ● SLS-5239, ⊗ TCC-SLS-5239).

□ **BEETHOVEN: Symphony No. 3, in E-flat Major ("Eroica").** Both Otmar Suitner, with the Berlin State Orchestra (Denon ● OX-7202-ND), and Kurt Sanderling, in the set cited above, take the repeats in their sound, sturdy, splendidly recorded versions. Michael Gielen also takes the first-movement repeat in his exciting, provocative reading, probably the fastest on records (Vox Cum Laude ● D-VCL 9007, ⊗ VCS-9007). Karajan does not in his latest version (DG 2531 103, ⊗ 3301 103), but it is marvelously stimulating. Böhm's majestic Vienna recording is solid and satisfying (DG 2530 437, ⊗ 3300 486). Szell remains the budget choice (CBS MY 37222, ⊗ MYT 37222).

□ **BEETHOVEN: Symphony No. 4, in B-flat Major.** Hans Schmidt-Isserstedt's radiant performance is one of the best Beethoven buys (London STS 15528, with *The Consecration of the House Overture*). Sanderling is also especially eloquent in this work (in his complete set), and Solti's Chicago remake is perhaps the finest performance in his Beethoven cycle (London CS 7050, ⊗ CS5 7050).

□ **BEETHOVEN: Symphony No. 5, in C Minor.** Suitner, with repeats in the scherzo as well as the outer movements, benefits from fine sound (Denon ● OF-7013-ND), as does Sanderling's spacious version (EMI import ● ASD 4136, ⊗ TCC-ASD 4136). Böhm was at the top of his form in his Viennese remake of this work (DG 2530 062). Carlos Kleiber brings freshness and urgency to his reading (DG 2530 516, ⊗ 3300 472). Jochum is convincing in both his Dutch (Philips Festivo 6570 166, ⊗ 7310 166) and English (Angel S-37463, ⊗ 4XS-37463) recordings.

□ **BEETHOVEN: Symphony No. 6, in F Major ("Pastoral").** Suitner's is one of the most sympathetic performances ever (Denon ● OX-7222-ND). Sanderling's one of the noblest (in the set above). The expansive and affectionate one by Böhm (DG 2530 142, ⊗ 3300 476) and the last one by Bruno Walter (CBS MY 36720, ⊗ MYT 36720) are similarly appealing, if less stunningly recorded.

□ **BEETHOVEN: Symphony No. 7, in A Major.** Toscanini's old New York Philharmonic recording remains a touchstone despite faded sonics (Victrola ⊕ VIC-1502). Karajan's latest, with its wonderfully impetuous finale, is irresistible (DG 2531 107, ⊗ 3301 107). The sturdy, well-balanced Böhm (DG 2530 421, ⊗ 3300 416) or the highly individualized Carlos Kleiber (DG 2530 706, ⊗ 3300 706) may appeal more strongly to some listeners. Szell retains top honors in the stereo budget category (Odyssey Y 34624, ⊗ YT 34624).

□ **BEETHOVEN: Symphony No. 8, in F Major.** Wit, animation, and overall musicality are most appealingly balanced by Szell (CBS MY 37773, ⊗ MYT 37773), Jochum (Philips Festivo 6570 103, ⊗ 7310 103), Böhm (DG 2707 073), and Monteux (London STS 15238), all available at less than full price.

□ **BEETHOVEN: Symphony No. 9, in D Minor ("Choral").** Felix Weingartner's performance (Turnabout THS 65076/77) may be the sort of touchstone for this work that Toscanini's is for the Seventh, but the very dated sound makes his recording a back-up rather than a "basic" one. The earlier of Böhm's two recordings with the Vienna Philharmonic (DG 2707 073) has more vitality than his later one and is surely one of the best overall. Ozawa's is charged with dignity and compassion (Philips 6747 119, ⊗ 7505 072). Bernstein's with mystic intensity (DG 2707 124, ⊗ 3370 037). The best single-disc versions are Schmidt-Isserstedt's (London JL 41004, ⊗ JL5 41004), Ormandy's (CBS MY 37241, ⊗ MYT 37241), and Stokowski's (London STS 15538, ⊗ STS5 15538).



For Your Receiver? Again?

Here's Kenwood's incredible \$520 Audio Purest limited distribution Integrated Amplifier with a thundering 160 watts of power and the most phenomenal 0.005% THD we've ever seen. Price slashed to \$229.

Last year, something very strange happened. 1500 DAK customers hooked Kenwood's top of the line AM/FM Tuner up to their receivers.

It's strange because nobody had thought of hooking a tuner up to a receiver before. But, now for the first time, they're listening to FM stereo with specifications and purity that rival their best records and tapes.

Kenwood's amazed. We sold all 1500 they had in 60 days, and we wished we could have gotten 3000. The only bad part was we had to return hundreds of checks because we ran out of tuners.

Well, DAK's done it again, but even better this time. Instead of just improving the FM portion of your receiver, now you can make a staggering improvement in the sound quality of all of your components.

This time we bought all 2,000 of Kenwood's limited distribution Audio Purist series, 160 watt integrated preamp/amps with Sigma Drive shown above. The sound purity will shatter your conception of what stereo reproduction is all about.

And, best of all, we've cut their \$520 price down by a large cash purchase to just \$229. (That's a \$291 saving.) And we've reproduced Kenwood's actual 1981 price list below to prove our point.

DO YOU NEED IT?

Listen to a favorite record through your receiver. Then hook up this Kenwood masterpiece. You'll hear such a staggering dif-

ference in depth of response and purity you may feel like dropping your old receiver over a cliff. But, please don't because you may still need to use it as a tuner.

It's not just the 160 watts (80 X 2) that creates the startlingly dramatic sound. It's a combination of Kenwood's Sigma Drive, nonmagnetic design, 3 separate power supplies and the High Speed DC amplifier with Zero Switching that makes this integrated amplifier produce such a remarkable musical performance.

LOOK AT THESE SPECS

We've sold 160 watt amps before. And, they were good. The best had Total Harmonic Distortion of just 0.02%. But the Kenwood KA 900 has Total Harmonic Distortion at full output of just 0.005%.

That's nearly 400% better. The frequency response is from DC (that's 0 in English) to 400,000hz +0 -3db. The signal to noise is really remarkable. On phono, for 10mV input, it's 98db, and for tape or 'aux' it's an incredible 105db. But the specifications only tell part of the story.

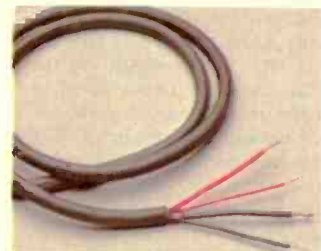
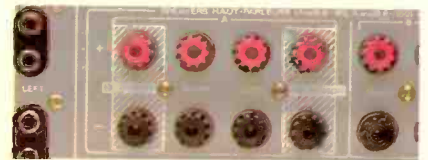
SIGMA DRIVE

Sigma Drive is a method of including speaker behavior within the scope of amplifier performance. Sigma Drive actually forces the speaker to exactly reproduce musical signals from the amplifier.

Here's how it works. Most traditional amplifiers simply send out a signal. Kenwood has taken a giant step forward. This

amplifier listens to the electrical output of the speakers at the speaker terminals.

As your speakers respond to music, the movement of the speaker cones causes them to generate their own electrical current. This current, although not the fault of the amplifier tends to block and distort the continuing signal from the amplifier.



With Sigma drive, this amplifier not only sends out a pure signal, it makes sure that your speakers are reproducing it accurately.

Kenwood would be first to admit that these signals are very small, but remember this is top of the line esoteric audio equipment. It's not for the average person.

Through a technique called negative feedback and by using 4 wires to each



speaker (12 foot cables are included or make your own) two wires send out signal to each speaker and two 'read' what the speaker is generating and correct for it.

The 4 wire cables aren't 'super cables'. They merely send and receive information for The Sigma Drive system.

Specifications aside, you'll hear that Sigma Drive literally forces your speakers to deliver accurate, authentic music that will in Kenwood's words "startle even the most experienced listener."

Note: Your speakers will need nothing special. At the speaker terminals two of the wires go to the positive side and two to the ground. At the amplifier, the wires are separated into outputs and sensors.

So, with Sigma Drive it becomes clear that the main job of an amplifier is not to merely amplify a signal, but in reality to exactly drive a speaker as never before.

EVERYTHING ELSE TOO

Dual power supplies are used because Kenwood's tests have shown that when one channel has to reproduce a really heavy signal, it causes a ghost signal to appear in the other channel resulting in a momentary deterioration in THD.

A nonmagnetic design removes previously hidden distortion. Kenwood found that magnetic distortion accounts for a great deal of the poor reproduction quality and general lack of musical detail heard from conventional amplifiers.

High Speed DC amplification produces the cleanest sound yet. Transient intermodulation distortion (TIM) significantly degrades the purity of music. TIM is related to the speed with which an amplifier can reproduce a sharp burst of music.

The conventional slow amplifier cannot do it quickly enough. The result is a lack of clarity or even worse a loss of some of the signal music enveloped in the large dynamic peak (muddy sound).

In conventional amplifiers, crossover or notch distortion occurs for brief parts of a microsecond as audio waveforms switch from + to -. Kenwood has solved this problem with Zero Switching.

Briefly, what happens is that as the audio waveforms move from plus to minus, a bias current is applied to the transistors to keep them from going to '0'.

The sum total of the Sigma Drive, non-magnetic design, High Speed DC and The Zero Switching is a sound that is thunderingly massive yet ultimately precise in detail. There's a 3 dimensional aspect that will leave you breathless.

By the way, if you're not really clear on all the terms here's a quick lesson. A pre-amp gives you all the switching and controls like volume and bass and treble. An amplifier boosts the signal to power your speakers. A tuner receives AM and/or FM. A receiver is a combination of all three.

But, 'real' audiophiles go for separates like this integrated amp (the preamp and amplifier are together) and a tuner. You can still use the tuner in your receiver by plugging the tape out on your receiver into the aux or tuner 'in' on the Kenwood and have the best of both worlds.

Total Control

There's a stunning array of controls. Of course there are provisions for two tape decks. You can dub from deck to deck in either direction. But look at this.

1981 Price-List	Suggested Retail	Dealer Cost	WT.
KA-900	\$520.00	\$312.00	27 lbs.



You have a direct path from each component to the 'tape out' jacks. The rotary control marked 'record out' selects what source is fed to the tape out jacks.

For listening, you'll use the push buttons just under the volume control. So, you can listen to FM or anything you like while you tape from a record or any other source. What you listen to and what you record from are totally separately controlled.

Kenwood has provided not only for two turntables but for both moving magnet and the more esoteric moving coil cartridges. There's even impedance switching on the back panel to match your cartridge.



Plus because of a new Phono preamplifier IC you'll experience incredible dynamic range, signal to noise to 98db and a THD on phono of an incredible .003%. All this with a phono frequency response from 20 to 20,000hz ±0.2db.



With the glass door closed, your preset controls are protected while you select your program source and volume.

There are bass and treble controls with turn over switches that let the bass enter at 200hz or 400hz, and the treble at 3,000hz or 6,000hz. Plus, there's tone defeat. So, the bass and treble controls act like equalizer controls to sculpt your music.



Like a parametric equalizer you can control the tone slopes.

MUCH MORE

There's a loudness compensation button and a subsonic filter that cuts 6db per octave below 18hz. The amplifier will handle two sets of speakers. And, Sigma Drive can be used for set one.

There is a stereo/mono switch and a touch fader. Once you've set the volume, a touch of the fader will bring the volume down to 0 in one second. A second touch will return it to your preset level.

Finally, all controls other than on/off, volume, fader and program selecting buttons are behind the closed glass door. It looks great, keeps unwanted hands off your 'preset' controls and keeps the controls safe from dust.

AUDIO PURIST

Kenwood is of course a well known brand name. But as you'll note in the very top right corner of this amp, the Audio Purist name plate separates this unit from the standard Kenwood line.

Only the very top notch esoteric dealers carry this part of the line. Audio Purist is singled out as Kenwood's best by far.

The Audio Purist KA900 Integrated Amplifier is backed by Kenwood's standard 2 year limited warranty. It is 17-5/16"

- 80 Watts Per Channel—
- Minimum RMS into 8 Ohms
- From 20Hz to 20kHz With Less Than 0.005% Total Harmonic Distortion
- Exclusive SIGMA Drive
- Non-Magnetic Chassis
- Zero Switching

wide, 14-3/4" deep and 4-27/32" high.

TRY AUDIO PURIST SIGMA DRIVE RISK FREE

We've really tested this Integrated Amplifier. And it's the best in sound purity and control features that we've ever tested.

So, whether you've got a receiver or audiophile separates already, you're in for an awesome shock when you hear just how phenomenally better the music out of your own speakers will sound.

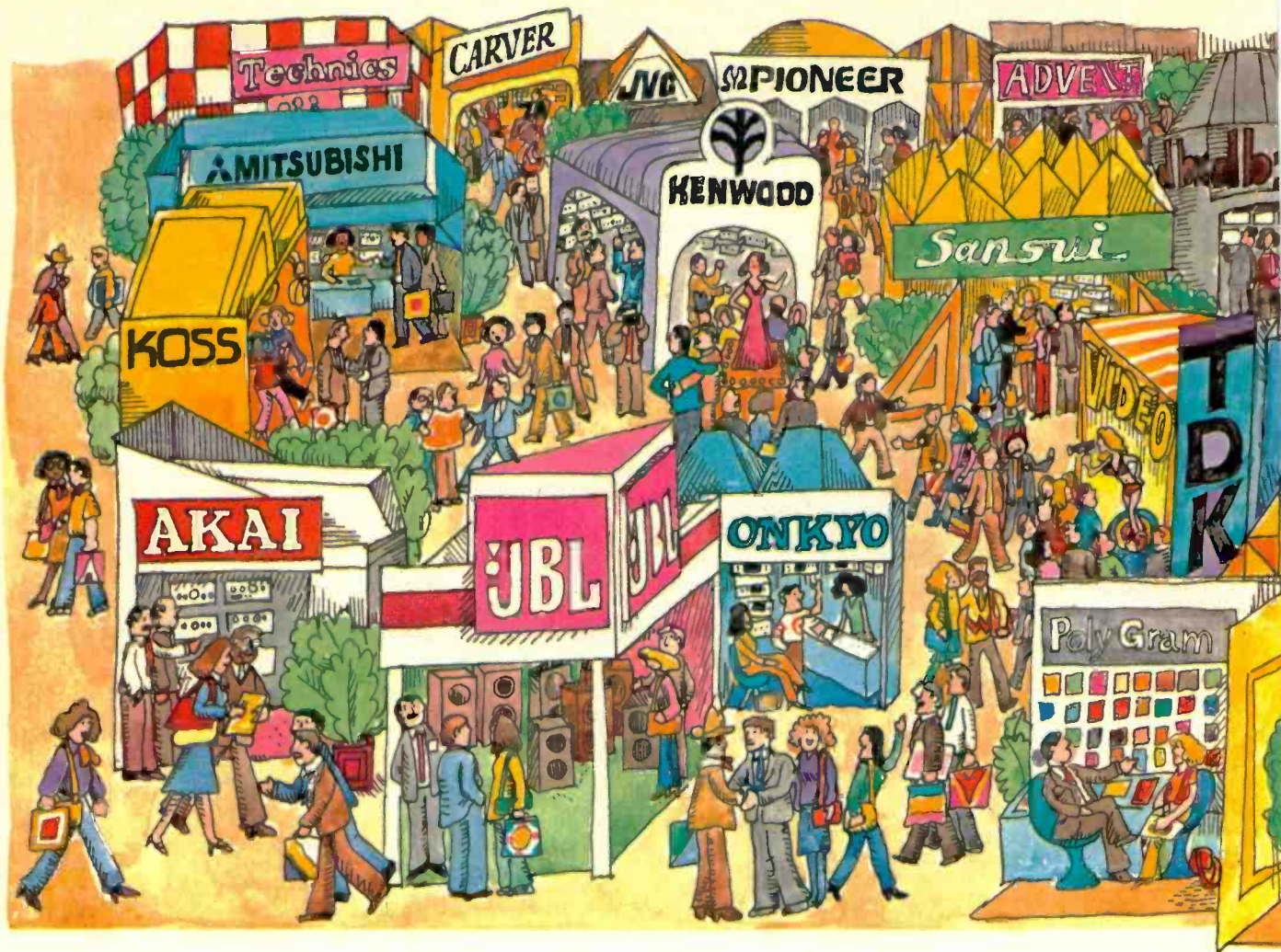
Try this incredible Kenwood KA900 Integrated Amplifier in your own system. If you don't hear incredibly better musical sound from the first moment, return it in its original box within 30 days for a refund.

To order your Kenwood KA900 Audio Purist 160 watt (80 thundering watts per channel RMS with 0.005% THD) Integrated Amplifier risk free with your credit card call toll free or send your check not for Kenwood's list price of \$520, but for only \$229 plus \$9 for postage and handling. Order No. 9605. CA res add 6% sales tax.

The thundering power, purity, musical detail and control of Kenwood's Audio Purist Integrated Amplifier will revolutionize the sound of your stereo system.



TOLL-FREE 1-800-423-2636
If busy, after hours, on weekends or in CA
CALL TOLL-FREE . . . 1-800-228-1234
10845 Vanowen St., N. Hollywood CA 91605

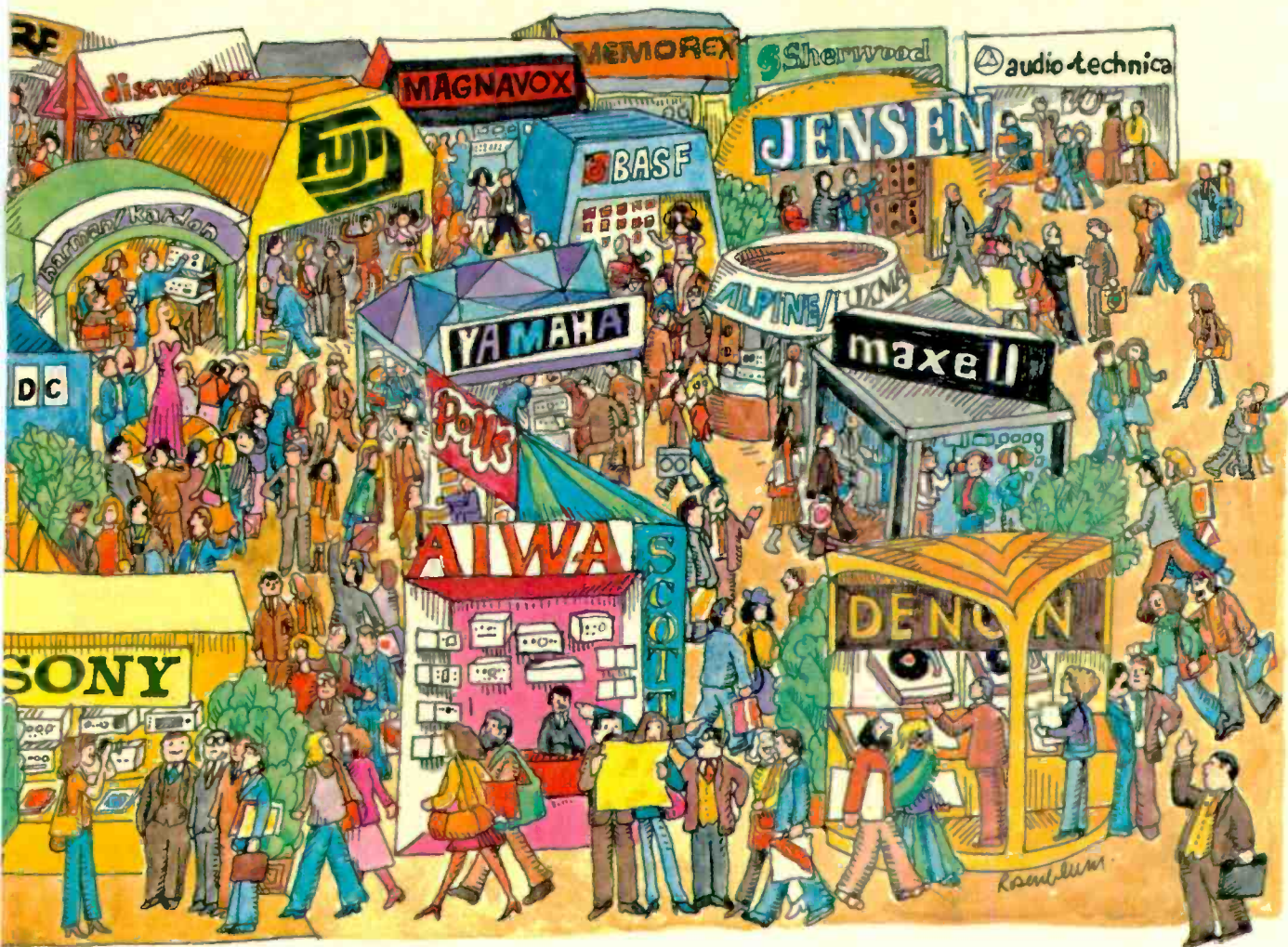


NEW PRODUCTS AT THE 1983 WINTER CES

By Ralph Hodges

THE biannual Consumer Electronics Show (CES), staged alternately in Chicago and Las Vegas by this country's Electronic Industries Association, has grown to be the world's largest trade event, typically monopolizing most of its host cities' lodging and restaurant facilities and much of their transportation. More than 78,000 attended this past January's CES in Las Vegas. Why would that many business people shoehorn themselves into a situation where a bed for the night is hard to get and a dinner reservation almost impossible?

It is the lure of the electronic age, specifically in the form of audio and video equipment, calculators, digital watches, innumerable electronic accessories and gimcracks, and, more and more, computer and video-game hardware and software. If a new product is electronic and at least marginally marketable, it is likely to be on display at the CES and for sale to the thousands of electronics retailers the show attracts. They, in turn, will try to sell it to you in the near future, so to be aware of



what appeared at the CES is to be forewarned and, if need be, forearmed.

Not long ago the CES was primarily an audio show, its huge exhibition spaces vibrating from wall to wall with high-decibel music, or some facsimile of music. Recently its complexion has changed somewhat as manufacturers and retailers explore the market appeal of service and "life style" electronics. Nevertheless, it seemed that the largest segment of January's product introductions was in the audio domain, and there were far too many of them for all to be mentioned here. Instead, we will concentrate on the show's highlights and discernible trends, without in the least intending to slight the many estimable new products that did not stand out from the crowd so dramatically.

Beta vs. Digital

A scant few months ago, the sound quality provided by the Beta video-cassette format was distinctly low-fi. In fact, one of the major suppliers of noise-reduction technology was actively urg-

ing its licensees *not* to use its noise-reduction devices with Beta VCR's; the association would be too embarrassing. But during a show's-*eve* press conference that was a little light on technical information but heavy on demonstration, such audio leaders as Aiwa, Marantz, Nakamichi, NEC, Pioneer, Sanyo, Sony, Teknika, Toshiba, and Zenith announced that Beta's audio blues are over. Furthermore, it was claimed that the new Beta audio format, "Beta Hi-Fi," is competitive with digital audio, with a dynamic range exceeding 80 dB, 0.005 per cent wow and flutter, and distortion figures that, while not directly comparable with digital, are clearly in the same ballpark.

How has this come to pass? The Beta group has abandoned the fixed heads and narrow recorded tracks that normally provide the sound for Beta cassettes and has instead slipped the audio signals (in frequency-modulated form) between the video chrominance (color) and luminance (brightness) signals, where they can be handled by the high-speed rotating video heads. But if the

audio is merely FM, can it be better than you'd expect from a high-quality FM tuner? Yes, when you consider that the system is not bound by the modulation limits imposed on radio broadcasts.

A diagram provided by the Beta crew indicates that Beta Hi-Fi audio, recorded on two subcarriers (one for each stereo channel), occupies the band between 1 and 2 MHz. Compare this with the 150-kHz band allocated to commercial FM broadcasts and you'll see the potential difference in quality. If Beta Hi-Fi competes head-to-head against digital audio, it will probably get away with it on virtually all music program material—and it will provide video as well.

Beta Hi-Fi prototype machines were displayed at the show by NEC, Sanyo, Sony (see test report on page 29), and Toshiba. No one was willing to talk about exact prices at the time, but expectations were that they would not be out of line with what consumers are now paying for fixed-head stereo VCR's. And, yes, that fixed audio head will still be included when you buy a



Beta Hi-Fi VCR, so any Beta tapes you now own will not be rendered mute.

Does any of this suggest that digital audio might make its exit before it has really made its entrance? Not likely. At the show, the activity in the digital arena was feverish, the enthusiasm unbounded, the suspense unbearable, and the sound not too bad either. There is hardly a major audio manufacturer outside the U.S. that does not have a prototype Compact Disc player ready for demonstration. The Phase Linear Model 9500 (projected price, \$1,200) took the honor of being the first player offered by a domestic company, while Magnavox, which still sounds faintly American but is actually a subsidiary of Philips of Holland, previewed four players with various combinations of convenience features, intending to let the market decide which combination is ideal. Magnavox/Philips does things a little differently from most of the other CD purveyors, using fourteen- rather than sixteen-bit digital-to-analog converters and such techniques as oversampling, noise shaping, and transverse filtering to make everything come out right.

The differences among CD players are likely to take up a lot of editorial space in the next few years, but there is little point in discussing them until we can lay hands on the actual units (this

is where the "unbearable suspense" comes in) and hear what they can do. To date, no CD player has received an unfavorable review from an audio magazine, and most have rated superlatives. Yet some manufacturers (such as Sansui, with a split laser-beam pickup system in its \$1,600 PC-V1000 player) still maintain that the technology will have to be enhanced for long-term reliability, and others (such as Aiwa, promoting its 3-inch-high dX-1000 player, price yet to be announced) apparently believe that the CD system is already ripe for downsizing and simplification.

Digital audio is also a *tape* story, of course, and that aspect is evidently being developed most eagerly by Sansui and Sony, both of which have digital processors for use with VCR's. Sansui is entering on its third generation of such devices, and its latest introduction, the PC-X1, is said to work with any VCR, even at the slow "Extended Play" tape speeds. Sony will soon introduce the PCM-701ES (about \$1,000), which has signal-conversion circuitry identical to that of the celebrated PCM-F1, but without mike inputs. This product and others to be brought out under the Sony "ES" designation will spearhead the company's endeavor to make digital audio household words. A comprehensive public-information program is in the works, along with demonstrations to alert consumers to the differences between all-digital recordings and those that come from analog masters or vice versa. So if you want to spend this year without hearing a

word about digital technology, make plans to move to the moon today.

Receivers and Tuners

Meanwhile, back in the familiar analog realm, exhibitors at the show made their usual vigorous efforts to entice tuner and receiver buyers. The Summer CES in Chicago seems to be where most manufacturers prefer to unveil new receiver lines; the Winter CES in Las Vegas is where they follow up with tuners and other separates. This was the first CES I've attended, however, at which the number of tuner introductions actually exceeded (by my rough count) that of receivers.

Pioneer is the latest manufacturer to demonstrate that an incoming stereo FM signal is the property of the receptor, who is free to do whatever he or she pleases with it. The technical details of the Pioneer "Direct Digital Decoder" cannot be presented in twenty-five words or less, but the process is unconventional by current FM-tuner standards, and the results are dramatically increased stereo separation and great reductions in certain types of distortion. The first product to incorporate this technology has not yet been announced, but the concept seems to be on its way. In the meantime, Pioneer would like to interest you in its Progression IV series of tuners, four models priced from \$90 to \$250, all of which, like the rest of the new Progression IV line, are just a tad bigger than mini size. The top-of-the-line FX-9 has a built-in timer that can switch the tuner on and off as often as twice a day and also switch any other Progression IV components that happen to be connected to it.

Sansui's new AU-D55X (\$269) is mini in height (less than 2 inches) and has a digital readout and quartz-synthesis phase-locked-loop operation. Yamaha's latest tuners, the T-500 and T-300, are relatively mini in price (\$230 and \$150), with the higher ticket buying such things as digital readout, automatic station search, and five presets each for AM and FM. Hafler will have a new FM tuner out in June, according to advance information, and it will be



Consumer digital tape recording is still limited to separate audio processors used with video cassette recorders, but Sharp showed a prototype digital audio compact cassette deck at the show.

Beta Hi-Fi was the star of the show. NEC, a well-known name in Japan, made its first entry into the U.S. market with a Beta Hi-Fi VCR, the VC-739E, rated for an 80-dB dynamic range.





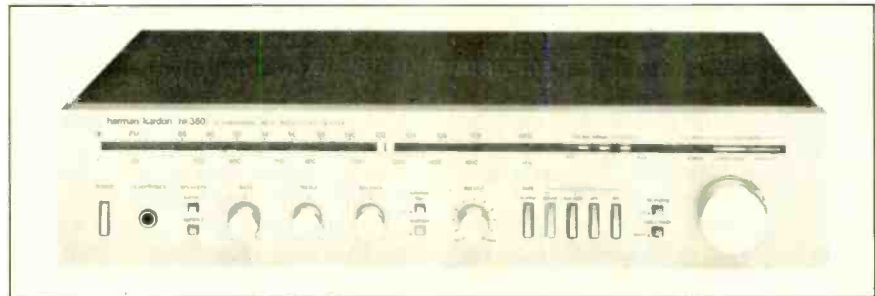
available as a kit. It will have most of the operating features and appurtenances of other deluxe tuners. Adcom has a new tuner, the GFT-1A, right now, which at \$375 is said to be one of the few affordably priced digital-readout AM/FM tuners available from a U.S. supplier. The only stereo AM model in evidence at the show was a Sansui multi-system design for cars. (See "Car Stereo" on page 22 of this issue.)

Sherwood feels it has found the key to U.S. component-styling preferences and is celebrating its discovery with no less than four new receivers and a new tuner. The receivers, all with digital readouts and frequency synthesis, run from 20 watts per channel (S-2620, \$220) to 70 watts (S-2680, \$480). The AM/FM tuner, with similar reception features, is the TD-2010 at \$200. Denon's DRA-700 is a 60-watt, \$549 receiver employing no conventional negative feedback. Its smaller brother, the 33-watt DRA-300, is only \$299, but the wood side panels are \$50 extra. The Harman Kardon hk380i (\$300) doesn't offer any optional wood, but it does provide 30 watts per channel under wide-band conditions with very low negative feedback. H. H. Scott's new receiver line didn't have prices assigned by showtime, but there are five models, from the 21-watt 329R to the top-of-line 70-watt 379R, which includes a five-band graphic equalizer.

Amps and Preamps

"Digital-ready" is being attached to many new amplifiers and loudspeakers these days, but it's hard to figure out what the phrase means unless bigger and more powerful (in the case of amplifiers) or bigger and more power-tolerant (in the case of speakers). Nevertheless, with a few notable exceptions, amplifiers have been getting smaller and less powerful over the past year or two, and this latest show generally continued the trend.

At least Yamaha's usage of "digital-ready" is clear: it means more power for the same money, as in the 70-watt-per-channel A-500 integrated amplifier (\$300), which replaces a 55-watt model at the same price. In like fashion, the new A-400 squeezes out 40 watts for \$220 where its predecessor could only manage 35. Pioneer's four latest integrated amplifiers are certainly smaller ($3\frac{7}{8} \times 12\frac{1}{2} \times$ about 9 inches), although the top-of-the-line A-X8 from the Pro-



Adcom's upgraded GFT-1A tuner (top) has improved performance and features. Harman Kardon's hk380i receiver (bottom) has a 30-watt high-current amplifier section.

gression IV series does muster 65 watts for \$280 (the low-end A-X3, at \$110, is rated at 20 watts per channel). Sherwood's new AD-2220 (\$300) and AD-2210 (\$200) integrated amps are more standard in size but comparable in power at 65 and 30 watts, respectively. Soundcraftsmen's XA2200 power amplifier (\$399) is the littlest yet from this manufacturer, but it is said to develop a reliable 200 watts per channel into 8 ohms, making it a legitimate candidate for the digital era. Sansui's B-2301, anything but little, provides 300 watts per channel and costs \$2,600. When the company calls it digital-ready, you know what they're talking about. Other Sansui introductions included a 70-watt integrated design for \$369 and a "slim-line" 30-watt integrated amplifier for \$199.

Carver was also down in size and power for this show, introducing the 120-watt M-200t (\$350) and a companion preamplifier, the C-2, at the same price. And Citation has begun a slight downward progression, now offering a 150-watt power amplifier, the X-I, and a companion preamplifier, the X-II, at a mere \$3,500 and \$2,500, respectively. But as if to make up for this downscaling, the company presented its "ultimate" preamplifier, the \$3,500 Citation XXP, as part of an "ultimate" music system comprising a Thorens Reference Turntable with EMT cartridge, an Audio Interface moving-coil-cartridge pre-preamplifier, a Soundstream digital recorder, a Sequerra tuner, Acoustat and custom-designed loudspeakers, and Citation electronics. Total price: \$125,000.

Hafner has been holding its ground pretty steadily with the recent introduction of the DH-220 power amplifier and plans to accompany it in short order

with the DH-100 preamplifier (\$150 in kit form), a slightly simplified version of the well-regarded DH-110. Threshold is gaining ground; at the show it presented a prototype of the rather remarkable S-5000 power amplifier, offering 2,700 watts per channel in stereo and (gulp!) 5,500 watts when bridged for mono operation. One of these should make you about as digital-ready as you can get, but you'll have to have it installed by a professional electrician even if your house wiring can safely handle the drain it will impose, which is unlikely. Threshold also came up with the show's most unusual new loudspeaker, called an "ion-cloud" reproducer, which looks like an oversized barbecue grill, has no moving parts, doesn't play loudly or with any bass to speak of, and makes the air toxic with ozone unless it is constantly ventilated. Still, it has great promise, declared the Threshold crew, who vowed to go home from Las Vegas and make a practical product out of it.

Sony is committed to becoming digital-ready, and one of the components in its not-quite-yet-introduced ES line is the TA-F555ES integrated amplifier, which will be rated at about 100 watts per channel, cost about \$650, and feature current-drive technology and absolute supply isolation between the low- and high-level stages. (A companion tuner with many of the same circuit refinements will be coming out shortly as well, but presumably it doesn't have to be digital-ready.) The exceptionally attractive Spectral DMC-10 preamplifier now incorporates comprehensive design advances with no change in its model number or \$1,985 price. The company also displayed a number of experimental prototypes that indicate it is well on its way to becoming a full-line manu-



facturer. Krell, which makes class-A power amplifiers of extraordinary technical purity, is now producing its biggest yet, the 100-watt mono ksa-100 (\$1,800), together with a mono preamplifier with outboard power supply that is said to be digital-ready because its inputs cannot be overloaded by any signal you might get from a CD player or digital tape unit. Going the Krell way will cost about \$7,700 total for stereo amplification and preamplification.

Finally, adding to the constant bombardment of hi-fi products from the Far East and frequent volleys from England (Meridian is now making a handsome modular component system with various amp, preamp, tuner, tone, and switching modules that are plugged into each other rather than wired together), Canada, and even Australia, we're now going to have to put up with an invasion from New Zealand! Perreux International is coming to our shores with two MOSFET power amplifiers with 100 and 200 watts per channel (see page 32 for test report on the PMF 2150B) and a preamplifier with some highly refined input characteristics. Prices range from \$990 to \$1,480.

Record Players

The steady stream of new radial-tracking (also known as straight-line-tracking or tangential-tracking) turntables has become a flood, and it's getting to the point where every company has at least one in its line. I think that this, along with other developments in tone-arm engineering, can perhaps be attributed to the efforts that have gone into

creating the servomechanisms to make Compact Disc players work properly. Although not all radial trackers employ servos, if you've had to develop one for the CD player you want to produce tomorrow, you may as well get as much use as possible out of it today.

Bang & Olufsen, old hands at this technology, has a new top-of-line design, the Model 8002 (\$695), with extensive microprocessor control features, as well as a radial tracker that will sell for under \$500, the Beogram TX. B&O also has three new machines with conventional pivoted arms priced between \$330 and \$195. Hitachi's HT-L55 radial tracker (\$240) has computer-control features and uses the now-ubiquitous hide-the-record clam-shell approach, which in this case is said to result in something like a hermetically sealed environment while a disc is being played. Scott's radial PS98 was still a few steps away from the marketplace at showtime, and so was its direct-drive PS88 (\$225) with a conventional tone arm. No price was available for the PS98. There was no price either for the new ADC L-301 radial tracker, although it was promised that it will hit a new low for such products. The L-301 is designed to accept P-mount phono cartridges, and ADC will make four of its Integra series pickups in this configuration, with prices of \$60 to \$135.

The most notable radial-tracking arm today that does *not* use servomotors is the Souther SLA-3, which has a short, low-mass assembly that "coasts" across the record surface thanks to a slight, friction-defeating tilt of its guide tracks (fabricated of quartz, no less) toward the center spindle. The price of this extremely exotic mechanism is \$700, but it's worth seeing if you can find one. Not all servo-controlled arms are radial-tracking, of course. Conventional pivoted arms with electronic

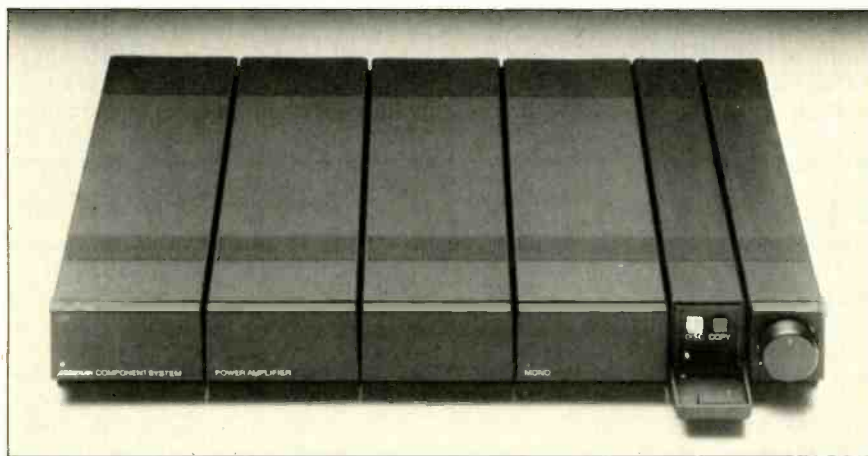
drive mechanisms to make them ignore record warps and other infrasonic disturbances have been gaining in popularity, and Denon's mating of its DP-60L turntable with such an arm to create the \$595 DP-62L may boost the trend. What will happen with the new arm on NAD's Model 5120 turntable, a construct of phenolic material designed to be rigid in the lateral plane and somewhat flexible in the vertical one, is anyone's guess, but the idea is to achieve low effective mass without any audible resonances.

The show's list of conventional record players was, as usual, fairly long, and it was not distinguished by too many surprises. Pioneer's new Progression IV series of components clearly needed some record players and was allotted two, both turntable-in-a-drawer types. The top PL-X9 (\$330) is programmable, permitting desired selections of a disc to be played automatically and repeated in any order; Progression IV cassette decks can be controlled by the turntable for recording purposes. It is sold with a high-output moving-coil cartridge. Sherwood's latest record players, the ST-880 (\$100) and ST-890 (\$150), are belt-drive and direct-drive models, respectively. The Ariston RD40, which will be sold without an arm at the bargain price (for this company) of \$350, is being distributed by the same outfit that handles SME tone arms. (You can guess what arm is recommended for the Ariston machines.) Oracle, a noted Canadian manufacturer of eye-boggling turntable designs, has now got one that looks almost ordinary. For \$900 it includes a finely finished tone arm with a micrometer-type adjustment for vertical tracking angle. The arm alone is \$400, with a more elaborate version due to come in at \$700.

Phono Cartridges

In phono cartridges, there is a new stylus-tip shape from Signet that takes the line-contact concept to what may be its ultimate. The symmetrically ground jewel, already fairly sharp in contour, is further incised to form a V-shaped lip of constant radius that becomes the bearing surface, tracing the record groove in a way that is said to be more accurate than is possible with other shapes. The first cartridge to use the new tip will be the boron-cantilever TK 10ML, a dual moving-magnet design whose price will be determined by Signet dealers. Four more Signet introductions involve the conversion of existing models to P-mount designs.

Bang & Olufsen recently tested the various cartridge operating principles against each other for listener prefer-



Meridian introduced a modular component system with separate plug-together units. Modules available include various power amplifiers, preamplifiers, a tuner, power supplies, tone controls, and tape monitors, with more to come.



ence and came to the conclusion that the moving-iron scheme is at least as good as any other. The result is five new B&O moving-iron cartridges, the MMC 1 through MMC 5 (ranging in price from \$445 to \$60), which aim at a correspondence of stylus-groove and stylus-assembly resonances that will cause the two to damp each other. The cartridges are basically similar, but the costlier models have more exotic cantilever materials and stylus shapes.

Listener tests notwithstanding, Yamaha seems uninterested in moving-iron cartridges, and its two cartridge introductions at this show, the \$210 MC-4 and the \$85 MC-11, were both moving-coil devices. Dynavector feels the same way and appeared with a new moving-coil model, the DV10X Type 3 for \$150 (see test report in the March issue), with the exceptionally short cantilever (aluminum, in this case) that the company has put its faith in. Klipsch also stuck to the moving-coil path with its \$1,000 MCZ-110, this one with a diamond cantilever. Goldring introduced its first moving-coil cartridge, the Electro-II, which, like the Dynavector, is said to have a sufficiently high output to make step-up devices unnecessary. Even Monster Cable got into the act with the \$475 boron-cantilever moving-coil Alpha-1. For those not totally entranced by moving coils, Shure is willing to sell its V15 Type V, Type IV, or LT moving-magnet cartridges and throw in a free Nautilus LP.

Tape Equipment and Tape

In the cassette format, the emerging trends at this CES were the increasing

availability of auto-reverse, greater use of dual transports for dubbing and other purposes, and the introduction of some very expensive machines. The generally acknowledged star of this part of the show was Nakamichi's Dragon, with continuous automatic playback-head azimuth alignment, auto-reverse, dual direct-drive capstan motors, and more for \$1,850 (see test report on page 38 of this issue).

Teac, after several years of seeming not to know just where to position itself in the cassette market, has finally taken itself in hand and aimed right for the top. Even at \$1,800, the new Model Z-7000 is a fearsomely impressive machine, with three heads, three motors, fully automatic bias, equalization, and level setting by a microprocessor whose memory will store the calibrations for each of three tape types, facilities to trim bias and equalization just a touch for that last increment of performance, and more automated search features than we have space to mention. The other two models in the Z series, the \$1,400 Z-6000 and the \$1,000 Z-5000, oblige the user to set bias, EQ, and level manually with eighteen front-panel screwdriver adjustments and a built-in oscillator, but they don't sacrifice much else in performance capabilities and features. All three machines have Dolby-B, Dolby-C, and dbx noise reduction, the two top models also providing for dbx disc decoding. Not quite as ambitious an entry into the high end, Yamaha's \$795 K-2000 and \$595 K-1000 are two-motor, three-head machines that also permit individual bias setting for any tape and incorporate some electromagnetic refinements that are said to be exclusive. Both have Dolby-B and dbx noise reduction; the K-2000 has dual noise-reduction processors for off-the-tape monitoring. Other differences involve automated functions.

For the most part, a dual-transport cassette deck has tended to mean two mediocre tape transports for the price of one good one. That may continue to be the usual case, but Sansui maintains that it is not true of its new D-W9 (\$449), whose two transports both record, meaning that the user can always have one in operation while the other is being loaded with fresh tape. Switch-over from one transport to the other is automatic at a tape's end, and the machine also has both Dolby-B and Dolby-C. Auto-reverse was also considered a Mickey Mouse feature until its appearance last year on some Akai, Dual, and Teac cassette decks lent it respectability. Now it's turning up more and more, as in the Pioneer CT-X9, the top model in the new Progression IV series, which is also equipped with three direct-drive motors and Dolby-B and Dolby-C noise reduction. Hitachi's D-RV7 (\$230) is another auto-reverse machine, but it is said to readjust record/play head azimuth and track alignment automatically for both sides of a cassette and to have a number of other special features as well. The \$370 D-E7 is a more conventional machine with three heads, Dolby-B and Dolby-C, and remote-control capability. Some of Sanyo's latest models, from as little as \$90 up to a mere \$220, offer both auto-reverse and dual-transport features. All but one of the more expensive machines offer both Dolby systems.

Denon is becoming increasingly serious about the cassette-deck market, and the three new machines making up its DR-M series (\$399 to \$599) have sophisticated tape-tension control systems and real-time counters. Sherwood, heavily into cassette decks as it is into everything else, has new models for \$200 and \$230, the principal difference being the inclusion of Dolby-C in the pricier deck. Fisher's new \$200 and



The flat, flexible tone arm of the NAD 5120 turntable (left) is said to eliminate arm-resonance problems. Sansui's 81-pound B-2301 power amplifier (above) delivers 300 watts per channel from d.c. to 300 kHz with unmeasurable transient intermodulation distortion.



\$250 machines both have Dolby-C. Harman Kardon now charges a minimum of \$330 for Dolby-C (in its new CD191).

There was no sign of new developments in open-reel at this show, I'm sorry to report. In cassette tape, BASF announced a pure-metal-coating C-120 said to be capable of genuine high-fidelity performance. Memorex, reorganizing under new ownership, has begun revamping its line with a new normal-bias formulation, the dB series. Denon also has a new normal-bias product, the DX4, which is a dual-layer tape. And 3M has come up with an antistatic treatment for tape and tape housings, at present applied only to video cassettes but likely to filter down into other offerings.

Speaker Systems

While no audio product has advanced as dramatically as the loudspeaker over the past five years or so, no audio component is harder to write about. A cone, a voice coil, a magnetic assembly, and a box—that's the story of 95 per cent of the speaker systems introduced today, except for what the things *sound* like, which cannot really be determined in the hurly-burly of a trade show. Aside from the Threshold "ion-cloud" device mentioned earlier, no new ways of launching sound waves into the atmosphere materialized at the

Winter CES, and there was not even as much rehashing of the old ways as usual.

Advent provided one bright moment at the show by launching its first three-way speaker system, also its first product to aspire to such an exalted price as \$380. The Model 6003 has a 10-inch woofer, a 5-inch polypropylene midrange said to combine the characteristics of a cone and a dome, a 1-inch dome tweeter, and a cabinet shape said to minimize diffraction effects. It was demonstrated with a digital-disc player and came out alive, absorbing virtually all the output of the largest Phase Linear power amplifier in the process. Altogether, it was a pretty good showing. Meanwhile, Acoustic Research has developed what it calls its best 8-inch woofer ever and has designed it into the \$150 AR28B, which also contains a 1/4-inch tweeter. Two other models, the AR18B (with a different 8-inch woofer) and the AR8B (with a 6-inch bass driver), were also introduced. Bose has incorporated some new ideas into the design of the Model 301 bookshelf speaker, abandoning the vane that formerly controlled the directionality of its tweeter and replacing it with a two-tweeter array along with an 8-inch woofer in a ported enclosure. Price for the 301 Series II is \$390 per pair.

JBL thinks that the U.S. market is ripe for three-way systems employing 8-inch woofers, and it will test its belief with the new J320 (\$170), which also incorporates a 5-inch midrange and a 1-inch dome tweeter. There are also the \$200 J325, with a 10-inch woofer and the same midrange and tweeter, and

the two-way, \$100 J216, with a 6-inch woofer. But JBL's 8-inch convictions are further evidenced by the new L86, an upscale version of the J320 that has drivers of the same size but more sophistication. In these troubled times, Boston Acoustics has taken a daring step by introducing its most ambitious speaker system ever, the Model A400, with two 8-inch woofers, a 6 1/2-inch midrange, and a 1-inch dome tweeter. It has also redesigned the Model A150; the A150 Series II incorporates new drivers and offers a choice of cabinet finishes (\$250 to \$295, depending on the finish).

Yamaha's new top loudspeaker, the NS-2000 (\$1,500), is the first attempt the company has made to better the NS-1000, perhaps the most celebrated of Japanese speaker systems. Its 13-inch woofer has a carbon-fiber cone, and its construction in other respects is extremely solid and cosmetically appealing. Yamaha has also been having considerable success with a self-powered (35-watt) subwoofer that employs a 10-inch driver in a relatively compact enclosure. Pioneer has suddenly discovered the concept of mirror-image loudspeaker pairs (the drivers on the two speakers are positioned symmetrically with respect to the listener so that the sound isn't "coming at you lopsided," in the words of a Pioneer press release) and has been making a lot of noise about it. One of the models it has created to fill out the Progression IV line also has a rotatable leaf-type tweeter so that its lateral dispersion can become its vertical dispersion, and vice versa, at the twist of a wrist. Akai has



Discwasher's cassette D'Mag (above left) uses a permanent magnet to demagnetize a deck's heads, tape guides, and capstans (\$19.95). Mobile Fidelity's Geo-Tape (above right) enables users to correct azimuth alignment without test equipment (\$15.99). Denon's new cassette decks have computer-controlled tape drives. The DR-M2 (right) has Dolby-B and Dolby-C (\$399).



Send \$1 and receive our 144 page camera and stereo catalogue. Include your name and address.

OPEN MON. thru FRI. & SUNDAYS

Open Sunday 10 A.M.-8 P.M.
CLOSED SATURDAYS

USE YOUR



Diner's Card

LABELLE



Camera & Stereo



OF MAINE

NEW ENGLAND'S FINEST CAMERA & ELECTRONIC DEALER!
SATISFACTION, SERVICE, RELIABILITY & LOW PRICES ALL GUARANTEED

FOR INFORMATION CALL

207-283-1401

FOR CREDIT CARD ORDERS, CALL TOLL FREE

1-800-341-0783

CALL FOR SHIPPING AND HANDLING ON MAIL ORDERS

SONY WALKMAN 4 CASSETTE STEREO \$54.95

Complete Set

- Sony Walkman 5 \$84.95
- Sony Walkman 7 \$129.95
- Sony Professional DD-6 \$229.95

SONY FM STEREO CASSETTE \$89.95

FM-1 COMPLETE SET

- Sony FM-2 \$129.95
- Sony WA-33 \$119.95
- Sony WA-55 \$129.95

TOSHIBA FM STEREO CASSETTE \$69.95

KT-83 COMPLETE SET

- TOSHIBA KTR-2 \$89.95
- TOSHIBA KT-V51 \$89.95

SANYO \$59.95

MG-30 AM/FM STEREO CASSETTE

- SANYO MG-9 \$89.95
- SANYO MG-2 \$89.95

AIWA COMPLETE SET AM/FM STEREO CASSETTE \$129.95

w/Recording & Auto Reverse

- HS-J2 \$169.95
- AIWA CS-J1 \$169.95

AM/FM STEREO RECEIVERS

PIONEER AM/FM STEREO RECEIVERS

- SX-4 \$109.95
- SX-5 \$119.95
- SX-202 \$119.95
- SX-303 \$159.95
- SX-6 \$199.95
- SX-7 \$329.95
- SX-8 \$489.95

Technics SA110 \$109.95

- SA210 \$149.95
- SA310 \$189.95
- SA410 \$229.95
- SA424 \$259.95
- SA626 \$349.95
- SA828 \$519.95

SONY AM/FM STEREO RECEIVER

STR-UX1 CALL FOR PRICES

STR-UX22 CALL FOR PRICES

STR-UX33 CALL FOR PRICES

STR-UX44 CALL FOR PRICES

STR-UX55 CALL FOR PRICES

STR-UX66 CALL FOR PRICES

HARMON/KARDON AM/FM STEREO RECEIVERS

- HK-390 CALL FOR PRICES
- HK-450 CALL FOR PRICES
- HK-570 CALL FOR PRICES
- HK-600 CALL FOR PRICES
- HK-660 CALL FOR PRICES

J.V.C. AM/FM STEREO RECEIVERS

- R-K10 \$144
- R-K20 \$184
- R-K40 \$219
- R-K60 \$299
- R-K80 \$379

Sansui AM/FM STEREO RECEIVERS

- Z-3400 CALL FOR PRICES
- Z-5400 CALL FOR PRICES
- Z-7400 CALL FOR PRICES
- Z-9400 CALL FOR PRICES

AKAI AM/FM STEREO RECEIVERS

- AA-R22 \$169
- AA-R32 \$229
- AA-R42 \$309

marantz AM/FM STEREO RECEIVERS

- SR220 \$119
- SR1000 \$199
- SR2000 \$199
- SR520 \$229
- SR 620 CX \$309
- SR-7100 DC \$349
- SR-8100 DC \$409

NIKKO AM/FM STEREO RECEIVERS

- NR-320 CALL FOR PRICES
- NR-520 CALL FOR PRICES
- NR-700 CALL FOR PRICES
- NR-800 CALL FOR PRICES
- NR-1000 CALL FOR PRICES

TURNTABLES SPECIALS

Technics

- TECHNICS SL6-10 \$62
- TECHNICS SL6-15 \$64
- TECHNICS SL6-20 \$66
- TECHNICS SL6-30 \$68
- TECHNICS SL6-35 \$70
- TECHNICS SL6-40 \$72
- TECHNICS SL6-45 \$74
- TECHNICS SL6-50 \$76
- TECHNICS SL6-55 \$78
- TECHNICS SL6-60 \$80
- TECHNICS SL6-65 \$82
- TECHNICS SL6-70 \$84
- TECHNICS SL6-75 \$86
- TECHNICS SL6-80 \$88
- TECHNICS SL6-85 \$90
- TECHNICS SL6-90 \$92
- TECHNICS SL6-95 \$94
- TECHNICS SL-0 L5 \$139

PIONEER

- PIONEER PL-2 \$64
- PIONEER PL-4 \$88
- PIONEER PL-5 \$94
- PIONEER PL-7 \$109
- PIONEER PL-800 \$279
- PIONEER PL-80F \$279
- PIONEER PL-44F \$179

CALL FOR LOWEST PRICE ON OTHER TURNABLES & CARTRIDGES

Call for lowest prices on turntables and cartridges

CASSETTE DECKS

PIONEER CASSETTE DECKS

- CT-4 \$109
- CT-5 \$157
- CT-6A \$187
- CT-7A \$209
- CT-8R \$230

SONY CASSETTE DECKS

- TC-FX33 \$109
- TC-FX44 \$157
- TC-FX500R CALL FOR PRICES
- TC-FX600R CALL FOR PRICES
- TC-FX777 \$119
- TC-FX110 \$119
- TC-K555 \$119
- TC-K777 \$119

Technics CASSETTE DECKS

- RSM205 \$89
- RSM224 \$119
- RSM226 \$139
- RSM228X \$159
- RSM240X \$159
- RSM255X \$159
- RSM258R \$249
- RSM275X CALL FOR PRICES

Sansui CASSETTE DECKS

- D-55MS \$119
- D-77FS \$139
- D-77RS \$139
- D-990S \$139

JVC CASSETTE DECKS

- KL-D10 \$99
- KL-D50 \$119
- KL-D30 \$139
- KL-D40 \$139
- KL-D50 \$139
- KL-D55 \$139

HARMON/KARDON CASSETTE DECKS

- CD01 CALL FOR PRICES
- CD02 CALL FOR PRICES
- CD03 CALL FOR PRICES
- CD04 CALL FOR PRICES

BLANK TAPES

TDX SAC-90 \$2.45 each
MAXELL VXLII C-90 \$2.49 each (MINIMUM 10 TAPES)

VIDEO

PANASONIC, R.C.A., J.V.C., QUASAR, AKAI, MARANTZ, SONY, ZENITH, OLYMPUS, CANON, MINOLTA, PENTAX. CALL FOR LOWEST PRICES AND SAVE

AM/FM CASSETTE CAR STEREO IN DASH

PIONEER CAR STEREO

- KP1500 \$69.95
- KP6500 \$119.95
- KP7500 \$119.95
- UKP5270 \$139.95
- UPK5630 \$159.95
- RE-8100 \$179.95
- RE-8100 \$219.95
- UKE-300 \$179.95
- UKE-700 \$259.95

JENSEN CAR STEREO

- RE-530 \$319.95
- RE-520 \$259.95
- RE-510 \$239.95
- RE-512 \$219.95
- RE-508 \$179.95
- RJ10 \$119.95
- RJ70 \$89.95
- JR-115 \$139.95
- JR-110 \$119.95

SONY CAR STEREO

- XR-15 \$119.95
- XR-25 \$119.95
- XR-35 \$119.95
- XR-50 \$119.95
- XR-75 \$119.95
- XR-85 \$119.95
- XR-95 \$119.95
- XR-77 \$119.95

CALL FOR PRICES

CONCORD CAR STEREO

- HPL-101 \$119.95
- HPL-112 \$119.95
- HPL-118 \$119.95
- HPL-118F \$119.95
- HPL-119 \$119.95
- HPL-130 \$119.95
- HPL-508 \$119.95
- HPL-515 \$119.95

CALL FOR PRICES

35mm CAMERAS

Canon

- AE-1 with 50mm 1.8 FD Lens \$179.90
- AE-1 PROGRAM w/50mm 1.8 FD Lens \$219.95
- A-1 w/50mm 1.8 FD Lens \$269.90
- SURE-SHOT 35M w/Case \$109.95
- SUPER SURE-SHOT w/Case \$159.95
- LENS FOR SURE-SHOT \$39.95
- POWER WINDER FOR CANON \$49.95
- CAMERA CASES FOR CANON \$15.00

CALL FOR LOWEST PRICES ON ALL CANON ACCESSORIES.

NIKON

- NIKON FE BODY \$199
- NIKON FG BODY \$179
- NIKON EM BODY \$378
- NIKON F3 BODY \$369
- NIKON 50mm 1.8E \$57
- NIKON 50mm 1.4 \$129
- NIKON MD-12 \$129
- CASES FOR NIKON \$15

ALL NIKON CAMERAS AND ACCESSORIES AVAILABLE AT DISCOUNT PRICES

Clarion CAR STEREO

- 5100R \$119.95
- 5150R \$129.95
- 5300R \$139.95
- 5550R \$139.95
- 5700R \$179.95
- 7500R \$189.95

marantz CAR STEREO

- CAR-312 \$124.95
- CAR-320 \$139.95
- CAR-322 \$179.95
- CAR-340 \$199.95
- CAR-302 \$179.95
- CAR-310 \$149.95

SANYO CAR STEREO

- FTC-1 \$49.95
- FTC-28 \$69.95
- FTC-8 \$109.95
- FTC-120 \$199.95
- FTX-140 \$229.95
- FTX-160 \$249.95
- FTC-180 \$289.95

MINOLTA

- MINOLTA XGM w/50mm f2 \$169
- MINOLTA X700 w/50mm f2 \$219
- MINOLTA XG-1 w/50mm f2 \$149
- POWER WINDER FOR CASES FOR MINOLTA \$49
- CASES FOR MINOLTA \$15

PENTAX

- PENTAX K1000 w/53mm f2 \$119
- PENTAX ME SUPER w/50mm f2 \$159
- CASES FOR PENTAX \$15

WE WILL TRY TO MATCH OR BEAT ANY LEGITIMATE PRICE. CALL US BEFORE YOU BUY ELSEWHERE!

LENS SPECIAL

FAMOUS MAKER 80-200mm ONE TOUCH ZOOM \$69.95

- CANON
- MINOM
- MINOLTA
- YASHICA
- PENTAX
- OLYMPUS
- KONICA

SEND \$1 FOR YOUR COPY OF LABELLE'S COMPLETE CATALOGUE!

Name _____

Address _____

City _____

State _____ Zip _____

LaBELLE 155 MAIN STREET
BIDDEFORD, ME 04005

* THESE PRODUCTS ARE FOR MAIL & PHONE ORDERS ONLY * PLEASE CALL & RESERVE YOUR ORDER IF YOU PLAN TO BUY & PICK-UP AT STORE * THESE PRICES SUPERSEDE ALL PREVIOUS ADS *

New. And different.

Till today, ADS has been famous for superb speakers. And digital delay systems. And automotive audio.

Now for something completely different.

What you see below are the first of the new ADS "Atelier" audio components.

Each of them, the record player (P2), the receiver (R1), the cassette deck (C2), is about as thick as a Michener novel.

An audiophile will be comfortable buying one, or all, on performance specifications alone.

But the refinements that make them so easy to live with, and the future we have planned for them set these handsome instruments forever apart.

While they can be bought separately, the case for buying all is almost irresistible.

When each unit is cabled to its neighbor, all cables are hidden by hinged covers on the back of the units. They can be stacked, placed side-by-side, or placed on and

plugged into the optional pedestal shown below.

It's the first audio arrangement that can be neatly placed on a table, shelf, or in the middle of any room or decorating scheme, at your discretion.

And other components housed in modules of the same size and shape are on the drawing board, which is to say that what you see on this page is the beginning of a system which can someday soon satisfy all your audio dreams.

"Atelier" components are at your ADS dealer's now. To find the dealer nearest you write us.

Analog & Digital Systems, Inc.,
226 Progress Way, Wilmington, MA 01887.
Or call 800-824-7888 (in CA 800-852-7777)
Operator 483.

ADS. Audio apart.





become the latest convert to multidirectional sound propagation, and a modest \$359 buys a pair of AE-63 speakers with front-firing 6 1/2-inch woofers and 1-inch tweeters along with rear-firing 6 1/2-inch passive radiators and 1 1/2-inch midranges.

Peter Globa, H. H. Scott's resident speaker designer, is as prolific as anyone in the industry, and at this show he presented, along with a few prototypes, six new models reportedly designed to function well on low drive levels. They run the gamut from bookshelf models with 6-inch woofers to floor-standing eminences with 15-inch woofers and are priced from \$100 to \$350. After a lapse of a year or two, ESS is back in business, and Dr. Oskar Heil is once again in the designer's chair. The ESS line for this year consists pretty much of direct descendants of previous models (pricing is from \$209 to \$650 for systems using some form of the Heil Air-Motion Transformer), but the intriguing Transar almost-full-range Heil system is evidently getting groomed for a fresh introduction. Shortly before Dynaco's demise, ESS acquired the Dynaco name, which will be carried on this year with four loudspeaker models (\$179 to \$399) and perhaps next year with some new electronics.

New systems are now out from ADC (a pair of three-way systems both priced under \$200), Bertagni (a large \$550 floor-standing system utilizing the company's familiar flat-diaphragm technology), Fisher (a quintet of conventional designs ranging up to one with a 15-inch woofer and a \$260 price), Sherwood (a trio of three-way models with 6-, 10-, and 12-inch woofers), and Phase-Tech, a company that

is making forays into subwoofer/satellite systems, flat-diaphragm drivers, and proprietary soft-dome tweeters.

Cerwin-Vega, the industry's greatest proponent of digital-ready loudspeakers, has created four new systems that combine coaxial drivers for the upper frequencies, dual-spider "Stroker" woofers for the lower ones, and the company's "Turbocharger" active bass equalizer for good measure. Their enclosures also contain a gas-bag—a pouch of "isothermal" gas that tends to lower system resonance. And, speaking of imaginative nomenclature, good grey KEF has unveiled a new "Standard" series with model names that are evocative of garden parties and nights under a tropical moon. The Coda II, Carina II, and Carlton III are all two-way designs (the last has a passive radiator) priced from \$300 to \$750 a pair. Celestion has expanded its Ditton series with the Ditton 110 Mark II and Ditton 250, two- and three-way systems at \$200 and \$300 each, respectively. Jamo believes it has accomplished something significant in terms of bass-reflex design and is submitting it to the public for approval in the form of three CBR (Center Bass Reflex) and three "Power Line" systems (see page 42 for test report on the CBR 1303). Among other new products, Canton has a subwoofer that contains amplifiers for itself and for two higher-frequency satellite systems as well as a digital LED display that shows such things as the selected crossover point and the voltage drive to the system.

Tannoy has bought itself back from outside distributors and is now preparing to hit the U.S. consumer market with fifteen models that run as high as \$3,000 each. Beveridge has bought itself back from oblivion and will soon recommence building its much-admired electrostatic speakers, although the fate of its electronic components is

still in doubt. AudioSource has brought Sonab, the interesting Swedish line of multidirectional speakers, back into the U.S. market. And Israel's Morel is hoping to capture a market share with a new small system, the \$395-per-pair MLP-202, designed specifically for high power handling and other requirements of the U.S. market. Perhaps ten years ago, a small line of loudspeakers made by Denmark's Scan/Dyna was sold in this country under a well-known brand name and was astonishingly successful. As companies tend to do under these circumstances, Scan/Dyna, now calling itself Lydig, has reintroduced itself to our market, leading with the Model PCM-1, which, as might be guessed, is claimed to be digital-ready. Two 10-inch woofers are involved, for a price of \$800 per pair.

Finally, some news from the old and reasonably well-established esoterics. The Dahlquist DQM-9 Compact is, logically enough, a smaller version of the DQM-9, with a 9-inch woofer and a price between \$400 and \$500. Acoustat's Model Two/MH is the first product from this company that is not a full-range electrostatic, employing a 10-inch woofer for the low end. At \$1,195 per pair, the price is a new low for an Acoustat system. Dennesen now has a subwoofer with active electronic crossover and a 10-inch woofer (\$895) to reinforce the bass of its electrostatic systems. Stax remains true to the electrostatic ideal with the \$1,050 per pair ESTA 4U, which can be mounted almost anywhere and is available in almost any color.

Audio for Video

As I rashly predicted in my last CES report, audio/video manufacturers are taking a more than casual interest in full-scale reproduction of motion-picture soundtracks in the home. What



Both the Akai AE-63 (left) and Bose 301 Series II (above) are designed to take advantage of reflected sound. The AE-63 has a tweeter and woofer up front and a tweeter and passive radiator in back. The Bose unit has a second tweeter directed to the back.



that involves is not deeply technical, but it's certainly of some interest.

When you buy (or rent) a video tape or disc of a major motion picture made with a stereo soundtrack, what you'll almost invariably be getting is a Dolby Stereo soundtrack created for the two-track Dolby SVA optical-reproduction process. In a properly equipped theater the sound will be reproduced by left and right behind-screen speakers. There will also be a center speaker driven by a mixed signal derived from the two stereo channels that serves to keep sounds that should come from screen center (dialogue, usually) in their proper location for audience members who are seated far away from the center of the screen.

But the Dolby soundtrack can contain more. At the option of the producer, essentially out-of-phase information may be incorporated in it for speakers in the rear of the auditorium. This way, the prow of a *Star Wars* spacecraft may appear at the top of the screen while the roar of the sternward engines is still creeping up on you from behind. This single channel of "surround" information is detected by a decoding circuit that does not differ much from the four-channel decoders of yore and is routed to the amplifiers that drive the rear speakers. It will also be processed with Dolby-B noise reduction (while all information in a Dolby Stereo release print is Dolby-A encoded, the surround channel is also Dolby-B encoded for an additional measure of noise reduction) and with a delay line, so that people sitting in the rear of the theater won't hear the surround channel before they hear the more important front-emanating signals.

That's how it works in the theater, but the essentials for making it work the same way at home will be inherent in any stereo video tapes or discs you buy—unless the soundtrack has been mixed down to mono, in which case you're out of luck. As a Jensen executive has stated, the time is not far off when consumer equipment will be available to extract the surround and center-channel information from stereo soundtracks. (In fact, if you have an old four-channel matrix decoder lying around, or if you remember the details of the Hafler hookup, you can probably achieve much the same thing now, although without the benefit of decoding the Dolby-B processing of the surround channel.) Jensen and Fosgate demonstrated the quite impressive prospects

at this show, using the same Tate Audio decoder that is employed (with slight variations) in Dolby cinema processors. Fosgate introduced the Model 101A decoder, which will sell for \$500. A company called Surround Sound also has a product, the M-360 (\$330), which seems to use a simpler decoding scheme than the Tate system but contains the appropriate Dolby-B processor as well as an adjustable delay line and built-in 20-watt amplification for the rear speakers. (The need for delay with a stereo video tape in a home setting is controversial, but its availability can't hurt.)

Manufacturers intending to offer this technology in its full glory will have to become Dolby and/or Tate licensees. The complications entailed in this are a bit Byzantine at the moment, largely because both Dolby and Tate are very watchful about the ways their technologies are being implemented. But it will all come to pass in time, probably sooner rather than later, so prepare yourself for mayhem and madness in the living room. It's the coming thing.

Signal Processors

The common equalizer is rapidly growing beyond its original function into a signal-processing complex. Pioneer's CA-X7 (\$250) adds echo, microphone inputs, and mixing facilities to a basic seven-band equalizer. Sansui's \$260 RG-707 includes a seven-band equalizer with ganged controls for both channels, two five-band equalizers that affect the two channels separately and at different center frequencies, bucket-brigade echo, and a charmingly colorful front-panel display. Soundcraftsmen,



Advent's first three-way speaker system, the Model 6003, has a 10-inch woofer.

taking a less fanciful approach, has a single-channel one-third-octave-band equalizer, the \$499 SG3030, and a \$1,295 real-time spectrum analyzer, the AS3000, for adjusting it. The analyzer is said to be accurate within a resolution of 0.1 dB.

Etcetera

Audio-Technica is marketing a unique new product for \$170 called "Mister Disc." It's a battery-powered portable record player that comes supplied with lightweight headphones and an A-T magnetic phono cartridge. The distributor is right in claiming that you really can't imagine it until you see it, so by all means go see it.

For the past few years a popular product in Japan has been the so-called Karioca sing-along machine (available from several manufacturers). Friends and families get together to sing into microphones accompanied by prerecorded eight-track tapes of back-up music. The unit mixes the vocal (adding a little echo to help out some voices) with the back-up and plays it through an amplifier and loudspeakers. If you want, the result can be recorded on a cassette tape. Well, what sells in Japan doesn't necessarily sell in the U.S. (witness micro components), but the Singing Machine Co. has decided to market the Clarion SM-500 singing machine in this country, apparently aiming it at the country-and-western set. Their demonstrations attracted large crowds at the show, but rarely have I heard worse singing. Of course, you can always turn up the echo.

LAS VEGAS is not really my favorite city, but I will admit that it's sometimes not such a bad place to visit. On the show's last night my dinner date hit one casino's slot for \$150, which rather painlessly took care of shrimp cocktails and a half-decent bottle of wine. Furthermore, the airport is close to the center of things, in case you have to get out of town fast.

I'm not sure how many audio manufacturers were happy to be in Las Vegas this January, but they'll certainly be happy if you take an interest in what they were trying to do there. STEREO REVIEW will help by providing a certain number of addresses (within reason) of manufacturers who exhibited, but any requests for same will have to be accompanied by a stamped, self-addressed envelope. Write to: STEREO REVIEW, Dept. CES, One Park Avenue, New York, N.Y. 10016. And the identity of the above-mentioned slot machine is not available. I'm saving that for myself for next year. □

HANDS ON THE DIGITAL DISC

Things you need to know before and after you buy a CD system

By David Ranada

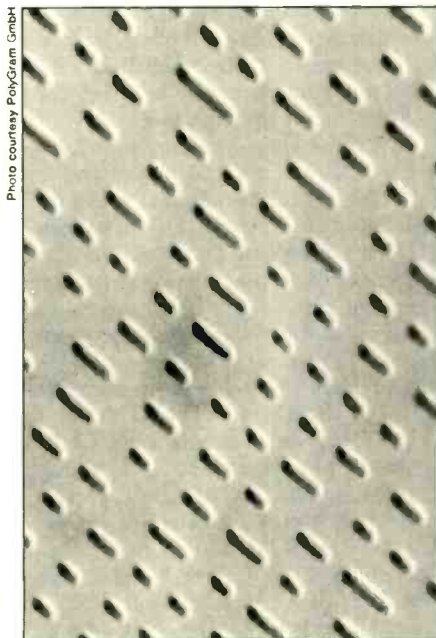
THE laser-scanned, silvery, 4 $\frac{3}{4}$ -inch digital-audio Compact Disc—the most profound technological development in audio since stereo—is now on the market. Introduced by Sony in March, this new music medium has a lot going for it. After all, “you can touch the disc surfaces with your fingers,” “you can play Frisbee with them,” “the sound quality is perfect,” and “soon, most recordings will be available in both analog [black-disc] and CD formats.” Right?

Not quite. Even though the technology deals with the “yes-no,” “one-or-zero” properties of encoded digital-audio signals, the advantages of the Compact Disc system are not so black-and-white. Overzealous claims for the system like those above might be heard from a poorly informed audio salesman seeking to impress someone hearing Compact Disc playback for the first time. Take them with a grain of salt.

Although the CD system can sound greatly superior to normal black-disc playback, and although CD pressings are far more durable than analog discs, the system isn't “perfect.” Its nearness to (unattainable) perfection does, however, make clear what an advance over stylus-in-groove playback the Compact Disc system really is.

In our December 1982 issue I endorsed the Compact Disc system as having the best potential sound quality yet to be offered to the home consumer, and I stand by that endorsement. But there are a few pointers I'd like to give that might help you to make an informed decision if you are considering buying a CD player or help you to understand your new acquisition if you have just become the first on your block to enter the era of digital-audio-disc playback.

This advice has to do with disc availability and sound quality. Discussions of the sound quality of Compact Discs don't mean much if you can't get hold of any of the records. Despite a joint CBS and Sony announcement (on De-



This electron-microscope photo shows the "pits" on a Compact Disc's embedded signal surface enlarged 3,150 times. At this scale the disc would be 1,240 feet wide.

ember 7, 1982) that CBS would be setting up a U.S. pressing plant to be operating in 1984, the outlook for disc availability is no brighter now than it was a few months ago.

Sony has introduced the system with only sixteen CBS/Sony discs (though more are said to be on the way). PolyGram will probably come to market with two hundred titles (one-third of them classical) and add thirty more per month thereafter. But as of press time PolyGram had not said when their discs would become available, only that the announcement of the release date will be made in June.

Compact Discs are expected to be scarce because there are still only three pressing plants in the world that can produce them: a PolyGram plant in West Germany and one each for Sony and Denon in Japan. As the CD system gains acceptance in the Japanese, West

European, and American markets the demand for records will almost certainly be greater than what these plants can supply.

One reason is that at the plants disc yield (the percentage of usable records from each press run) is still low. The best figure yet given to me is 80 per cent; others have hovered around 50 per cent. While these numbers are far better than the rumored 95 per cent rejection rates when CD operations began more than a year ago, they do not approach the 90 per cent average yield typical of black-disc pressings. Such low yields must mean that individual disc inspection is still carried out, a step that the CD manufacturers had hoped to eliminate.

Possibly symptomatic of low disc yields is the lack of multi-disc sets from the first CD release announcements. Some think their absence results from the lack of suitable packaging, but PolyGram has described variations on the single-disc package that can be used for multi-disc sets. (Happily, all are the same size as the single-disc packages, including those for opera sets with slipcases and librettos. This contrasts sharply with the variety in size of multi-cassette releases.)

Another factor in the availability of CD software is that the discs are difficult to manufacture. In order to cram the playing-time equivalent of a long-playing analog disc into an area little larger than an LP's label, a Compact Disc has an incredibly high “information density.” This density stems from the submicroscopic dimensions of the “pit track” engraved on the embedded “signal surface” (the aluminized reflective layer which the laser in a CD player actually scans). If a Compact Disc were enlarged enough to make the smallest “pit” 1 inch long, the diameter of the disc would be more than 2 miles.

The CD's minute dimensions mandate extraordinarily tight tolerances in the manufacture of both discs and

players. The discs are manufactured under strict "clean room" conditions with highly filtered air and protective clothing required for the equipment operators. This is to keep any dust particles from contaminating the disc surfaces before they can be protected with their thin lacquer coating.

A Compact Disc must hold to dimensions unheard of in analog-disc manufacturing. Its thickness may not vary more than 0.1 millimeter around a nominal 1.2-millimeter thickness. Flatness must be within 0.6 degrees, corresponding to a sag at the rim of a disc of only 0.5 millimeter. Down on the signal surface itself the tolerances are even tighter. The edges of the engraved pits must be within 50 nanometers (millionths of a millimeter) of their ideal positions; pit depths must be 120 ± 10 nanometers.

Tolerances for player manufacture are no less stringent. The tilt of the objective lens that focuses the laser onto the signal surface must be held to within 0.2 degrees. A player must track the trail of alternating pits and lands to within 0.1 micrometers (thousandths of a millimeter) and must focus on the signal surface to within 0.5 micrometers.

With such tight tolerances and minuscule dimensions lots of things can go wrong. In disc manufacturing there can be defects in the pits or metallic coating on the signal surface, and there can be bubbles, irregular refraction, and other defects in the disc material. A CD player is subject to defocusing of the laser-optical system, "mistracking" when the laser servos "lose track" of the pits, noise in the electrical circuitry, and variations in the rotation rate of the disc. At home, a Compact Disc is subject to the adverse effects of dust, scratches, or fingerprints on its outside surface.

All of these possible problems can re-

sult in errors in the data as interpreted by the digital circuitry in a CD player. It testifies to the "robustness" of the Compact Disc system's error correction and concealment circuitry, and to the high quality of the first players and discs released, that I have yet to encounter any audible defects attributable to any of the above causes. (This applies only to discs and players that have not been deliberately damaged, of course.)

The system *can* be made to misbehave, however. Based on my use and abuse of the CD's I could get my hands on, I came up with some pointers on how to handle CD's for those of you lucky enough to have bought them—or who are planning to buy them (see box on next page). I also subjected a few discs to a kind of punishment they'd be unlikely to get in home use.

Given the small tracking and focusing tolerances for a CD player and the tight flatness limits for a CD pressing, I thought disc warpage might conceivably be a problem. This would become especially important when—as has long been the plan of the CD system's designers—automobile players are marketed. A PolyGram spokesman has given the operating temperature range for CD's as -20° to $+55^{\circ}$ C (-4° to $+131^{\circ}$ F), which seems a bit too restricted for automobile use, though quite adequate for domestic applications. So with the assistance of the testing facilities of *Popular Photography*, I "baked" a CD for three hours at temperatures between $+58^{\circ}$ and $+62^{\circ}$ C ($+136^{\circ}$ and $+144^{\circ}$ F). Not only did the disc not warp in that period, but, within the limits of statistical averaging, the number of data corrections and data concealments that occurred while playing it (at normal room temperature) *did not change*. Total immersion of a disc in an 80° C (176° F) water

bath for three minutes didn't seem to affect the error rates either.

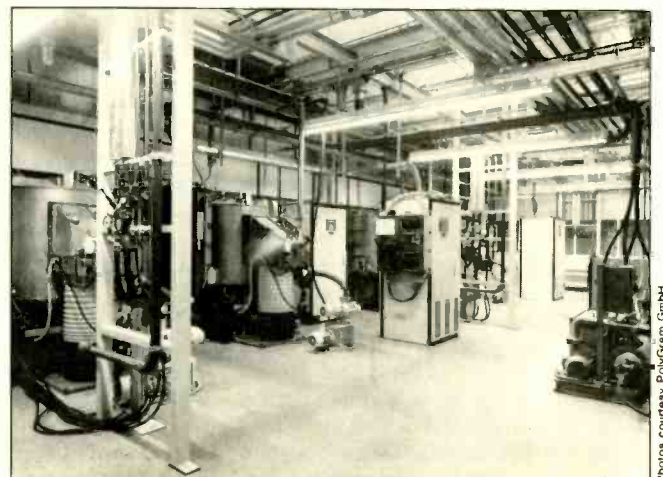
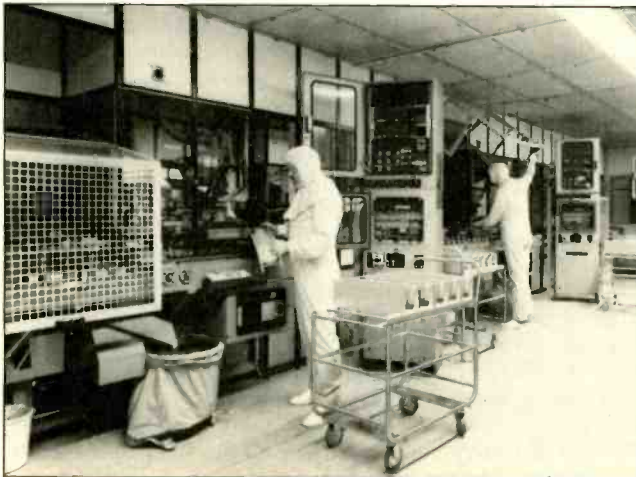
On the low-temperature side, the PolyGram spokesman said that the discs might become "brittle" at extremely low temperatures. I wasn't able to test this, unfortunately, since our freezers couldn't get low enough. If all CD's are made out of polycarbonate plastic, as the PolyGram discs are said to be, however, there should be no problem in using them at any temperature that people can withstand. Polycarbonate is a common dielectric material in capacitors, and typical polycarbonate capacitors are rated to withstand -55° to $+125^{\circ}$ C (-67° to -257° F).

My warp, fingerprint, and scratch tests have shown that—given reasonable care—a Compact Disc is quite durable, certainly more so than an analog disc. And a CD player's error correction and concealment circuits will spare listeners any audible effects from disc damage that may *look* quite horrible. But what if, after reading claims by manufacturers and the audio press, you are not overwhelmed by the sound quality of the first CD's you hear? Don't immediately blame the CD system.

There have been so few digitally mastered recordings of popular music that most of the early non-classical CD releases are derived from analog master tapes of *extremely* variable quality. In these cases a good analog disc pressing should give you a good idea what the CD equivalent will sound like. Of course, the CD will have much less background noise, but even this advantage may be obscured by high hiss levels if the master tapes were made without noise reduction. No matter how good CD technology is—and it's spectacular—it cannot significantly change the sound of what is on the master tapes.

Listening to several commercial CD

These photos, taken at PolyGram's Hanover CD facility, show (left) operators removing newly made digital discs from the injection-molding presses and (right) the "sputtering" machines that deposit the thin aluminum reflecting layers on the discs' signal surfaces.



Photos courtesy PolyGram GmbH

pressings recently has strengthened my impression that record producers and engineers haven't yet learned to take full advantage of the sonic clarity that is characteristic of digital audio. For instance, one of the less obvious advantages offered by the CD system is that a CD can hold very large amounts of out-of-phase bass information. The out-of-phase signals would be limited or filtered out in analog-disc cutting since they can throw a stylus up and out of a groove. Of the companies now producing digital classical recordings, only Telarc seems to take advantage of this property (by using only a few spaced microphones), a property that goes far toward producing a feeling of spaciousness in a stereo image. When Telarc CD's become available, they will probably offer the best sonic "demo material" for the new medium.

Most other companies' engineers seem to be making their digital master tapes so that they can be easily cut directly onto either CD or analog-disc masters. This approach sometimes requires sonic compromises that should be made only when cutting the analog disc, not when making the master tape. The result has been that some of the best available digitally recorded classical CD's sound only like very quiet, wide-dynamic-range, no-distortion versions of traditional analog discs, and I am convinced the digital medium is capable of even greater sonic realism.

The introduction of a revolutionary technology, like the Compact Disc system, always requires a reassessment of old values. Recording engineers and producers will have to invent better ways of recording, and music lovers will again have to become accustomed to less musical variety with the new system. The last such technological "music gap" came with the introduction of stereo in 1958. Few musically and sonically noteworthy stereo records were available, and the stereo library grew very slowly at first. That will probably happen with the CD system too.

Even when factory production of CD's approaches 100 per cent yields, the Compact Disc will remain a limited-access communications medium. Unless and until dozens more pressing plants are put into operation, limited CD production capacity will skew the access to pressing operations toward the companies that own the existing plants. And even those companies will probably let their best-selling superstars crowd out works by less-well-known composers and performances by less-popular recording artists.

To a record company the cost of CD custom pressings will be about \$2.35 to \$2.50 *per disc* (not including mastering

CARE AND GROOMING

YOU should *not* "play Frisbee" with your Compact Discs. They are not indestructible and, if mishandled, can easily be damaged so as to be unplayable. (Real Frisbees, in any case, fly better, are cheaper, and are less prone to fatal damage when mistreated.)

Fingerprints and scratches are the two most common enemies of correct CD playback. Both cause errors in the data stream which, if present in sufficient quantity, may eventually exceed a CD player's ability to correct or conceal them.

To test the effects of fingerprints on CD playback, I first monitored the number of digital-error indications for a brand-new, pristine-surfaced, commercial CBS/Sony pressing. (The numbers given here for the error count should not be taken as absolute tallies of data errors, only as *relative* indications of their frequency under different disc conditions.) I obtained a reading of about 680 for the first minute of play. Next I applied a greasy (uncalibrated, non-standard) thumbprint over the inside track of the disc where the first minutes of play are encoded. The number of error indications rose to a bit over 700. With two fingerprints side by side, the count rose to about 900 for the first minute.

A more meaningful measure of signal degradation, however, is the frequency of "error concealment." This indicates how often the player has to interpolate estimated data for information that is too badly mangled to be decoded properly. Throughout this fingerprint test there were *no* concealment indications. This means that the rise in errors due to the fingerprints was still within the system's ability to make a *complete* correction. At no time were there any audible consequences of the fingerprints.

As a final test, I removed the fingerprints with 91 per cent isopropyl alcohol and a lightly applied cotton swab (the same combination I use for cleaning tape-recorder heads). The number of

first-minute error indications returned to about 680. From this result one can assume that there will soon be a multitude of Compact Disc cleaning devices, solutions, brushes, cloths, sprays, wipers, fluids, and solvents. When such digital-disc accessories appear, *do not* buy any of them which can possibly put a circular scratch on the disc concentric with the disc's center. (This contrasts with the analog-disc requirement of a cleaner that always moves along the direction of the grooves.)

Making a scratch which follows the embedded track for several millimeters is the easiest way to make a CD pressing unplayable or at least audibly defective. Concentric scratches can obscure so much interrelated data beneath them that the otherwise well-informed error-concealment circuits are at a loss for reasonable interpolations. Concentric scratches might also confuse the laser-tracking circuits, causing at best a "skip" of a fraction of a second in the music and at worst the CD equivalent of a "locked groove." To minimize the possibility of concentric scratches, PolyGram recommends that CD's be cleaned from center to rim.

Because of the way information is distributed along a track, however, even extensive non-concentric (radial and tangential) scratches seem to have no effect on the tracking or sound of a disc unless they are very wide or very deep. When they go beyond the system's ability to correct and conceal them, errors caused by scratches or fingerprints may start to become audible as low-level clicks. This happens, however, at a stage of surface degradation which would make an analog disc completely unplayable.

To sum up, handle Compact Discs in the same way you should treat analog pressings, taking care to minimize fingerprints, dust, and scratches on the outer surface. If you do this, there is no reason a Compact Disc you buy today won't provide exactly the same performance decades from now, regardless of how many times it has been played.

costs, packaging, and so forth), which is about twice the cost of imported "audiophile" black-disc pressings. This will put CD technology beyond the reach of many small independent labels whose adventurous contributions add a lot of spice to our musical life and vitality to the recording industry.

An executive of one small but successful record company told me that companies like his are having to negotiate their first CD repertoire with the pressers, who don't want all the first CD releases to be recordings of Tchaikovsky's *1812* Overture or Vivaldi's *Four Seasons*. While no one wants only superstars or sonic spectacles, I don't like to see that much power in the hands of those who can make Compact

Discs. Personally, I will not consider the CD system an *artistic* success until the full diversity of present-day recorded productions—from all countries and all cultures—has unrestricted access to the sonically unlimited quality of the Compact Disc.

I cannot say how far in the future that artistic success may be, just as I cannot say how long it will take engineers and producers to realize the full sonic potential of this new medium. I do think there is a CD player in every serious audiophile's future and that the Compact Disc is much further along artistically than stereo was when it was introduced. So if you're not overwhelmed by your first CD demonstration, be patient. □

After 25 years, KLH quality still comes through loud and clear.

Few question the fact that KLH is one of the great names in audio. Why? The answer is simple: quality. Year after year. Model after model. Component after component.



In table top radios.

Back in the 60's, KLH set the industry on its ear with a table top radio (Model 21) that had the sound of a giant hi-fi system in one little package.

KLH did it again with the *TR-82 FM Table Top Stereo*—the Model 21 classic reborn with technology of the 80's. True high fidelity FM stereo sound. With an LED display of station frequency and time (yes, it's a clock radio, too). With a host of big-system features: independent bass & treble controls... FM muting... loudness compensation... stereo balance control... front panel headphone jack... auxiliary input capability (like a cassette player!)...an impressive 6 watts RMS per channel both channels driven at 40-20,000 Hz with minimum THD at 8 ohms of 0.9%.

In speakers at the listening end.

KLH Series 500 Speakers carry on the KLH quarter-century tradition of quality sound. These highly efficient beauties make it possible to enjoy magnificent stereo with only moderately priced amps.

KLH 515: a 3-way powerhouse with a 15" woofer that takes you down to 30 Hz. Recommended for 20-100 watts-per-channel amps.

KLH 512: an efficient 3-way speaker with deep, solid bass, impressive mid & high ranges. Recommended for 10-75 watts-per-channel amps.

KLH 510: we invite you to compare it with anything in its price range for clean, natural sound. Recommended for 10-50 watts-per-channel amps.

KLH 508: a best buy in 2-way 8" speakers. Ideal for small rooms and budgets. Recommended for 10-30 watts-per-channel amps and receivers.

For technical data on any of the above KLH components, write: KLH Research & Development Corp., 7 Powder Horn Drive, Warren, NJ 07060 (201) 560-0060.



KLH

CIRCLE NO. 21 ON READER SERVICE CARD

Best of the Month

Stereo Review's Selection of Recordings of Special Merit

Liz Meyer's Debut: From Toe-Tappin' Joy to Faded Love in an Album Of Classic Country Music

If Buck Owens and Kitty Wells had ever had a daughter, she would probably have turned out to be Liz Meyer. I had never heard of Meyer before her debut Adelphi album, "Once a Day," crossed my desk, but, according to the liner notes, she was part of the country/folk/bluegrass scene in Washington, D.C., when the record was made over the course of a couple of years in the late Seventies. Before I gave it a listen, I thought the primary reason for its re-

lease in 1982 was to cash in on the presence of Emmylou Harris, who sings back-up on four or five cuts. That may *still* be the reason the tapes were resurrected at this late date, but it hardly matters. "Once a Day" unearths . . . well, if not a diamond in the rough, at least a sapphire.

I suspect that Meyer came to country music somewhat late, like Harris, but that, once she got there, she was committed to performing it on an undiluted,

Liz Meyer in performance with fiddler Jeff Wisor



Bonnie Suteraki/Adelphi Records

gut-bucket level. Hence, "Once a Day" contains two Buck Owens tunes (one of them a wonderful version of *Arms Full of Empty*), the Bill Anderson title song, which kicked off Connie Smith's career in the early Sixties, a rendition of Hank Williams, Jr.'s *Stoned at the Jukebox* that is absolutely pure, toe-tappin' joy, and six Liz Meyer originals about faded love that could easily pass for thirty-year-old classics.

The recording itself sounds as though it had been done in a tar-paper shack and mixed with an eggbeater, but it's got such a nice feel to it (with Seldom Scene's Mike Auldridge and Tom Gray sitting in) that you don't really mind. Meyer sings with a huskiness that gives her trouble settling on the bottom notes every now and then, but her alto is compelling just the same. Besides, any girl singer who still has the gall to wear a kerchief tied 'round her neck square-dance style is all right in my book.

One other thing: Emmylou Harris fans who pick this up because of her contributions may be disappointed to find that it's hard to distinguish her on two of the cuts, but angels in heaven couldn't touch what she and Meyer do with *Someone You Can't Love*. Emmylou and Brian Ahern should take Liz out for a spin in the Enactron Truck and give her a first-class production. With a little direction, Liz Meyer could become a major talent indeed.

—Alanna Nash

LIZ MEYER: *Once a Day*. Liz Meyer (vocals, guitar); Emmylou Harris, Claire Lacey (vocals); Steve Sheppard, J. B. Morrison (guitar); Jeff Wisor (fiddle); Bob Larabee (drums); other musicians. *Arms Full*

of Empty; Once a Day; Stoned at the Jukebox; Carroll County; Someone You Can't Love; Dreams Have Endings; Only You; (I Don't Know How to Say) Goodbye to You; Hollow Ring; One More Kiss. ADELPHI AD 2009 \$7.95.

Early Venetian Opera Returns to Life in a Fabulous Performance of Antonio Cesti's *Oron tea*

UN TIL recently, our knowledge of early Venetian opera was derived solely from glowing accounts of works by Francesco Cavalli and his younger contemporary Antonio Cesti. Then came the Cavalli revival, first with reorchestrations by Raymond Leppard and then with performances of the original versions, and we quickly realized that here was a top-ranking operatic composer. Now, finally, we have an excellent complete recording of an opera by Cesti, his *Oron tea*, on the Harmonia Mundi label. Even a first hearing of this fabulous performance, directed by René Jacobs, reveals Cesti to have been Cavalli's operatic equal, and possibly his superior.

Both composers had a superb sense of drama and in their operas used a rapid musical pacing in which recitative flows uninterruptedly into aria. Cesti, however, made a greater distinction between the two and built up the arias into large structures that foreshadowed the *scena* of nineteenth-century opera. He never

resorted to formula, though; the forms in *Oron tea* are dictated by the text, and the variety seems unending.

The typically Venetian libretto—and a fine one it is—traces the stormy love affair of *Oron tea*, the Queen of Egypt, with Alidoro, a young painter who of course turns out to be a prince in his own right. This affair is contrasted with the fickle loves of a lady of the court and her final prize. As one might expect, the two plot threads become hopelessly entangled through a series of misunderstandings and disguises. The queen's pompous chief advisor (Giacinta) is contrasted to a travesty nurse (Aristea) who falls in love with a lady disguised as a man and a lovable drunkard who always shows up just when he should not. Between the twists and turns of the plot and the rapid contrast of comic and serious, interest never flags.

René Jacobs's adaptation is excellent. Particularly striking in performance is the difference between the comic, secco recitative and the serious, more melodic recitative. Helga Müller Molinari brings richness and passion to the haughty Queen of Egypt, and Jacobs himself is the perfect young painter/prince. Isabelle Poulenard and Jill Feldman sing in the recently revived vibratoless style with telling clarity and delightful agility. The comic elements are outstanding. Guy de Mey, employing his naturally high tenor to portray the superannuated but coy nurse, combines good singing with devastating character acting. The bibulous Gelone's hilarious drunken scenes are lustily belted out by Gastone Sarti. All in all, the singing is excellent and the acting convincing.

The ensemble of two recorders and Baroque strings plays superbly. Subtle coloration is achieved by the varying use of harpichords, organ, lute, and guitar in the continuo. The realizations are imaginative, and the pacing and constant invention of William Christie, Yvon Repérant, Konrad Junghänel, and Christopher Wilson at the various harmonic instruments keeps the action moving at all times. Now that René Jacobs and his colleagues have mastered the Venetian style, I hope they let us have more of it! —Stoddard Lincoln

CESTI: *Oron tea*. Helga Müller Molinari (mezzo-soprano), *Oron tea*; Isabelle Poulenard (soprano), Silandra; Cettina Cadelo (soprano), Tibrino; Jill Feldman (soprano), Giacinta; Andrea Bierbaum (alto), Filofofia; René Jacobs (countertenor), Alidoro; David James (countertenor), Corindo; Guy de Mey (tenor), Aristea; Gaston Sarti (baritone), Gelone; Gregory Reinhart (bass), Creonte. Instrumental ensemble, René Jacobs cond. HARMONIA MUNDI HM 1100/02 three discs \$35.97.

Conductor and countertenor
René Jacobs



Harmonia Mundi



Murray Perahia

Murray Perahia's First Beethoven Recording Is Uncommonly Convincing

MURRAY PERAHIA's new CBS recording of Beethoven's Piano Sonatas Nos. 4 and 11 appears to be this pianist's first recording of any music by Beethoven. It will surely not be his last, for it is not only one of the happiest surprises of the season but an exceptional addition to the discographies of both composer and performer.

It is probably pertinent that Perahia chose these particular Beethoven sonatas—both among the least frequently performed of the thirty-two—to establish his credentials; the choice suggests a kind of identification that would not be suggested by yet another offering of the supposed obligatory *Moonlight*, *Pathétique*, and *Appassionata*. The playing, in any event, will evoke memories of Backhaus and Schnabel and comparisons with such senior colleagues as Rudolf Serkin and Emil Gilels—not because Perahia follows the manner or style of any of those illustrious interpreters, but because he, like them, shows such uncommon and convincing insights of his own into this music. How the strangely neglected early Sonata No. 4, in E-flat, springs to life here! How Perahia seems to relish his discoveries and the sharing of them! Exuberance, warmth of heart, and an unflinching sense of the grand design are in ideal balance, and contrasts are registered within a frame of thoroughly ingratiating spontaneity.

All the foregoing remarks apply equally to Perahia's performance of the Sonata No. 11, in B-flat, which has a lusty persuasiveness—balanced always with a delicate regard for tone—quite beyond any other I have encountered on records. Beethoven's own personality seems to come into sharp focus on both sides of this splendidly recorded disc. The annotation, apparently by Perahia though unsigned, shows the same sort of original thought reflected in the performances. We must by all means have more Beethoven from Perahia, but I hope CBS will resist the perhaps understandable temptation to rush him into a survey of all the sonatas. Far better to savor one such release at a time for its full value than to risk having both the music and its execution thinned out, rather than enhanced, in yet another complete package. —Richard Freed

BEETHOVEN: Sonata No. 4, in E-flat Major, Op. 7; Sonata No. 11, in B-flat Major, Op. 22. Murray Perahia (piano). CBS M 36695, © MT 36695, no list price.

Michael Jackson's Flamboyant "Thriller" Lives Up to Its Title

THOUGH he's only twenty-four, the androgynously beautiful Michael Jackson already has nearly two decades of experience as a stage performer. Sounds unbelievable, but that's what

can happen when you first hit the boards at the age of five. That was eons ago in the fast-forward world of pop music, and it's been a long time since Diana Ross discovered Michael and four of his brothers in Gary, Indiana, in 1968 and helped launch him on his career as the little prince of "soul bubblegum," as Motown mogul Berry Gordy called the baby-funk hits that poured forth from the Jackson Five.

Precocity is no guarantee, of course, of adult success or staying power (anyone out there remember Sugar Chile Robinson or Toni Harper?). Yet Michael Jackson, like his gifted brother Jermaine, has made the transition to an adult performing career with impressive ease. That shouldn't be surprising. Though the smallest of the Jackson Five, as the group's lead singer he displayed an extraordinary sense of showmanship. He always commanded the stage, no matter who happened to be sharing it with him. In part, it was because he exuded a prepubescent sexuality next to which Brooke Shields in *Pretty Baby* seems as innocent as Shirley Temple. When he contorted his little body in dance, it sent the crowds into a frenzy.

As an adult performer, Michael Jackson retains all the special qualities, including the cuteness, that made him such an idol as a child. Above all, he approaches his work with a wonderful intensity that immediately catches an audience's attention. While this works better on stage than on records, since his appeal is as much visual as aural, there's plenty of entertainment to be had from his latest album, "Thriller,"

Best of the Month

Recent selections
you might have missed

CLASSICAL

- **J. S. Bach: Goldberg Variations.** CBS IM 37779. "Glenn Gould's legacy... the most stimulating and entertaining account of this remarkable work yet recorded..." (January)
- **Berlioz: La Damnation de Faust.** LONDON LDR 73007. "An exceptional digital recording of Berlioz's most satisfying work." (December)
- **Mozart: Le Nozze di Figaro.** LONDON LDR 74001. "No other recorded Figaro can match the combined strength of the five principals in this one..." (January)
- **Mozart: Piano Concertos Nos. 12 and 20.** DEUTSCHE GRAMMOPHON 2532 053. **Piano Concertos Nos. 15 and 21.** PHILIPS 6514 148. "Exceptionally appealing performances by Rudolf Serkin and Alfred Brendel..." (February)
- **Purcell: The Fairy Queen.** DG ARCHIVE 2742 001. "... a peak in the performance of English Baroque music." (March)
- **Reich: Tehillim (Psalms).** ECM-1-1215. "A rare and really joyful listening experience." (February)
- **Schumann: Symphony No. 3 ("Rhenish"); Manfred Overture.** DEUTSCHE GRAMMOPHON 2532 040. "... magical and richly satisfying..." (March)
- **Thomson: Four Saints in Three Acts.** NONESUCH 79035-1. "A beautifully performed and... stunningly engineered digital recording of the complete opera..." (December)

POPULAR

- **Captain Beedheart & the Magic Band: Ice Cream for Crow.** VIRGIN ARE 38274. "... the most brilliant expression of Beedheart's strange muse since 'Trout Mask Replica.'" (January)
- **Donald Fagen: The Nightfly.** WARNER BROS. 23696-1. "... nostalgia, surprises, and an irresistible beat." (March)
- **Aretha Franklin: Jump to It.** ARISTA AL 9602. "Glamour and magic from the Queen of Soul." (December)
- **Little Steven and the Disciples of Soul: Men Without Women.** EMI AMERICA ST-17086. "... genre music never sounded so good." (March)
- **Dianne Reeves: Welcome to My Love.** PALO ALTO PA 8026. "An impressively varied debut solo album..." (January)
- **The Roches: Keep On Doing.** WARNER BROS. 23725-1. "The Roches are... so far beyond borrowing that they've forgotten how." (February)
- **Marty Stuart: Busy Bee Cafe.** SUGAR HILL SH-3726. "An all-acoustic, all-star album with aesthetic heft." (December)
- **Utopia.** NETWORK 60183-1. "A nearly perfect set of well-made pop songs." (February)



Michael Jackson

produced by Quincy Jones for Epic. Indeed, Jones's super-spectacular production is Jackson's co-star here. There are as many special effects as in a Steven Spielberg film. Combined with Jackson's gripping performances, these may help give it a commercial success even greater than that of its predecessor, "Off the Wall." And "Thriller" deserves it, for it is a better set in every respect.

The opener, *Wanna Be Startin' Somethin'*, is a thunderstorm of rhythmic and vocal effects. While I haven't the faintest idea what Jackson is talking about in the long choruses of weird phrases and nonsense syllables, the high-power performance somehow makes the meaning unimportant. The title track, a tribute to those grade-B monster movies we love to be scared by, features a hilarious horror rap by none other than Vincent Price, Hollywood's perennial spooky dude and PBS's *Mystery!* host.

The album's generally fast pace slackens so Jackson can do some crooning, in what still sounds like a twelve-year-old's voice, on *Human Nature* and *The Lady in My Life*. The song *P.Y.T.*

(*Pretty Young Thing*) is run-of-the-mill funk, but it gets such a bristling working over that it almost seems fresh. The prettiest number, of course, is *The Girl Is Mine*, Jackson's now-celebrated duet with Paul McCartney. The music is liltily inviting, and the performance is a winning collaboration between two superstar singers who measure up to their reputations.

Other songs explore unusual themes by telling little stories: the hard rocker *Beat It* debunks machismo, and *Billie Jean* deals with questionable paternity. They're not great music—I still think Jermaine Jackson is a better writer—but they too provide excellent show-cases for the flamboyant performing style of Michael Jackson. And that, after all, is what the thrill is all about.

—Phyl Garland

MICHAEL JACKSON: *Thriller*. Michael Jackson (vocals); Paul McCartney (vocal on *The Girl Is Mine*); vocal and instrumental accompaniment. *Wanna Be Startin' Somethin'*; *Baby Be Mine*; *The Girl Is Mine*; *Thriller*; *Beat It*; *Billie Jean*; *Human Nature*; *P.Y.T. (Pretty Young Thing)*; *The Lady in My Life*. EPIC QE 38112, © QET 38112, © QEA 38112, no list price.



Phone Extortion

*Let's put the screws to our phone suppliers on a terrific long range cordless phone with a novel new consumer buying tool called **GREED!***

It's a war. The major phone suppliers are each desperately trying to lock up big orders. And now, we've devised a plan to take advantage of their greed.

Together we can apply enough pressure to get you a super high quality cordless phone with a range up to 700' for just \$79. And, hopefully we'll make a good profit for ourselves. But, there's a problem.

TIGHTEN THE SCREWS

Before I tell you all about the great features and sound of the phone, let me explain just how we plan to deliver these phones for such an admittedly foolhardy price. You see, it's called extortion (legal definition please) and it works like this.

There are two large phone companies that are trying to get DAK's phone business. To be perfectly honest, the quality, guarantee and sound are so close that we couldn't decide between the two.

Even their prices are close. So here's what we did. We got quotes from both of them for 5,000, then for 50,000 phones.

And, here's what we decided. As you place your orders, we'll offer each of the two companies a check (cash in advance) for the number of phones we need.

The company with the lowest price of the day will get that day's order. You see, your orders give us incredible leverage.

Usually we buy just one phone from one supplier. Unfortunately once they have a contract with us, they have no incentive to lower our price. And, at our costs today, we really can't come out at only \$79.

SAFE INVESTMENT

Don't worry about your \$79. DAK is a large company. If this plan to sell 50,000 phones fizzles out, we'll still be OK. Plus, DAK doesn't even charge your credit card until after we ship.

And most important. Each phone will come to you in its factory sealed carton, and will be backed by the manufacturer's standard limited warranty.

Finally, you won't be getting a cheap

stripped down phone. We aren't dumb. We picked the phones we wanted before we got the quotes. So, nobody can make any changes to come out lowest.

And frankly we'll get 50,000 of you new customers (we have 225,000 now) to send our 68 page electronics catalog to. So, even if it does fizzle, we're sure to get another chance at you later.

A GREAT LONG RANGE PHONE

So, now let's see if this is really going to be a stripped down low quality phone. Remember, each and every feature I describe appears on both phones. And, if for some emotional reason you want to specify which phone you want, no problem, I've got a way for you to do that too.

Imagine walking from room to room in your home talking on the phone. You'll go out and get the mail, walk over to a neighbor's or work in the yard or the garage.

It's a superb personal security device. You can instantly call a doctor or police from anywhere you happen to be.

And, if you are needed at home, no problem. There's a page button on the base that beeps you at the handset which then becomes a wireless intercom.

Cordless phones are a great combination of posh luxury and life saving utility.

NO INSTALLATION

If you can plug in a lamp you can install your new cordless phone. Just plug in the modular phone plug and the AC line cord, then start talking. The phone uses universal pulse dialing compatible with both rotary dial and Touch Tone® phone lines.

LOADED WITH FEATURES

Look at these features. You'll have last number redial to redial busy numbers. And mute lets you electronically put your hand over the mouthpiece for privacy.

There's both a standby/talk switch and a power off switch so that you don't have to return the handset to the base when you aren't using it.

And when you do put the handset in the

base, its heavy duty NiCad batteries re-charge automatically, and the auto secure protects your base station.

If you're adjusting a TV antenna, the person at the base can talk to you using the intercom feature and any of your regular house phones. So, you'll have a cordless intercom, with a range up to 700 ft. too.

The two companies that we are trying to 'extort' our low prices from are Unitech, and U.S. Tron. Even their names sound alike. Both phones are backed by a manufacturer's standard limited warranty.

TRY TOTAL PHONE FREEDOM RISK FREE

Experience the thrill of total phone freedom as you roam throughout your home, yard or even a neighbor's house. You'll never have to 'run for the phone' again.

Try a cordless phone in your own home risk free. If you don't find the luxury of talking from wherever you are 100% enthralling, just return the phone to DAK in its original box within 30 days for a refund.

To order a long range full featured cordless phone risk free with your credit card, call toll free or send your check for the 'extorted' price of just \$79 plus \$3.50 for postage and handling. Order Number 9615. CA res add 6% sales tax.

If you have a particular love for either phone, you can have your choice for just \$89 plus \$3.50 for postage and handling. To order the U.S. Tron, use Order Number 9616. To order the Unitech, use Order Number 9617. So, you'll pay only \$79 if the choice is ours, or \$89 if it's yours.



DAK
INDUSTRIES INCORPORATED

TOLL-FREE 1-800-423-2636

If busy, after hours, on weekends or in CA
CALL TOLL-FREE . . . 1-800-228-1234
10845 Vanowen St., N. Hollywood CA 91605

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

ULTRA LIGHTS: 5 mg. "tar", 0.4 mg. nicotine, LIGHTS: 9 mg. "tar",
0.8 mg. nicotine, KING: 17 mg. "tar", 1.3 mg. nicotine, av. per
cigarette by FTC method.

You've got what it takes.

Salem Spirit



*Share the spirit.
Share the refreshment.*

20 CIGARETTES
Menthol Fresh
Salem
20 CIGARETTES
MENTHOL FRESH
Salem
LIGHTS
20 CIGARETTES
Menthol Fresh
Salem
ULTRA
LIGHTS

© 1994 B & W TOBACCO CO.

Achieve Mitsubishi in Tredia. The sedan that conquered time and space.

It's here. A sedan that has it all. Room and comfort. And performance, too.

The Mitsubishi Tredia.

Let's talk about space and comfort. Tredia gives you a surprising amount of room. Enough for five people. Tredia has front-wheel drive. And the transverse-mounted engine means there's more interior room to stretch out and relax. Tredia also offers a unique U-shaped rear suspension system that allows more rear leg room than you'd expect in a car this size. That same suspension system allows Tredia to have a generous trunk with almost 10 cubic feet of space.

Tredia gives you the kind of road-handling and quickness usually associated with more expensive European touring cars. It has a



Tredia L Instrumentation.

highly advanced fully independent suspension system. Up front, MacPherson struts provide handling and agility. In the rear, the U-shaped suspension system helps reduce roll and puts maximum tire tread on the road for better handling and a smoother ride.

The Tredia L and LS come with a 4+4 Transmission that gives you a choice of two driving modes.

There's also an ELC Automatic Transmission for the smooth crowd.



Tredia L interior.

And then you have Tredia's engine.

A 1.8 liter, 4-cylinder, MCA-Jet engine. It may be a four but it feels more like a six, thanks to a Mitsubishi Motors innovation called Dual Engine Stabilizers that helps smooth out the vibrations usually found in 4-cylinder engines.

Tredia offers exceptional value. It comes in three models. The Tredia, the Tredia L (Luxury) and the Tredia LS (Luxury Sport).



Tredia L. Shown with optional wheels. \$250 extra.

It's just a question of how plush a life you want to live.

Test drive one and see if it doesn't give you that performance sedan feeling you've missed until now.

Call (800) 447-4700 for the Mitsubishi Motors Dealer nearest you. In Illinois, call (800) 322-4400.

\$7,259*
TREDIA L

*Manufacturer's suggested retail price for Tredia L. Actual prices set by dealers. Taxes, license, freight, options and other dealer charges extra. Prices may change without notice. Availability at dealers of vehicles with specific features may vary.

**24/24
WARRANTY**

Under its 1983 Limited Warranty, Mitsubishi Motors will replace or repair most components of the Power Train, which prove to be defective, for 24 months or 24,000 miles, whichever comes first. See your Mitsubishi Motors Dealer for details.

**Mitsubishi
takes you where
you've never
been before.**



© 1982 MMSA

CIRCLE NO. 28 ON READER SERVICE CARD

Popular Music

News Briefs

A MILLION-DOLLAR promotion campaign has been launched by K-tel to promote the debut album of **Mini Pops**, a group of sixteen performers aged five to eleven. The kids do visual and aural imitations of such adult artists as ABBA and Village People. Formed in England in 1982, the troupe has a British TV series which is due on Metromedia in the United States this spring. The group's first record, "Mini Pops," is described by K-tel as "the cutest album you've ever heard." If your threshold of cuteness-tolerance is high, you can find the album in most stores as either disc (K-tel 5588, \$7.98) or cassette (K-tel 5584, \$8.98). *P.W.*

SCTV's Rick Moranis and Dave Thomas (pictured left to right), are better known as **Bob and Doug McKenzie** of

The Great White North. They have just signed to repeat their brother act in a feature-length motion picture. Their comedy album on Mercury, which has the same title as their TV sketch, features a guest appearance by Geddy Lee of Rush. Since the McKenzies are known for their prodigious beer consumption, the movie will be appropriately titled *Strange Brew*. . . . **John Densmore**, former Doors drummer, sat in at a recent L.A. club date with his old bandmate, guitarist **Robbie Krieger**, for a medley of Doors numbers. Krieger's new band features ex-members of the **Knack**, if you can believe it. Densmore, meanwhile, is beginning a career as an actor, having recently starred in an episode of the CBS sitcom *Square Pegs* (with music by the **Waitresses**) and in a forthcoming film



by Alan Arkush, who directed the **Ramones' Rock 'n' Roll High School**. In related news, thirty-five drawings by then-teenaged Doors lead singer **Jim Morrison** were just auctioned off at UCLA, the proceeds going to the Morrison Scholarship Fund, which ben-

efits student filmmakers. . . . Now It Can Be Told: According to **Tona DeBrett**, vocal coach for a number of English punk outfits, **Johnny Rotten** was "a very nice young man, though he was simply the only person that I've been unable to help pitch a note." *S.S.*

Disc and Tape Reviews

By CHRIS ALBERTSON • PHYL GARLAND • ALANNA NASH • MARK PEEL
PETER REILLY • STEVE SIMELS • JOEL VANCE

ADAM ANT: *Friend or Foe*. Adam Ant (vocals, bass); vocal and instrumental accompaniment. *Friend or Foe; Something Girls; Place in the Country; Desperate but Not Serious*; and eight others. EPIC ARE 38370, © AET 38370, no list price.

Performance: **Star-struck**
Recording: **Okay**

In the chorus to *Friend or Foe*, Adam Ant proclaims, "I want those who get to know

me/To become my admirers or my enemies." If I were making albums like this, I wouldn't risk that kind of invitation. Thanks largely to the miracle of rock video, the exceptionally pretty Adam has achieved a sex-star celebrity that transcends any consideration of his music. So it's hard to tell whether this depressing album of "sex music for ant people" is the result of incompetence or indifference. "Friend or Foe" seems to be entirely about Adam himself, and mostly about what a bitch it is being a pop idol. It's the worst kind of self-indulgent preening—especially coming from a guy who can barely carry a tune and doesn't know the first thing about phrasing. Yes, stardom must be a drag, Adam. But on the evidence of "Friend or Foe," you shouldn't have to contend with the problem much longer. *M.P.*

BLOTTO: *Combo Akimbo*. Blotto (vocals and instrumentals). *Too Much Fun; It's Only Money; Scream; I Quit; Metal Head; It's Not You*; and three others. BLOTTO BLP 004 \$8, © BCS 004 \$8 (from Blotto

Records, P.O. Box 1786, Albany, N.Y. 12201).

Performance: **Mild satire**
Recording: **Good**

At the risk of sounding like a hopeless Anglophile, I have to say of Blotto that they ain't the Bonzo Dog Band. (Of course, these days, nobody is—as rock satirists, the Bonzos not only wrote the book, they own it.) While I respect Blotto's sass and showmanship, their targets on this new album are pretty safe and their satire pretty limp. *Metal Head*, for example, is meant to parody a heavy-metal band and its fans, but it could just as easily be read as a tribute; it sounds far too much like the real thing. The rest, not counting a couple of songs that are actually meant to be taken straight, tackle such uninteresting subjects as backstage encounters and James Bond. Frankly, they're just a tad undergraduate. *S.S.*

BOW WOW WOW: *I Want Candy*. Bow Wow Wow (vocals); instrumental accompaniment. *I Want Candy; Baby, Oh No;*

Explanation of symbols:

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

Monophonic recordings are indicated by the symbol Ⓢ

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



Bobby Holland/Capitol Records

Peabo Bryson: a rare gift for capturing the texture of intimate moods

Louis Quatorze; Cowboy; Mile High Club; and five others. RCA AFL1-4375 \$8.98, © AFK1-4375 \$8.98.

Performance: **Doggerel**
Recording: **Okay**

Malcolm McLaren, who masterminded the Sex Pistols' rise and then watched from a safe distance as they plunged to destruction (selling many albums in the process), is back in business with a new band, Bow Wow Wow. This time he's gotten three former members of Adam and the Ants together with Annabella Lwin, now sixteen and already a two-year veteran of the blown-amp and wet-T-shirt circuit.

Regardless of what McLaren would like us to believe, Bow Wow Wow's supposedly African-influenced brand of pile-driving rock isn't really a defiant answer to electropop; it's simple exploitation. No point in worrying about Annabella, who isn't old enough to vote or drink but is old enough to act out McLaren's sick old man's fantasies—including disrobing for her boyfriend as he holds a gun to her back, all in good fun, of course (*Louis Quatorze*), and giving in to a gang assault by a group of children (*Mile High Club*). Her tough-but-yielding sex-kitten image, modified Mohawk, and Goldfinger paint job are strictly career decisions. The ones who are really exploited by music like this are the prematurely world-weary kids who buy it. It's hard to make the point without sounding like a sanctimonious old codger, but subscribing to Bow Wow Wow's philosophy of no-holds-barred gratification isn't an act of defiance; it's one of utter resignation. *M.P.*

RECORDING OF SPECIAL MERIT

PEABO BRYSON: *Don't Play with Fire.* Peabo Bryson (vocals); vocal and instrumental accompaniment. *Go for It; Give Me*

Your Love; Don't Play with Fire; We Don't Have to Talk (About Love); Remember When (So Much in Love); and three others. CAPITOL ST-12241 \$8.98, © 4XT-12241 \$8.98.

Performance: **Sweetly romantic**
Recording: **Very good**

Since Peabo Bryson is one of the sweetest soul singers of this or any other year, his albums can always be expected to yield a bounty of lush romantic ballads, all given the full benefit of his finely burnished delivery. The mere sound of his voice, so richly resonant and fluid, is a delight, and his material, which he composes and arranges, reflects his sensitivity and rare gift for capturing the texture of intimate moods. On "Don't Play with Fire" he once again treats us to music that throbs with emotion, yet he carefully controls his voice to achieve wonderful musical effects with deceptive ease. The faster-paced dance numbers are less successful, though they are skillfully crafted. The choice selections are *Words, Remember When (So Much in Love), and We Don't Have to Talk (About Love)*. Even if you aren't in love right now, after you hear these songs you may feel that you are—with Peabo. *P.G.*

KATE BUSH: *The Dreaming.* Kate Bush (vocals, piano, synthesizers); instrumental accompaniment. *Sat in Your Lap; There Goes a Tenner; Pull Out the Pin; Suspended in Gafa; Leave It Open; The Dreaming; and four others. EMI ST-17084 \$8.98, © 4XT-17084 \$8.98.*

Performance: **Bizarre**
Recording: **Good**

Kate Bush has everything music critics look for: intelligence, originality, imagination. But before you rush out to buy "The Dreaming," I should point out that these

qualities manifest themselves in music that may confuse, irritate, vex, infuriate, and even disgust you.

Few vocalists take the sort of risks Kate Bush does (Captain Beefheart is one who comes to mind). Not content to settle on one identifiable voice for Kate Bush, she commands a veritable chorus of them, none very pretty. In any one song you're apt to hear everything from an eerie, vaguely menacing whisper to an unnerving, animated shriek to a disembodied voice strained through a synthesizer. Her phrasing is just as outrageous. The flow of a song is likely to be interrupted dozens of times by shrill asides or background choruses, barely recognizable as human, that lurch suddenly into the foreground. Rhythms, often borrowed from African sources, are equally strange.

But, while her bizarre vocalizations are the music's most obvious feature, Kate Bush proves an original songwriter too. She treats each composition as a fresh opportunity to explore a new character, to live a different life. At various points in this album she is a burglar, a dope smuggler, and Houdini's lover. In *Pull the Pin* she becomes a guerrilla, slithering toward an American soldier; in *The Dreaming*, which examines the push of civilization into the Australian outback, she puts herself in the mind of a well digger riding out into the wilderness. "The Dreaming" is a potent remedy for ears suffering from an excess of bland, breathy pop starlets, but, like iodine on an open wound, the cure may be even more painful than the injury. *M.P.*

TANÉ CAIN. Tané Cain (vocals); instrumental accompaniment. *Temptation; Danger Zone; My Time to Fly; Crazy Eyes; Holding On; and four others. RCA AFL1-4381 \$8.98, © AFK1-4381 \$8.98.*

Performance: **Skin deep**
Recording: **Good**

The cover of Tané Cain's album will make some men forget about Bo Derek. There stands Tané in buckskin, head band, and feathers, a fist slung provocatively against her exposed, out-thrust hip. The music inside is the aural equivalent: nine songs about the physical aspects of human attraction. Tané handles love with a positively intimidating superficiality. Confronted by her concept of temptation ("a wolf disguised in bluejeans . . . /His game is satisfaction") I felt as if I'd stumbled—pale, skinny, and knock-kneed—into a Palm Springs country club. It was this awesome physical presence more than her voice, which is a pleasant enough instrument as far as I could make out through the layers of overdubbing and electronic augmentation, that drove me, finally, to slip the record back into the jacket. And there she sat, on the back cover, astride a massive horse. A gelding. *M.P.*

CARL CARLTON: *The Bad C.C.* Carl Carlton (vocals); vocal and instrumental accompaniment. *Baby, I Need Your Loving; Dance with You; Fooled Myself Again; and five others. RCA AFL1-4425 \$8.98, © AFK1-4425 \$8.98.*

Performance: **Standard funk**
Recording: **Satisfactory**

For the most part, this is standard funk with lyrics for the illiterate. There is an interest-

ing deviation here, though; nestled in the chaff are three reworked standards of the golden era of r-&-b.

Carl Carlton's refashioning of *Baby, I Need Your Loving*, a product of Motown's old championship songwriting team of Holland, Dozier and Holland and a big hit for the Four Tops back in 1963, tastefully adheres to the flavor of the original. There is even a hint of the uncluttered sound of that period. He is similarly successful with *Under the Boardwalk*, which dates from 1964 and was one of many memorable songs made popular by the Drifters. On the other hand, he destroys *Groovin'*, a 1967 gold record for the Rascals, one of the early "blue-eyed soul" groups. The original was wonderfully relaxed and lilting, but Carlton and his producers impose a terrible funk arrangement on the melody, demolishing the spirit of the song. Nevertheless, this cut and the other two oldies lend a touch of color to an otherwise drab album. P.G.

CHIC: *Tongue in Chic.* Chic (vocals and instrumentals); vocal and instrumental accompaniment. *Hangin'*; *I Feel Your Love Comin' On*; *When You Love Someone*; *Chic (Everybody Say)*; and three others. ATLANTIC 7-80031-1 \$8.98, © CS-80031-1 \$8.98.

Performance: **Good for dancing**
Recording: **Satisfactory**

Erstwhile disco darlings, the two women and three men of Chic have survived by shifting tempo and treatments while con-

tinuing to convey the same sense of light-hearted fun that marked their style in the peak years of their popularity. As in past albums, the emphasis here is on repetition of catchy but slim melodies, little more than riffs that are instrumentally embroidered to please those more interested in dancing than listening. The approach works especially well on *Hangin'*, with its cleverly punctuated vocal chants, and there are some mean piano licks on *Chic (Everybody Say)*, which has a catchy participation gimmick built into it. The group attacks lyrics crisply, teasing the ear with chants or sentence fragments. There isn't much substance here, but there is a lot of fine dance music. P.G.

CHILLIWACK: *Opus X.* Chilliwack (vocals and instrumentals). *Whatcha Gonna Do*; *Secret Information*; *Midnight*; *She Don't Know*; *Lean on Me*; and four others. MILLENNIUM BXL1-7766 \$8.98, © BKK1-7766 \$8.98.

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

Chilliwack, the Canadian trio, plays refreshingly straightforward rock-and-roll with great panache and no frills. *Whatcha Gonna Do*, about fidelity when a couple is temporarily parted, has not only a witty plot but a surprising multichord, modulated bridge. *She Don't Know* is a ballad on which lead vocalist Bill Henderson has an exuberant run of high notes. *Lean on Me* has good construction and comforting senti-

ments, and *Don't It Make You Feel Good* features a trick figure that switches from the major to minor scale on the resolving note. The other cuts are mostly fillers, but the album is well worth having for the high spots. The group itself produced, involving long-distance phone consultations with veteran Jimmy Lenner. O Canada! J.V.

CULTURE CLUB: *Kissing to Be Clever.* Culture Club (vocals and instrumentals); other musicians. *Do You Really Want to Hurt Me*; *I'm Afraid of Me*; *You Know I'm Not Crazy*; and six others. VIRGIN/EPIC ARE 38398, © AET 38398, no list price.

Performance: **New Wave supper club**
Recording: **Fine**

Culture Club is in the vein of a lot of recent British "dance" bands; disco, apparently, is now the genre that dare not speak its name. The group recycles black styles from Motown to reggae, yet it still manages to sound thoroughly bleached out and prissy—like Curtis Mayfield in his *Superfly* period, but with a limp wrist. "Kissing to Be Clever" is pretty tepid stuff. It's not as silly as Haircut One Hundred, though, and after the overwrought Bowie-isms of ABC it's attractively unpretentious. Actually, Culture Club may be today's equivalent of a "soft soul" group of the early Seventies, the Chi-Lites, for instance. The difference is that the Chi-Lites were up front about wanting to wind up in Las Vegas. S.S.

(Continued next page)

INSIDE-OUT™ HEADPHONES.

Introducing Inside-Out™ MS 100 headphones from Sennheiser. A breakthrough. Now you can have headphones rugged and reliable enough to bring you performance that surpasses the most expensive loudspeakers—not only at home, but outdoors as well. Inside-Out headphones are unequalled in wide linear response, in transient ability, in ultra lightweight comfort.

Of course, you'd expect them to cost more. But once you go to your Sennheiser dealer and put them on, you'll be so fascinated you won't want to take them off. Inside or out.



SENNHEISER®
Sennheiser Electronic Corporation (N.Y.)
10 West 37th Street, New York, NY 10018
(212) 239-0190

Manufacturing Plant:
D-3002 Wedemark, West Germany

©1983 Sennheiser Electronic Corporation (N.Y.)

CIRCLE NO. 41 ON READER SERVICE CARD



Warner Abbot/Warner Bros.

Classy, Brassy Chaka Khan

THERE can be no half-way reaction to the powerful pop vocal style of Chaka Khan, the woman who sounds as though she has seven lungs. You either like her or you don't. There seems to be no other female—or even male—singer who comes on with such awesome force.

Khan's new Warner Bros. album is a sizzling summary of the state of her art; she has evolved from her earlier role as lead singer with the successful rock-soul group Rufus into a solo artist whose performance is as classy as it is brassy. She does just about everything here, singing both lead and back-up, and she is nothing short of spectacular on the knock-out opener, *Tearing It Up*. It is unleashed with overwhelming bass and percussion lines, establishing the tone for what might be her best recorded effort yet. Her gritty duet with Rick James, the king of raunch, on *Slow Dancin'* is so natural a collaboration that it's a wonder no one thought of it before.

Power and grit are not all that Chaka Khan is about. There is a quickness to her musical response, and her exceptional vocal maneuverability allows her to change her approach with chameleon-like ease. The same voice that can incite us to frenzy assumes a seductive suede edge when she turns to a ballad such as *Got to Be There*. The softness serves to balance the stunning effect she achieves by plucking notes out of the stratosphere.

Unlike many other popular singers, Khan has a sense of adventure; she even has the courage, bless her heart, to tackle jazz, a far more difficult kind of music. She recorded several jazz standards with the Griffith Park Collection for "Echoes of an Era" and

included a treatment of Dizzy Gillespie's *Night in Tunisia* on her last solo set. While these efforts do not qualify her as a "jazz singer," they do suggest that she is groping toward some understanding of jazz. As such, they might inspire the curiosity of the young multitudes who have been nurtured on jazz-less commercial radio.

On her new album, Khan comes through with a thoroughly wild and vocally virtuosic *Bebop Medley* in which she cavorts through six modern jazz classics in five and a half breathless minutes. The whole thing is funky up, with a heavy but generally inoffensive dance beat underscoring and unifying the sequence. It begins with a head-long dive into Tad Dameron's *Hot House*, followed by snatches of Lou Stein's *East of Suez*, Thelonious Monk's *Epistrophy*, Charlie Parker's *Yardbird Suite*, Dizzy Gillespie's gorgeous *Con Alma*, and John Coltrane's *Giant Steps*. The only problem is that each segment is too short! It just whets the appetite for more, and when it's over the idea of fusing jazz compositions with pop-soul rhythms doesn't seem so ridiculous.

Producer Arif Mardin deserves our gratitude for letting Khan range through such a variety of material. Now how about an album showing us what she can do concentrating on just one area? —Phyl Garland

CHAKA KHAN. Chaka Khan (vocals); Rick James (vocal); vocal and instrumental accompaniment. *Tearin' It Up; Slow Dancin'; Best in the West; Got to Be There; Bebop Medley; Twisted; So Not to Worry; Pass It On (A Sure Thing)*. WARNER BROS. 23729-1 \$8.98, © 23729-4 \$8.98, © 23729-8 \$8.98.

DEVO: Oh, No! It's Devo. Devo (vocals and instrumentals). *Time Out for Fun; Peek-a-Boo; Out of Sync; Explosions; Patterns; Big Mess*; and four others. WARNER BROS. 1-23741 \$8.98, © 4-23741 \$8.98.

Performance: **Rank hucksterism**
Recording: **Okay**

I'm a fool for almost anything eccentric, but I have no use for Devo. At a time when being "different" is an obsession (not to mention an economic imperative) in the music biz, bands like Devo have made eccentricity a debased currency. This totally expendable release proves that Devo was a one-album joke. The music, no more than a synthesized drum track, can be dismissed in two words: beneath contempt. Worse, Devo's lyrics have lost their original, offbeat point of view. *M.P.*

BUCK DHARMA: Flat Out. Buck Dharma (vocals and instrumentals); vocal and instrumental accompaniment. *Born to Rock; That Summer Night; Cold Wind*; and six others. PORTRAIT ARR 38124, © ART 38124, no list price.

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

If it weren't for his parent band, Blue Öyster Cult, Donald Roeser's career of theatrical evil might have been just a career of bad taste. Roeser, a.k.a. Buck Dharma, is the finest guitarist in heavy-metal today, which is the only reason his first solo effort, "Flat Out," is any good. Roeser makes BÖC burn red-hot, using tempos that would frighten off most axe wielders—not because they're fast, but because few guitarists are willing to expose the paucity of their ideas at the moderate tempos Roeser commands. But his virtuosity hasn't given Buck Dharma any special dispensation from the lapses in taste that are endemic to heavy-metal. "Flat Out" abounds with examples. *Anwar's Theme*, for instance, actually climaxes with a fusillade of guitar and drums obviously meant to sound like machine-gun fire. Roeser's sophomoric sense of irony is perhaps nowhere as acute as in *Your Loving Heart*, which involves a dying heart patient. It's to Roeser's credit that he almost makes the song believable, with some haunting, lyrical guitar work. In fact, there's great guitar work all over this album. Just don't listen too closely. *M.P.*

THE ENGLISH BEAT: Special Beat Service. The English Beat (vocals and instrumentals); other musicians. *I Confess; Jeanette; Sorry; Sole Salvation; Spar Wid Me; She's Going*; and six others. I.R.S. SP-70032 \$8.98, © CS-70032 \$8.98.

Performance: **Interesting**
Recording: **Excellent**

Once upon a time, the English Beat was the least purist of all the U.K. ska-revival bands, which is one way of saying they had "personality." Their music derived from ska, to be sure, but it also had the sinister overtones of Fifties jazz of the *Naked City* school. I liked the band a lot. Now they're being touted in some circles as the modern pop group. I'd like to agree with that assessment, but I have to admit I'm not quite sure I get the point of this album.

(Continued on page 78)



**WHICH
TO BUY?**

Find out in *Stereo Review*.

Subscribing to *Stereo Review* makes sense. Whether you're shopping for your first stereo system, upgrading your present one, looking for maintenance tips or trying to sort through the hundreds of new recordings released every month, *Stereo Review* has answers you can rely on.

Our world-famous Equipment Test Reports help you select new audio equipment. Explanations of features, laboratory test results and comments from our expert technicians make it easy for you to select components for a great audio system.

If you already have a terrific sound system, *Stereo Review* can help you care for it and upgrade it. With hints on getting four-channel sound from your stereo discs... how to care for your tape deck's heads... how to handle records to preserve them... and much more.

Stereo Review also helps you select the music to play over your sound system. We cover every category of recording on disc or tape, to help you steer away from uninspired performances or mediocre recordings.

Stereo Review. When you subscribe you'll join the group of people who enjoy music on their own terms—and truly know what to buy.

**Use the coupon to subscribe
—and save 50%!**

Half Price Subscription Certificate

Stereo Review P.O. Box 2771
Boulder, Colorado 80322

YES! Please enter my subscription to *Stereo Review* at 50% off (based on the full one-year subscription price of \$9.98).

- One year (12 issues) for \$4.99
- Two years for \$9.98
- Three years for \$14.97

CHECK ONE: Payment enclosed. Bill me later.

Mr./Mrs./Ms. _____
(please print full name) 8H377

Address _____ Apt. _____

City _____

State _____ Zip _____

Foreign postage: Add \$1 a year for Canada. Add \$5 a year (cash payment in U.S. currency only) for other countries outside U.S. and possessions. Please allow 30 to 60 days for delivery of first issue.

Holly Near



Irene Young/Redwood Records

HOLLY NEAR established her career in the early Seventies with original feminist and anti-war songs, and, as the years went by, she loaned her name and voice to a number of social and political causes. Such a stand doubtless earned her the majority of her loyal followers, but it almost certainly cost her the kind of commercial, mainstream success her talent deserves. Probably that matters not one whit to Near, who calls herself a "cultural worker." Nonetheless, some of her albums, including her newest offering, "Speed of Light" on Redwood, have been less overtly political and more intimate than others.

A trained singer (nine years with Johnny Mathis's vocal coach), Near has a limber soprano that can dance merrily at the top of her register and then plunge to a gruff tease in the same breath. She's also a decisive singer who has long since moved beyond the folksinger category to handle light jazz, pop, and r-&-b with confidence and verve. Luckily, she's now hooked up with producers who know what to do with her.

What's more, Holly Near is a songwriter of exceptional power, and on "Speed of Light" she deals deftly with such diverse subjects as Emma Goldman, nuclear power, the U.S. involvement in El Salvador, loncli-

ness, and the dizzy joy of falling in love. Some of her songs are reminiscent of the styles of Dan Fogelberg (*Dancing Bird*), Joni Mitchell (*Back Off*, which features guitarist Robben Ford, who used to back Mitchell with the L.A. Express), Joan Baez, whose voice is similar to Near's, and even Laura Nyro in her prime (*Room for Me, I Really Didn't Want To*). Through it all, Near fuses music and poetry with stirring conviction and emotional force. Her songs are intelligent, well-crafted, and unpredictable—three virtues that seem to get rarer every day. "Speed of Light" appears to be a feminist effort, but it doesn't matter if you aren't into social politics, because Near won't hit you over the head with them. For anyone who cares about *quality* in popular music these days, Holly Near packs a wallop.

—Alanna Nash

HOLLY NEAR: *Speed of Light*. Holly Near (vocals); Adrienne Torf (keyboards); Carrie Barton (bass); Cam Davis (drums); Ray Obiedo (guitars); other musicians. *Dancing Bird; Back Off; Lonely Days; Room for Me; Emma; I Really Didn't Want To; El Salvador; Coming Home; Family Promise; Power; Unity*. REDWOOD RR403 \$7.98.

JAMES GALWAY: *The Wayward Wind*. James Galway (flute); Sylvia (vocals); vocal and instrumental accompaniment. *The Wayward Wind; Piper, Piper; Winter Sunset; Dreams; Drifter; Shenandoah; Duelin' Banjos; Don't It Make My Brown Eyes Blue*; and four others. RCA AFL1-4222 \$8.98. © AFK1-4222 \$8.98.

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

What began as a cottage industry—James Galway's recordings of classical pieces tran-

scribed for the flute—has now expanded into a mini-conglomerate. The sprite-in-residence of the "serious" music world, Galway has made an easy transition to pop. Albums such as "Annie's Song" and "Sometimes When We Touch" (with jazz singer Cleo Laine) have helped spread his reputation far outside classical circles. The commercial success of the title song on "The Wayward Wind," nicely sung by country singer Sylvia (who also turns up on *Piper, Piper*), will no doubt reinforce Galway's move in this direction. This lightly country-flavored disc features some of Nashville's top musicians, including Randy Scruggs and Reggie Young on guitar and Charlie McCoy on harmonica.

Galway, one of the greatest flutists in the world today, handles the light material on "The Wayward Wind" with the same silken aplomb and innate elegance he has brought to everything he has performed. His playing of popular material is no more demeaning than those old Viennese trifles that Fritz Kreisler used to delight in bowing his way through. A lovely album. P.R.

CRYSTAL GAYLE: *True Love*. Crystal Gayle (vocals); instrumental accompaniment. *Our Love Is on the Faultline; 'Til I Gain Control Again; You Bring Out the Lover in Me; True Love; Everything I Own*; and four others. ELEKTRA 60200-1 \$8.98, © E4-60200 \$8.98.

Performance: **Tasteful**
Recording: **Crystal-clear**

I've never cared much for Crystal Gayle's catch-throated, orgasmic delivery—I feel it's something of a cheap trick—but I'm happy to report that on "True Love," her first Elektra album, she's toned all that down to concentrate on straight-ahead *singing*. Unfortunately, the exaggerated diction is still there, but singing is something Gayle does extraordinarily well, and she's never been in better voice than she is here. There's an extra measure of confidence and nuance in her performance, and she seems to have more control over her range, handling tones with the subtlety of a singer who's been in the business at least twice as long. Just listen to the way she caresses Bobby Wood and Clive Westlake's *He Is Beautiful to Me*, a hauntingly fine, understated religious ballad.

The bad news here is that most of the other tunes on "True Love" are instantly forgettable. Gayle's long-time producer, Allen Reynolds, has almost always steered her toward catchy melodies with less-than-inspired lyrics, and this time he and Jimmy Bowen, who produced three tracks, have opted mostly for pop and MOR with only a token nod to country, where Crystal started out. That's not necessarily bad, of course, but 100 many songs—*Our Love Is on the Faultline, Baby What About You, You Bring Out the Lover in Me*—sound like songs you already know. Not even guest artists Paul Davis, Rodney Crowell, and Toto bassist David Hungate can do much about that. If you're hoping to hear something even remotely approaching the sophistication or outright *style* of *Don't It Make My Brown Eyes Blue*, you won't find it here.

Crystal Gayle can sing just about anything, and she's not afraid to stretch herself on a variety of material. I just hope that

next time out she finds a slightly more interesting bunch of tunes. *A.N.*

GLORIA GAYNOR. Gloria Gaynor (vocals); vocal and instrumental accompaniments. *Stop in the Name of Love; Run-around Love; Love Me Real; Tease Me;* and four others. ATLANTIC 80033-1 \$8.98, © CS 80033-1 \$8.98.

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

In the early Seventies, Gloria Gaynor's Columbia single *Honey Bee* heralded the craze that turned the relatively mild Riviera-style discothèques into the flashing, thumping hedonist havens we know as discos. As we make our way into the lean Eighties, discos have lost much of their flash, and many disco stars have faded. But Gaynor, who was perhaps the first disco queen, is still going strong. Proof of that can be found in this new Atlantic album bearing her name. It may not have the sting of *Honey Bee*, nor is it an attempt to recall the past, but it is a well-conceived set that offers something appealing for the ears and a great deal for the feet—a dance record, if you will. There is also a bit of nostalgia: Gaynor's version of the old Supremes hit *Stop in the Name of Love*. Many of the disco stars had to hide weak voices behind barrages of electronic thumpery, but Gloria Gaynor needs no such camouflage. *C.A.*

DICK HAYMES: Last Goodbye. Dick Haymes (vocals); instrumental accompaniment. *I'll Forget You; You Are the Sunshine of My Life; To Be with You; Did We Dance; I'll Remember April; Where Is Love; The Morning After;* and six others. BALLAD DHS-7 \$8.50 (plus \$1 postage and handling from Ballad Records, 2951 Tyler Street N.E., Minneapolis, Minn. 55418).

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

This is a memorial release by the Dick Haymes Society of miscellaneous later recordings by the late Dick Haymes, the only crooner of the Forties who could claim to be any serious competition for Frank Sinatra. Haymes's career floundered at mid-point, for a variety of reasons, but his comeback in the late Sixties and into the Seventies showed that he had lost none of his skill with lyrics or any shred of his glossily smooth baritone. Haymes died a couple of years ago. If you care to check out just how very fine a pop singer he was, I suggest you listen to the *I'll Remember April* track here. Like Sinatra, Haymes made the jump from teen crooner to mature pop artist with a suavity and grace that just doesn't seem to exist in the music business today. He is missed. *P.R.*

HEAVEN 17. Heaven 17 (vocals); instrumental accompaniment. *Who Will Stop the Rain; Penthouse and Pavement; Play to Win; Let Me Go;* and five others. VIRGIN AL 6606 \$6.98, © ACT 6606 \$6.98.

Performance: **Disco unmasked**
Recording: **Crisp**

Let's get one thing straight: British synth isn't like disco, it is disco. As disco as Donna Summer or the Village People. Heaven 17 is a British synth group that almost man-

ages to say something interesting while it works to get you dancing. The group employs the generic beat, the rippling synthesizers and gameshow-jingle counterpoint, and the pale, affected, stiff-collared vocals that are the signatures of such synth bands as Soft Cell and Human League, but the sound is somewhat leaner. Heaven 17 uses only one or two synthesizers where other bands might call in four or five, so you get the feeling you're listening to discrete instruments, not a short-wave traffic jam. Much of the songwriting is lightweight and predictable (after all, this music is for dancing, not debating), but several songs here—*Penthouse and Pavement* and *Play to Win*, for example—might be worth sit-

ting down and figuring out if the doggedly danceable beat and disco-ritualistic vocals didn't trivialize them. My favorite is *(We Don't Need This) Fascist Groove Thang*, which marks the first time I've ever been prompted to shake my own thang by a protest against the deployment of U.S. cruise missiles in Europe. *M.P.*

MICHAEL JACKSON: Thriller (see Best of the Month, page 67)

THE JAM: The Bitterest Pill (I Ever Had to Swallow). The Jam (vocals and instrumentals); instrumental accompaniment. *The Bitterest Pill (I Ever Had to Swallow); Pity Poor Alfie; Fever; The Great Depression;*

Polk SDA-1 Achieves Spatial Fidelity

POLK
Reference
Quality Automotive
Loudspeakers are coming!



Revolutionary
SDA-1: \$850

Incredibly Affordable
Monitor 4: \$99.95

"Literally a new dimension in the sound" *Stereo Review*

Stereo Review raved: "Hirsch Houk Lab's tests of the Polk SDA-1 speaker show that it does indeed add a new dimension to stereo sound... completely without any undesirable side effects... it borders on the spectacular... the results always better than would be achieved by conventional speakers... quite literally a new dimension in the sound... beautifully balanced... the speakers sound superb." *Stereo Review* Dec. 1982. All Rights Reserved.

Incredible Polk sound at every price. Use the reader's service for the location of your nearest Polk dealer as well as information on the award-winning SDA-1 and all 7 of our superb sounding speakers. From \$99.95-\$850 each.

Polk Audio, Inc. 1915 Arrapahoe Rd., Baltimore MD 21230. In Canada, Evolution Audio.

polkaudio
The Speaker Specialists

CIRCLE NO. 37 ON READER SERVICE CARD

The Original Billy Stewart



Chess Records

THOSE who listened to pop radio in the mid-Sixties, before the appalling ghettoization of black music that again prevails, should remember Billy Stewart with some fondness. His biggest hit, of course, was a demolition job on Gershwin's *Summertime*, complete with big-band backing and stuttered vocals. More typical was *Sitting in the Park*, a prototypical soft-soul ballad that anticipated a lot of what the early-Seventies Philly groups went on to do. Stewart himself died in a 1970 car crash.

The new album "Billy Stewart: The Greatest Sides," part of an ongoing Chess reissue series, collects most of his hits and misses, and it makes clear what a superior stylist he was in a territory somewhere between gospel, blues, and legit crooning. He was a minor artist, to be sure, but also an original. The music here has the requisite Sixties r-&-b grit, but compared with the more famous soul men—Wilson Pickett,

James Brown, Otis Redding—Stewart had a kind of natural understatement that was extremely winning. And there's a kind of innocence here that has all but gone out of current pop, white or black. They really don't make records like this any more. Recommended to baby-boomers with long memories or anybody younger who wants to know the kind of music that might be in the personal collections of Bruce Springsteen or the J. Geils Band.

—Steve Simels

BILLY STEWART: *The Greatest Sides.* Billy Stewart (vocals); instrumental accompaniment. *Summertime; Over the Rainbow; Temptation 'Bout to Get Me; Keep Lovin'; We'll Always Be Together; Moon River; Secret Love; I Do Love You; Strange Feelings; Cross My Heart; Reap What You Sow; Fat Boy; Sitting in the Park; Why Do I Love You So.* CHESS CH 8401 \$5.98, © CHC 8401 \$5.98.

War. POLYDOR EP PX-1-506 \$5.98, © CT-1-506 \$5.98.

Performance: **Rousing**
Recording: **Good**

I've never cared much for the Jam, but I'm ready to reconsider after listening to this new EP. Though not uniformly danceable (presumably the point of an EP), everything on "The Bitterest Pill" is a good listen, from the title cut, a tour de force for the love-forsaken, to the tinny, sizzling horns of *Pity Poor Alfie*, a lively song that sounds a good deal like Simon and Garfunkel waylaid by the Mersey beat. But the clincher for me is the timely cover here of the Norman Whitfield/Barret Strong rabble rouser *War* (a sentimental favorite of mine, a song I marched off to college to). It was ironic to discover, just as "The Bitterest Pill" made me look forward to the Jam's next album, that the group will be breaking up with leader Paul Weller's departure.

M.P.

JOHNNIE AND JOE: *Kingdom of Love.* Johnnie Richardson, Joe Rivers (vocals); vocal and instrumental accompaniment. *The Highest Mountain, the Deepest River;*

Queen of My Heart; When I Write the Book; Overnight; Sooner or Later; A Fool I Am; Dear I Swear; and five others. AMBIENT SOUND FZ 38345, © FZT 38345, no list price.

Performance: **Good**
Recording: **Variable**

Johnnie and Joe hit in the Fifties with *Over the Mountain*, one of those "golden age of r-&-b" evergreens full of romantic melodrama and sung with vaudevillian vigor. Ten years later another boy-girl duo, Peaches and Herb, sang similar material in a more understated fashion and were dubbed the "swehearts of soul," but it is fair to say that Johnnie Richardson and Joe Rivers were the originals. Together again in the studio for the Ambient Sound label, which devotes itself to new recordings of Fifties acts, Johnnie and Joe casually run through duets and solos fitting their golly-gee image backed by a house combo playing in period style.

Most of the songs are so-so. Among the better ones are *Sooner or Later* by Teddy Randazzo (he appeared in Alan Freed quickie movies in the Fifties) and *When I*

Write the Book by Dave Edmunds and Nick Lowe. The best cut on the album is *True Love* by Eugene Pitt of the revived Jive Five, who provide a righteous back-up for it here. Unfortunately, Johnnie and Joe's lead vocals sound muddled. Too bad.

J.V.

GRACE JONES: *Living My Life.* Grace Jones (vocals); instrumental accompaniment. *My Jamaican Guy; Nipple to the Bottle; The Apple Stretching; Everybody Hold Still;* and three others. ISLAND ILPS 90018-1 \$8.98, © CS-90018-1 \$8.98.

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

Through her first few albums, Grace Jones seemed little more than a marionette. She couldn't sing, and her music was crude. She was something to look at, not listen to. Since she began recording with Barry Reynolds, Sly Dunbar, and Robbie Shakespeare, there's more to listen to. Her androgynous voice still doesn't give much pleasure, but she is developing an interesting, more complete musical identity. "Living My Life" is spare, harsh reggae that reverberates with growling percussion and the sad, haunting ring of the steel drum.

Considering how bare and cold Jones's voice is, producer Alex Sadkin has left a great deal of space in these arrangements. Her voice is left suspended like a suicide hanging from a window ledge. The themes are as icy and menacing as her voice. In *My Jamaican Guy*, we meet her doped-up lover, who stays stretched out on the floor so he won't fall over—but who can still give Grace what she wants. In *Everybody Hold Still*, we share the frightened second-guessing of a robbery victim, and in *Cry Now Laugh Later* it's hopeless rage. In *Nipple to the Bottle*, a woman hardened by her man's manipulateness and childish dependency confronts him with the truth of his utter weakness. Perhaps the most powerful song on the album is Jones's laconic version of Melvin Van Peebles's grim vignette of a New York morning, *The Apple Stretching*. "Living My Life" is brutal, ambiguous, imperious, even ugly. But maybe that's what Grace Jones had to be to prove that she's serious.

M.P.

ROBERT KRAFT: *Retro Active.* Robert Kraft (vocals, keyboards); vocal and instrumental accompaniment. *Single, Solo; Just Another Notch on the Bedpost; Out with My Ex; You're Blue Too; I Wonder What You're Like; Heartless;* and five others. RCA NFL1-8012 \$6.98, © NFK1-8012 \$6.98.

Performance: **Soothing**
Recording: **Intimate**

When you think about it, young upwardly mobile singles are badly underrepresented on the pop charts. To look at the Hot 100, you'd think everybody in America was a half-deaf teenager with blue hair. So lonely twenty-eight-year-old stockbrokers and young editors who've just walked out on lawyer husbands wind up having to listen to music they've outgrown by some band called the Dead Something-or-Others. Which is why artists like Peter Allen and Michael Franks and Robert Kraft are so desperately needed: to make music for

people who are old enough to have an "ex."

Robert Kraft's beat is the singles game, the love matches played at office parties and health spas, in night clubs and taxi cabs. It's a game where lovers stray (*What Price Glory?*), say goodbye (*Let's Hold Each Other Once More*), act against their better judgment (*Just Another Notch on the Bedpost*), throw themselves at one another (*You're Blue Too*), and rally in spite of everything (*I Wonder What You're Like*). Kraft covers the game like a seasoned veteran, without getting cute and without questioning the rules. He offers just enough insight to strike a responsive chord but not so much that you'd want to give up on the game altogether. The music is polished, perfectly arranged mellojazz, Fender Rhodes and dewy-eyed saxophone stirring up soft cocktail rhythms, and if it doesn't take any risks, it's because risks aren't what's wanted. What's wanted is music that tickles, seduces, and, finally, lulls. *M.P.*

LED ZEPPELIN: *Coda*. Led Zeppelin (vocals and instrumentals). *We're Gonna Groove; Poor Tom; I Can't Quit You Baby; Walter's Walk; Ozone Baby*; and three others. SWAN SONG 90051-1 \$8.98, © CS-90051-1 \$8.98.

Performance: **For archivists only**
Recording: **Variable**

Ever wonder why the English punk bands hated Led Zeppelin so much? If so, I suggest you check out the version of the venerable *I Can't Quit You Baby* on this Led Zep

compilation. Recorded at a sound check, it features every conceivable cliché of English heavy-metal blues. It is turgid, bloated, histrionic, and about as genuinely felt as one of the speeches William Safire used to write for Spiro Agnew. The rest of the album is less obviously a self-parody, consisting of various studio out-takes from the Zep's decade or so of activity. Most of it sounds as if it remained in the can precisely because it was substandard material. *S.S.*

JOHN LENNON: *The John Lennon Collection*. John Lennon (vocals, guitar); vocal and instrumental accompaniment. *Give Peace a Chance; Instant Karma; Power to the People; Whatever Gets You Through the Night; #9 Dream; Love*; and eight others. GEFEN GHS 2023 \$8.98, © L5 2023 \$8.98, © L8 2023 \$8.98.

Performance: **Beside the point**
Recording: **Variable**

The John Lennon Industry, thank God, never took off the way the Elvis Industry did, which probably proves that aging Beatle-maniacs aren't total suckers. David Geffen, however, seems not to share that opinion, or at least that is one unpleasant conclusion to be drawn from this new Lennon retrospective on his label. A shameless ripoff is what it is, if you'll pardon the Sixties parlance, half of 1980's "Double Fantasy" tacked to half of the mid-Seventies "Shaved Fish," which was in itself an earlier Greatest Hits collection. Geffen didn't even bother to get the right songs. Where, for example, is *Cold*

Turkey, one of the most terrifying and essential songs Lennon ever wrote?

Despite the remarkable critical turnabout on his solo output since the tragedy of December 8, 1980, anybody who seriously thinks Lennon's art did not suffer a noticeable decline of inspiration after the Fab Four splintered should probably check ship departure dates to Fantasy Island. If you loved John Lennon, you probably own all of these cuts, and if you are too young and wonder what all the fuss was about, I recommend you look elsewhere. This is a thoroughly useless artifact. *S.S.*

BARRY MANILOW: *Here Comes the Night*. Barry Manilow (vocals, piano); orchestra. *Memory; I Wanna Do It with You; Here Comes the Night; Stay; Let's Get On with It; Heart of Steel*; and four others. ARISTA AL 9610 \$8.98, © ACT 9610 \$8.98, © A8T 9610 \$8.98.

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

Barry Manilow's newest album is another super-smooth essay on the art of professional record making. Every musical edge has been polished down to marble-like perfection; every production bump has been sanded to satin. Unfortunately, the result is more glitzy than glamorous. Manilow has begun to play down to his audiences, and the subtle patronization is beginning to be felt. His run-through of *Memory*, for instance, has almost a camp tinge to it, and his performance of *I Wanna Do It with You*



Jensen speakers put great sound where it's never been before.

With Jensen,[®] great sound really goes places. Places, in fact, you never thought it could. Because Jensen speakers offer you Jensen quality sound sized to fit in doors, kick panels, dashboards...almost anywhere.

And we're not talking about just "small" speakers, either. The Jensen 6"x9" Triax[®] is our most popular—and the most imitated in the industry. But the Triax ThinMount™ version can be installed in smaller rear-deck spaces than ever. With a mounting depth of just 1¾", it even fits in many doors!

Don't let limited space limit your car audio performance. Get excellent Jensen sound to fit your discriminating taste. Designed to fit your car. Jensen ThinMounts.

JENSEN
CAR AUDIO

When it's the sound that moves you.

© Jensen Sound Laboratories, 1983. "Triaxial[®]" and "Triax[®]" are registered trademarks identifying Jensen Sound Laboratories as the producer of the patented 3-way speaker systems

CIRCLE NO. 13 ON READER SERVICE CARD

ENJOY MUSIC MORE!

It's easy with Stereo Review's GUIDE TO UNDERSTANDING MUSIC

Now you can appreciate and get more satisfaction out of all types of music with *Stereo Review's* exclusive four-record set, the **GUIDE TO UNDERSTANDING MUSIC**. Composer and lecturer David Randolph explains the basics and subtle points of music—then illustrates each of his remarks with a musical example, played or sung by a famous artist!

From the fundamentals of rhythm, harmony and melody to the interpretation of music's "meaning," the **GUIDE TO UNDERSTANDING MUSIC** will help you better enjoy—and get more out of—all the music you listen to. Use the coupon below to order today!



**ONLY
\$21.98**
for this
deluxe boxed
four-record set!

GUIDE TO MUSIC

Dept. 30009, P.O. Box 278, Pratt Station
Brooklyn, NY 11205

YES! Please send me the *Guide to Understanding Music*—a special four-record set—for only \$21.98 postpaid. (\$26.98 outside U.S.A.)

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

CHARGE MY: American Express Visa
 MasterCard

Card No. _____ Exp. Date _____

Signature _____

Mr./Mrs./Ms. (please print full name) _____

Address _____ Apt. _____

City _____ State _____ Zip _____

FOR FASTER SERVICE CALL TOLL-FREE: 800-526-0790
(In New Jersey call 201-540-0445)

has the finger-snapping hip quality that one generally associates with lesser jazz performers. It's too bad, because for years Manilow has given entertainment to a lot of people who like their music straight, simple, and unpretentious. *P.R.*

RITA MARLEY: *Harambe*. Rita Marley (vocals); vocal and instrumental accompaniment. *There'll Always Be Music; My Kind of War; Harambe; King Street; Love Iyah*; and five others. SHANACHIE 43010 \$8.98.

Performance: **Simple and powerful**
Recording: **Very good**

Rita Marley's solo career back in the Sixties was limited to a handful of recordings. When she joined Bob Marley's vocal backup group, the I Three's, she stopped making albums of her own. "Harambe" is her second since Bob Marley's death, and in many ways it clarifies the purpose behind her new solo career. It is at best a modest artistic achievement. She does benefit from outstanding back-up—never a sure thing when you get into a Kingston studio—and her simple, unadorned voice is at times affecting. But it was never a solo voice with the I Three's, and it's barely one here. Her phrasing is exceedingly timid, never reaching forward or drawing back, but moving tentatively, word by word.

Yet if "Harambe" is less than compelling as performance, it is unassailable as an act of devotion. It's clear that what Rita Marley is carrying on is her husband's political and spiritual message, not his art, which is, after all, a complete and self-contained body of work. The songs here constitute a unified and powerful statement of faith—faith in the healing power of music, in the enduring strength and goodness of man, in the eventual victory of peace. The simple facts of Rita Marley's life make her music an act of courage. *M.P.*

BILL MEDLEY: *Right Here and Now*. Bill Medley (vocals); vocal and instrumental accompaniment. *I'm No Angel; If You Remember Me; Please Come Home; I Need You in My Life; Heart and Soul*; and four others. PLANET BXL1-4434 \$8.98, © BXX1-4434 \$8.98.

Performance: **Winded**
Recording: **Overblown**

Bill Medley and Bobby Hatfield were the Righteous Brothers, a white duo best remembered for their 1965 hit, *You've Lost That Lovin' Feeling*, a terrific performance with a dramatic Phil Spector production. The single also became famous for its "reverse crossover" radio play, spilling onto black stations and giving birth to the phrase "blue-eyed soul." Medley struck out on his own in the late Sixties, had some hits, rejoined Hatfield briefly in the Seventies, and has been working solo since.

This album, produced by Richard Perry, is at once a tribute to days gone by and another example of Perry's recycling of Sixties sounds. He tries to re-create the Spector ambiance for Medley, but instead of a direct imitation of Spector's mono "wall of sound," he opts for a grandiose stereo "canopy of sound," and he's chosen hambola songs, as Spector used to do, on which Medley emotes with a furtive energy. I suspect

both he and Perry are hoping for another *You've Lost That Lovin' Feeling*. Alas, they don't have it. *J.V.*

RECORDING OF SPECIAL MERIT

MENTAL AS ANYTHING: *If You Leave Me, Can I Come Too?* Mental As Anything (vocals and instruments). *If You Leave Me, Can I Come Too?; Let's Cook; Too Many Times; Got Hit; Looking for Bird; Ready for You Now*; and six others. A&M SP-4921 \$8.98, © CS-4921 \$8.98.

Performance: **Rockin' as anything**
Recording: **Very good**

Three tracks into the U.S. debut of Australian band Mental As Anything I could almost hear the American rock establishment clamoring for protective tariffs. First they try to take over the movies, now they're after the Top Forty. At its best, "If You Leave Me" is a smart, upbeat collection of rockabilly and Tex-Mex-style originals. You might think you hear Buddy Holly or Doug Sahm, but Mental As Anything really gets its roadhouse sound secondhand, by way of Dave Edmunds, right down to the pristine, treble-happy production. The vocals (nearly everybody gets to try at least one) are unaffected and very chummy, and the lyrics are lighthearted with lots of laughs.

But no one will be erecting trade barriers on account of this record because it peters out on side two, starting with *Sad Poetry*. Even a song called *The Nips Are Getting Bigger* goes bad, chained to a leaden beat. Still, that leaves Mental As Anything only four tunes from a great album. Judging from most of "If You Leave," I'm willing to bet they'll make it next time. *M.P.*

LIZ MEYER: *Once a Day* (see Best of the Month, page 65)

RECORDING OF SPECIAL MERIT

MUSICAL YOUTH: *The Youth of Today*. Musical Youth (vocals and instruments). *Pass the Dutchie; Heartbreaker; Blind Boy; Rockers; Youth of Today*; and five others. MCA MCA-5389 \$8.98, © MCAC-5389 \$8.98.

Performance: **Irresistible**
Recording: **Good**

Someone at MCA took the admonition to sign some "new blood" literally. The child prodigies in Musical Youth are the Jackson Five of reggae. They're too young to smoke but not too young to have a No. 1 single in Britain with *Pass the Dutchie*. And, like the old Jacksons, Musical Youth is a lot more than just a cute-kid act put together for prime-time family viewing. If the credits on this cheery, spirited album of roots reggae brimming with teen energy and infectious vocal harmonies are to be believed, the kids are genuinely good musicians; they wrote most of the material here and play all the instruments. Of course, there is an undeniable cuteness factor in "The Youth of Today," but I defy anyone to resist these cheery Jamaican voices or this view of the world from under five feet: "Ca me say I love coffee and I love tea/I love the girls when dem mad over me/Bong biddle biddle bong hey!" *M.P.*

BILL NELSON: *Flaming Desire and Other Passions*. Bill Nelson (vocals and instrumentals); instrumental accompaniment. *Flaming Desire; Flesh; The Passion; The Burning Question*; and two others. PVC 5901 \$7.98.

Performance: **Intense**
Recording: **Okay**

Although Bill Nelson has released a handful of solo albums, he's best known as the founder and lead guitarist of the defunct BeBop DeLuxe. That group never made it very big, but Nelson carved out a small following for himself with his flamboyant axe wielding and imaginative songwriting.

"Flaming Desire and Other Passions" burns with guitar pyrotechnics, but this curious amalgam of the mystic and metallic isn't so much a guitar showcase as a display of raw electronic power. It is sort of a heavy-metal *Rubaiyat*, weaving together vaguely allegorical lyrics delivered in Nelson's strident but oddly emotionless way over layer upon layer of distorted guitar, sledgehammer drumming, and wheezing keyboards, almost all played by Nelson himself. Unfortunately, the arrangements are sometimes so dense they're impenetrable. *Flaming Desire*, for instance, simply blows you out of your seat with a deluge of electronics—galloping synthesizers and long, sustained, siren-like notes on guitar. When Nelson's complex formula works, however, the results are spellbinding. *The Passion* and *The Burning Question* are especially electrifying. Nelson spins out long, fluid, quivering guitar lines that course through a dense web of double-tracked sax and rhythm guitar. Both *The Burning Question* and *He and Sleep Were Brothers* make interesting use of Eastern scales, though the latter stumbles because of its heavy-handed symbolism wedded to an equally leaden tempo. An adventurous disc, but an inconsistent one. M.P.

GARY NUMAN: *I, Assassin*. Gary Numan (vocals, keyboards, guitar); instrumental accompaniment. *White Boys and Heroes; War Songs; A Dream of Siam; Music for Chameleons; This Is My House*; and three others. ATCO 90014-1 \$8.98, © CS-90014-1 \$8.98.

Performance: **Dead end**
Recording: **Good**

Gary Numan really seemed to be onto something important with his last album, "Dance," a chilling picture of sexual desolation. "I, Assassin" virtually duplicates the eerie, wind-lashed synthesizer landscape of "Dance" (there may be a little more percussion on "Assassin"), but this time it strikes me as monochromatic, dull, even silly. Maybe it's my sunny mood, or maybe it's just that one can take only so much slickly packaged despair before being reduced to a puddle of insane laughter.

The lyrics seem to indicate that dirty pictures and stories, mostly, intrude on Numan's heart, along with occasional dreams of movie heroes. Or maybe he's just running out of *film noir* images. To make matters blacker, he hasn't come up with anything new to do with his synthesizer either. You can get away with this kind of "artistic" self-cannibalization for just so long before it becomes a mere gimmick. M.P.

RECORDING OF SPECIAL MERIT

PRINCE: *1999*. Prince (vocals and instrumentals); vocal and instrumental accompaniment. *1999; Little Red Corvette; Delirious; Let's Pretend We're Married; D.M.S.R.; Automatic; Free; Lady Cab Driver*; and three others. WARNER BROS. 23720-1F two discs \$10.98, © 23720-4 \$10.98, © 23720-8 \$10.98.

Performance: **Arousing**
Recording: **Good**

The search for a perfect human mating call goes on at the Prince Institute for Sexual Research and Recreation. "1999" documents the latest advances of this tireless crusader, who continues his pioneering efforts in spite of the "rash" of unpleasant side effects recently linked to the activity he seeks to encourage. As Prince continues to explore the possibilities of dance music as a sexual stimulus, his work continues to grow in sophistication, if not subtlety. His basic vehicle remains funk, and he owes much to the "jammin' in a groove" techniques of George Clinton and Parliament. Once Prince settles on a riff, he's not likely to let go of it. But "1999" finds him reaching beyond funk into synthesized pop, discovering new electronic sounds and new ways of integrating them into his basic funk jams. He goes so far as to reproduce (under uncontrolled conditions, of course) the world-weary synthetics of Gary Numan (*Let's Pretend We're Married* stops just short of homage to Numan).

The main thrust of Prince's labors, however, remains focused on a strong dance beat coupled with lyrics calculated to tease, provoke, and, often, shock. Virtually everything on "1999" can be used for this purpose. Early indications from our own experiments on live human beings are that introducing "1999" into an otherwise stable male-female equilibrium has much the same effect as dumping a gallon of the insect sex pheromone "X" onto a hornet's nest. Things start buzzing. M.P.

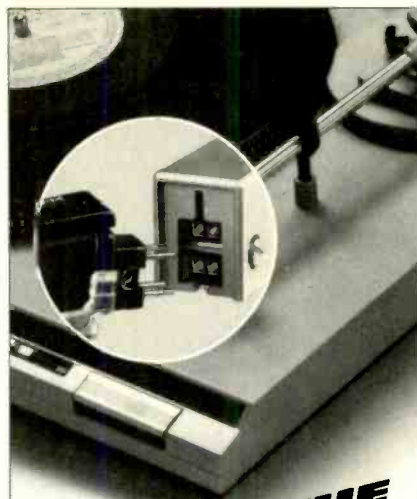
EDDIE RABBITT: *Radio Romance*. Eddie Rabbitt (vocals, guitar); instrumental accompaniment. *Bedroom Eyes; You and I; You Got Me Now; Stranger in Your Eyes; Years After You; You Can't Run from Love*; and four others. ELEKTRA 60160-1 \$8.98, © E4-60160 \$8.98.

Performance: **Slick and smooth**
Recording: **Good**

Eddie Rabbitt is country's romantic balladeer—sort of. He likes a soft, slow beat for most of his songs, but his slick and smooth performances often have a touch of glibness that makes him sound less than involved. He's good with something like *Bedroom Eyes*, but even there he seems at times to be counting flowers on the wall rather than concentrating on the supposed object of his desire. P.R.

RECORDING OF SPECIAL MERIT

JERRY REED: *The Bird*. Jerry Reed (vocals, guitar); instrumental accompaniment. *Down on the Corner; Hard Times; I Want to Love You Right; Good-Time Saturday Night; The Bird; Red River; I'm in Love with Loving You*; and three others. RCA



PLUG IN THE NUMBER ONE CARTRIDGE!

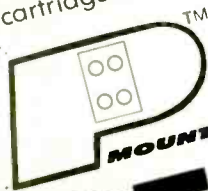


SHURE P-MOUNT PHONO CARTRIDGES.

A Shure P-Mount phono cartridge is the proven, easy way to upgrade the performance of any linear tracking or conventional turntable with a direct plug-in connection system.

A full line of Shure P-Mount models is available now to meet your performance needs. Simply plug the cartridge in, tighten one screw, and you've got Shure quality, trackability, and unsurpassed performance—with no wires to connect or tracking force or alignment adjustments necessary.

For great sound, get the Shure P-Mount phono cartridge that maximizes your turntable's capabilities. Send for brochure AL699.



SHURE

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

CIRCLE NO. 45 ON READER SERVICE CARD

Amina's Blues

Amina Claudine Myers



THERE was a time in the Fifties when numerous singers tackled the Bessie Smith repertoire. I am not sure who provided the spark back then, but I suspect it had something to do with Columbia's release of four Smith albums. Dinah Washington, Juanita Hall, and even Ronnie Gilbert of the Weavers were among those who devoted albums to Bessie's songs in the Fifties, and there have been further attempts since to pay her tribute by such diverse vocalists as Hoyt Axton, Linda Hopkins, and Teresa Brewer. I say attempts, because too many singers make the mistake of *imitating* the Empress of Blues, and that is something not even the best of them can hope to do successfully. Among these singers, only Dinah Washington, who delivered Bessie's stories in her own very special style, fully satisfied me, which is why I am particularly pleased to share my enthusiasm for a new album entitled "Amina Claudine Myers Salutes Bessie Smith." Amina *who*? Don't feel bad; I hadn't heard of the lady either until this album, which was made in New York for the English label Leo, reached me almost accidentally.

At first, I thought Myers was a newcomer, but when I looked into her background it soon became apparent that I had heard her music before, in a somewhat anonymous way, on records by leaders whose music is less to my liking—Muh' Richard Abrams, Henry Threadgill, and Lester Bowie. I was also surprised to find that Myers spent two or three years with the Gene Ammons Quartet and half a year as organist with the Sonny Stitt Trio, that she was assistant musical director of the Broadway show *Ain't Misbehavin'*, that she was a member of Chicago's sometimes outrageously *outré* Association for the Advancement of Creative Musicians, and that she worked for a while as pianist and singer with the Leroy Jenkins Trio.

Born in Arkansas, Amina Claudine Myers eventually moved to Dallas, where she gained extensive experience in the gospel field. You can hear that on the new album in her piano introduction to *Wasted*

Life Blues, but, unlike Linda Hopkins, who seems unable to distinguish between gospel and blues (and incapable of rendering the latter), Myers soon modulates into blues both instrumentally and vocally. There is no attempt to *sound* like Bessie Smith, nor does Myers seem particularly bent on capturing the style of her era, but she has imbibed the essence of Bessie's blues and lets us share that experience.

Only one side of the album is devoted to Bessie Smith compositions, and not one of them is common Smith fare. Myers treats us to *Dirty No-Gooder's Blues*, *It Makes My Love Come Down*, *Wasted Life*—the latter two originally teamed Bessie with James P. Johnson, her finest accompanist—and the wonderful *Jailhouse Blues*. (Speaking of accompanists, there are two here: drummer Jimmy Lovelace and the superb bassist Cecil McBee.) *It Makes My Love Come Down* is the album's only instrumental, a piano solo so steeped in keyboard tradition that it belies Myers's strong affiliation with the avant-garde.

But Myers is equally impressive when she draws from her own compositions for the second side of this album: *The Blues (Straight to You)* and *African Blues*. She is as serious about her compositions as she is about her playing, and so should we be. I have not heard her "Song for Mother E" (Leo LR 100) or "Poems for Piano" (Sweet Earth 1005), or the Improvisational Suite for Chorus, Pipe Organ, and Percussion that was recently premiered at St. Peter's Church in New York, but if the present album is a true reflection of this lady's talent, you can be certain that from now on we will be hearing a lot more of Amina Claudine Myers. —Chris Albertson

AMINA CLAUDINE MYERS: *Salutes Bessie Smith*. Amina Claudine Myers (vocals, piano, organ); Cecil McBee (bass); Jimmy Lovelace (drums). *Wasted Life Blues*; *It Makes My Love Come Down*; *Dirty No-Gooder's Blues*; *Jailhouse Blues*; *The Blues (Straight to You)*; *African Blues*. LEO LR 103 \$9.98.

AHL1-4529 \$8.98, AHK1-4529 \$8.98, © AHS1-4529 \$8.98.

Performance: **Outstanding**

Recording: **Just as good**

Jerry Reed runs his good ol' boy character into the ground, to my way of thinking, but I understand why he does it, and it's made him a wealthy man. It also lets him hang out with Burt Reynolds. Unfortunately, it obscures what a really remarkable musician he is. "The Bird" does too, to a certain extent, but it's given Reed two No. 1 singles to date and put him back on top for a while where he belongs. When it comes to being *entertaining*, it's pretty hard to beat ol' Jer, and "The Bird" is guaranteed to get you out of a funk. A.N.

KEVIN ROWLAND & DEXY'S MIDNIGHT RUNNERS: *Too-Rye-Ay*. Kevin Rowland (vocals); Dexy's Midnight Runners (vocals and instrumentals); other musicians. *The Celtic Soul Brothers*; *Let's Make This Precious*; *All in All (This One Last Wild Waltz)*; *Jackie Wilson Said (I'm in Heaven When You Smile)*; and five others. MERCURY SRM-1-4069 \$8.98, © MCR4-1-4069 \$8.98.

Performance: **Interesting**

Recording: **Good**

Kevin Rowland and the rest of this lot had an earlier album called "Looking for the Young Soul Rebels," which should give you an idea of why they've failed to dent the American record market up to now. As the late rock critic Lester Bangs put it, the only thing any young person in this country currently wants to rebel against is the possibility of missing out on an upwardly mobile job opportunity. The rebel stance notwithstanding, this is an interesting outfit with an idiosyncratic but oddly effective synthesis of Irish balladry and American r-&-b; if you can imagine the Chieftains backing up Sam and Dave, you might get the idea. Rowland's writing tends to be a bit overheated, and he doesn't sing quite as well as some of his models do (as is made very clear by his strained cover of a tune by another Irish soul singer, Van Morrison). For that matter, I'm not sure if this stuff really travels well. But if you're in the market for something both accessible and offbeat, you might check it out. S.S.

SIMONE: *Amar*. Simone (vocals); instrumental accompaniment. *Mundo Delirante*; *Amar*; *Vida*; *Yo No Te Pido*; *Espelho das Aguas*; and five others. COLUMBIA FC 38138, © FCT 38138, no list price.

Performance: **Slinky and sexy**

Recording: **Lush**

Simone is a Brazilian singer with a strong delivery, a forthright sexiness, and an ability to slink through her Portuguese-language repertoire without ever once reminding me of anyone else. This is more of a feat than it might immediately seem. Through the years of listening to Carmen Miranda, Astrud Gilberto, and Jobim, I have found the language itself to be distracting to listen to. It sounds so slushy and sloppy that I find it hard to get into any mood, much less a romantic one, during exposure to it. Simone made me forget all my linguistic reservations from the first band on. She does some

particularly lovely things with *Espelho das Aguas* (*Mirror of the Waters*), where she transforms the song's slow beat and languorous orchestration into elements of considerable drive and tension. The production is sonically lavish and lush. P.R.

RECORDING OF SPECIAL MERIT

SQUEEZE: *Singles (45's and Under)*. Squeeze (vocals and instrumentals). *Take Me I'm Yours; Goodbye Girl; Cool for Cats; Up the Junction; Slap and Tickle; Another Nail in My Heart; Pulling Muscles (From the Shell)*; and five others. A&M SP-4922 \$8.98, © TP-4922 \$8.98.

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

Squeeze's critical reputation continues to strike me as a bit overinflated, but, given the competition in the category of Pop with Brains, that's perhaps inevitable—there really isn't any. In any case, this collection of the band's better-known numbers (some hits in Europe, others FM staples in America) is one of the nicest pop anthologies in recent memory. It displays most of Squeeze's strengths—adorable melodies, evocative singing, lyrics as sharply observed as good short stories—and few of their weaknesses—a parochial Englishness, a tendency to be overly clever. Listening to the cream of Squeeze's output makes me sorry they didn't stick it out (this release is their swan song) and give the Styx and REO's of this world a commercial run for the money. S.S.

ANDY SUMMERS AND ROBERT FRIPP: *I Advance Masked*. Andy Summers and Robert Fripp (electric guitars, synthesizers, bass, percussion). *I Advance Masked; Under Bridges of Silence; China—Yellow Leader; New Marimba; Girl on a Swing; Still Point*; and seven others. A&M SP-4913 \$8.98, © CS-4913 \$8.98.

Performance: **Pretty good**
Recording: **Good**

This is not the brilliant, highly charged encounter one would have hoped for. But then superstar sessions seldom are. Andy Summers, as lead guitarist for the Police, the hottest band in rock, is a man who needs no introduction, and Robert Fripp's reputation as one of today's most innovative composers and guitar virtuosos is solidly established, so the minimum you expect from pairing the two is music that's brainy and technically accomplished. And it is. But for the most part "I Advanced Masked" never moves very far beyond technique.

Fripp is the dominant performer. One can easily identify his looping fugue-like guitar figures, his long, dreamy lead lines, spacy melodies fading in and out, the familiar ringing percussive counterpoint. It is harder to pick out Summers's contributions, although there are a number of interesting synthesizer effects I haven't heard on previous Fripp albums. Together the two guitarists spin some interesting but unfocused guitar and synthesizer performances, but they also seem to need the structure (and perhaps commitment) of a permanent group for their technique to flourish. M.P.

(Continued next page)

Easy, Efficient, Effective



Protect your records and maintain their clean, clear sounds with the Discwasher® D4™ Record Care System and the Discwasher® SC-2™ Stylus Care System.

To learn more, write Discwasher for your free copy of "Guide to Record Care".

**DISCWASHER,
THE WORLD LEADER
IN RECORD CARE
TECHNOLOGY.**

discwasher

1407 NORTH PROVIDENCE ROAD, P.O. BOX 6021, DEPT. SR, COLUMBIA, MO 65205 USA
A DIVISION OF JENSEN an ESMARK Company

CIRCLE NO. 15 ON READER SERVICE CARD

An uncommon blend of fine hardwoods, bronze glass, superior design and exceptional craftsmanship.



CUSTOM WOODWORK & DESIGN
INSIST ON EXCELLENCE IN AUDIO VIDEO FURNITURE
CIRCLE NO. 7 ON READER SERVICE CARD

SUPERTRAMP: . . . famous last words . . . Supertramp (vocals and instrumentals). *Crazy; Put On Your Old Brown Shoes; It's Raining Again; Bonnie; Know Who You Are*; and four others. A & M SP-3732 \$8.98, © CS-3732 \$8.98.

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

For some reason, Supertramp songwriters Rick Davies and Roger Hodgson love the image of "singing the blues." Everybody's singing the blues on this album, although no actual blues are in evidence. This is a blessing, since they'd almost certainly dress it up in a white silk tuxedo and top hat, paint on a sad clown face, and deliver it on bended knee.

Supertramp gets more embarrassing with each new album, embarrassing because they squander their crisp, polished sound, catchy melodies, and capable vocal and instrumental skills on some of the most mawkish pap since the King Family stopped doing telethons. They even commit the unforgivable act of employing a children's choir. Everything's sung and played with unassailable sincerity at lugubrious tempos that allow each word, each pregnant piano chord, each sensitive strum of the acoustic guitar to descend on the listener with maximum emotional force. Even the upbeat tunes have an air of hovering tragedy. I don't know about you, but I try to keep moods like this to myself. *M.P.*

RECORDING OF SPECIAL MERIT

T. S. MONK: *Human*. T. S. Monk (vocals and instrumentals). *Fantasy; A Simple Misunderstanding; I'll Get Over You Somehow; Play Side Two; Life Is What You Make It*; and three others. MIRAGE 90013-1 \$8.98, © CS-90013-1 \$8.98.

Performance: **Imaginative funk**
Recording: **Satisfactory**

Just when it seems that the very last thing the world needs is another funk band, another one comes along that approaches this limited style with sufficient imagination to reinvigorate the genre. This is certainly true

of T. S. Monk (now expanded to eight members), whose new album contains several engaging selections with unusual arrangements and vocals, including a children's choir on the finale of the title track, *Human*. The female voices of Boo Monk and Yvonne Fletcher bring to the performances a brightness and airiness not usually found in such ensembles. They are spotlighted to particularly fine advantage on *Fantasy* and *Life Is What You Make It*, the latter being the album's best track. I am especially happy that this album turned out well since it is dedicated to the father of Boo and T. S. Jr., the great Thelonious. While it does not offer the sort of highly sophisticated and innovative music the senior Monk created, what there is is well done. *P.G.*

THE WAITRESSES: *I Could Rule the World If I Could Only Get the Parts*. The Waitresses (vocals and instrumentals). *Christmas Wrapping; Bread and Butter; Square Pegs; The Smartest Person I Know; I Could Rule the World If I Could Only Get the Parts*. POLYDOR EP PX-1-507 \$5.98.

Performance: **Fun, but . . .**
Recording: **Good**

Chris Butler, who pulls the strings for the Waitresses, is a very smart guy, and I was much taken with Tin Huey, the Akron-based group he headed previously. But this latest Waitresses offering suggests he's running out of ideas. Patty Donahue's deadpan, sexy vocals remain charming, and the band continues to mutate soul and funk riffs with a certain panache, but, having already demolished male sexism on their last album, Butler has resorted here to a sort of vaguely countercultural cynicism that seems old hat. The strongest cut, *Square Pegs*, was done for the current TV sitcom of the same name. If you've seen the show, you have an idea of how mild the entertainment is that's being dished up here. Disappointing. *S.S.*

RECORDING OF SPECIAL MERIT

STEVE WARINER. Steve Wariner (vocals, guitar); vocal and instrumental accom-

paniment. *Your Memory; Don't Plan On Sleeping Tonight; We'll Never Know; She Never Meant a Thing to Me; Well, Hello Again; Don't It Break Your Heart*; and four others. RCA AHLI-4154 \$8.98, © AHK1-4154 \$8.98, © AHS1-4154 \$8.98.

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

A couple of years ago RCA-Nashville sent pink slips to all its oldtimers (Porter Wagoner, Hank Snow, Danny Davis, Jim Ed Brown) and poured a ton of money into cultivating a crop of young artists, hoping thereby to attract a new generation of country fans and boost the label's faltering record sales. It seemed a rather big risk at the time, since virtually all the new artists were total unknowns, but at least one of those acts, Alabama, paid off in a big way.

Another winner out of the RCA chute is Steve Wariner, a protégé of Chet Atkins. Wariner's music is about as "country" as Dionne Warwick's—in fact, some of the arrangements on this debut album would be right at home in your neighborhood supper club—but he has had very careful packaging. Nashville's current Golden Boy producer, Tom Collins (his stable includes Barbara Mandrell, Ronnie Milsap, and Sylvia), called in two of Music City's most tuneful songwriters, Kye Fleming and Dennis Morgan, to provide some very stylish material and hired what appears to be the entire Nashville branch of the musicians' union to lay down a collection of sophisticated, full-bodied tracks. A fistful of handsome singles (*Kansas City Lights, All Roads Lead to You, Don't Plan On Sleeping Tonight*) prepared the way for the album, which comes complete with a trendy cover photo by Norman Seeff and a fan-club address on the back of the jacket.

As for Wariner himself, he's quite a polished young performer. His voice isn't exactly "big," but he uses it expressively and fully, moving up and down his register with ease and control. A good deal of this album sounds like Glen Campbell in his Jimmy Webb period. Wariner doesn't have Campbell's range by a long shot, but one song, *By Now*, is almost a reworking of *By the Time*

**"TechniClean...
the best hand-held
disc-cleaning device
available!"**

— Rich Warren
Noted hi-fi writer for
High Fidelity, Chicago Magazine,
and *The Chicago Sun-Times.*

audio-technica



TechniClean™
Record Cleaning System
Model AT6015
\$24.95



I Get to Phoenix, and the theme of *The Wichita Lineman* runs through at least two others. There's nothing wrong with that—it's a whole lot easier on the ears and the psyche than plenty of trash that's passing for music these days. I say give Steve Wariner a big welcome. A.N.

DIONNE WARWICK: Heartbreaker. Dionne Warwick (vocals); vocal and instrumental accompaniment. *Yours; Misunderstood; Our Day Will Come; Take the Short Way Home; Just One More Night;* and five others. ARISTA AL 9609 \$8.98, © ACT 9609 \$8.98, ® A8T 9609 \$8.98.

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

While Dionne Warwick has usually managed to make the most of a restricted vocal talent in her studio recordings—she has never really learned to handle herself before an audience—this latest Arista release is dreary fare all around. "Heartbreaker" was produced by Karl Richardson, Albhy Galuten, and Barry Gibb, but its arrangements are meandering clichés, and the lead vocals are as bubbly as a leftover glass of beer. Warwick's career seems to have recovered from her disco eclipse, but this album does not show her at her best. C.A.

STEVIE WOODS: The Woman in My Life. Stevie Woods (vocals); vocal and instrumental accompaniment. *The Woman in My Life; Love You Back to Sleep; The Other Way Around; In Way over My Heart; Never Gonna Let You Go; Ladies of the 80's;* and four others. COTILLION 90015-1 \$8.98, © CS-90015-1 \$8.98.

Performance: **Singer tops songs**
Recording: **Satisfactory**

Stevie Woods has one of the most appealing voices captured on vinyl in recent years; he sounds like a virile Johnny Mathis with a penchant for modern moods. Unlike Mathis, though, he avoids standards and sings material written especially for him. The sweet but somewhat bland ballads on side one of this set are a cut above the average; certainly the title song, *The Woman in My Life*, struggles hard to be interesting, as does *The Other Way Around*. But the second side is devoted to trite dance fare that does no justice to Woods's talents. This singer needs some songs. P.G.

TAMMY WYNETTE: Good Love and Heartbreak. Tammy Wynette (vocals); instrumental accompaniment. *A Good Night's Love; I Still Dream About You; Back to the Wall; Half the Heart; Time; I'm Going On with Everything Gone;* and four others. EPIC FE 38372, © FET 38372, no list price.

Performance: **Sleepy-eyed**
Recording: **Good**

I used to have the same reaction to Tammy Wynette that Jack Nicholson had in *Five Easy Pieces*. Truly, I would rather have eaten a watermelon whole than listen to *D-I-V-O-R-C-E* one more time. But then something snapped one day, and now I stand in line like everybody else to buy tickets to her shows. Quite simply, Tammy Wynette is country music, in voice, in background, and in life style. If she didn't exist, somebody on

After two years of research



The Discwasher Brand D'MAG Is not just a head demagnetizer...it's a cassette deck demagnetizer.

Magnetic fields surround not only tape heads but capsans, guides and other steel portions of a cassette deck as well; and all of these magnetized parts are capable of reducing high frequencies on recorded tapes by as much as 4dB with only a single playback.

Discwasher D'MAG utilizes permanent high energy samarium cobalt magnets for both efficiency and consistency in demagnetizing effect. With a single pass, D'MAG will neutralize magnetic fields from any cassette deck, whether home or car.

And permanent magnets mean that D'MAG doesn't require batteries or power cords.

discwasher®
D'MAG™

Cassette Deck Demagnetizer

IT'S BEEN WORTH
THE WAIT.

Write Discwasher for your free copy of "Guide to Tape Care".

discwasher

1407 NORTH PROVIDENCE ROAD, P.O. BOX 6021, DEPT. SR, COLUMBIA, MO 65205 USA
A DIVISION OF JENSEN a ESMARK Company

CIRCLE NO. 14 ON READER SERVICE CARD

CALL FOR THE
BEST PRICE.
800-343-1078
[in Mass. (617) 961-2400]

Call P.R.I.C.E. for big savings on home computers, video cassette recorders, car stereo, home stereo, portable radios and tape recorders, telephone answering machines.



Remember, P.R.I.C.E. will beat any legitimate offer on in-stock items.
Just pick up the phone, dial our toll-free number, and ask for P.R.I.C.E. quotes.

<p>Akai GXF-71 3-head, Dolby® C cassette deck \$298</p> <p>Technics SA410 45 w/ch receiver SCALL</p> <p>Sony MDR5A lightweight headphones, limited quantities \$24</p> <p>Jensen RE53D auto-reverse, Dolby® digital car deck \$329</p> <p>Akai AAR-32 45 w/ch digital receiver \$229</p> <p>Shure V15 type 5 phono cartridge SCALL</p> <p>Pioneer PL88F front loading turntable \$265</p>	<p>Jensen J202D 6x9" Triax II, 65 watt car speakers pr. \$79</p> <p>Pioneer UKE7100 auto-reverse, Dolby® car deck \$265</p> <p>Panasonic PV1780 Dolby® stereo home VCR SCALL</p> <p>Discwasher DK1 complete record care system \$34</p> <p>Pioneer TS168 6 1/2" 3-way car spkrs. pr. \$72</p> <p>Not responsible for typographical errors. Prices subject to change after 4/30/83.</p>
---	---

AND JUST SOME OF THE BRANDS WE SELL:

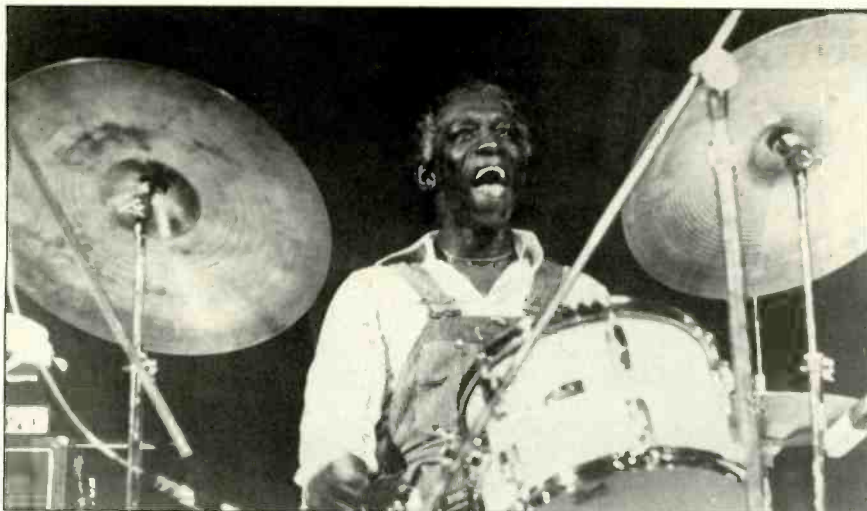
Sony	Nikko	Hitachi	Teac	Pickering
JVC	Akai	Panasonic	TDK	Audio-Technica
Technics	Shure	Jensen	Commodore	Stanton
Pioneer				

PRICE™

Hours: 9 to 9 Mon.-Fri.
10 to 5 Sat.

67 Teed Drive, SRE483, Randolph, MA 02368.

CIRCLE NO. 38 ON READER SERVICE CARD



Concord Jazz



Art Blakey and the Jazz Messengers

WHILE record producers are quick to claim credit for the "discovery" of new talent, the real discoverers are usually an artist's audiences and fellow performers, and few individuals can take credit for launching as many successful music careers as drummer Art Blakey. Leading various Jazz Messengers groups since the early Fifties, Blakey has paved the way to success for an impressive number of impressive jazz stars, including Cedar Walton, Bobby Timmons, Lee Morgan, Kenny Dorham, and Bill Hardman. The tradition continues with trumpeter Wynton Marsalis, who is heard on Blakey's new Concord Jazz release, titled "Keystone 3." The album was recorded (excellently) during a Jazz Messengers appearance at San Francisco's Keystone Korner over a year ago. Since that time, Wynton Marsalis's career has skyrocketed, and his brother, Branford, who is also a member of this Jazz Messengers group, is fast gaining on him.

On this album, the Marsalis brothers

erupt with creativity, spewing exciting sounds in all directions while Blakey keeps the earth rumbling rhythmically. There are also some fine input from tenor saxophonist Bill Pierce and dazzling displays of virtuosity and imagination from pianist Donald Brown. The sextet is simply marvelous, and while it is difficult to single anyone out, I am not sure that I have ever heard Wynton Marsalis to greater advantage. If you buy only one jazz album in 1983, you would make no mistake by selecting this one. This kind of music making is what jazz is all about.

—Chris Albertson

ART BLAKEY AND THE JAZZ MESSENGERS: *Keystone 3*. Art Blakey (drums); Donald Brown (piano); Charles Fambrough (bass); Branford Marsalis (alto saxophone); Wynton Marsalis (trumpet); Bill Pierce (tenor saxophone). *In Walked Bud; In a Sentimental Mood; Fuller Love; Waterfalls; A la Mode.* CONCORD JAZZ CJ-196 \$8.98.

Music Row would have to make her up. I really thought she'd hit the all-time low in bad taste in her autobiography, but that was before I heard "Good Love and Heartbreak," containing a song in which Jesus returns to earth, gets beaten up and put in jail for kissing a little boy on the cheek, and then vanishes from inside his locked cell.

This album does have some nice performances, though, and a really fine country ballad called *It's the Goodbye That Blows Me Away*. When Tammy's in good form, as she is here, she's simply great.

A.N.

YAZ: *Upstairs at Eric's*. Yaz (vocals and instrumentals); vocal and instrumental accompaniment. *Don't Go; Too Pieces; Bad Connection; I Before E Except After C;*

Midnight; In My Room; and five others. SIRE 23737-1 \$8.98, © 23737-4 \$8.98.

Performance: **Good**

Recording: **Good**

This is unexceptional, monochromatic Eurodisco mitigated by one "unusual" feature: a lead singer. Genevieve Moyet, who sounds like a living, breathing, flesh-and-blood human being. Moyet sings in a gutsy, soulful voice that seems almost out of place in the high-tech surroundings created by the other member of this duo, Vince Clarke. Clarke and Moyet's thin, synthesized compositions cloak melodramatic though convincingly delivered lyrics. In a more imaginative setting Moyet could emerge as the soul queen of synth-pop.

M.P.

RECORDING OF SPECIAL MERIT

CANNONBALL ADDERLEY: *The Sextet*. Julian "Cannonball" Adderley (alto saxophone); Nat Adderley (cornet); Yusef Lateef (flute, tenor saxophone); Joe Zawinul (piano); Sam Jones (bass); Louis Hayes (drums). *This Here; Bohemia After Dark; Peter and the Goats;* and two others. MILESTONE M-9106 \$8.98.

Performance: **Delayed impact**

Recording: **Very good remotes**

It is amazing to see how many jazz performances are recorded only to be stored away until someone comes across them, usually many years later, and decides that the time is ripe for a release. Sad to say, such commercial decisions are sometimes prompted by an artist's death, which can help sell even substandard performances.

I am glad to say that there's nothing substandard about "The Sextet," which consists of previously unreleased material from 1962 and 1963. Producer Orrin Keepnews seems a little defensive in his liner notes, perhaps because there can be no valid excuse for a twenty-year suppression of such excellent recordings. He explains that *This Here* and *Bohemia After Dark*, recorded at 1963 Tokyo concerts, were held back because the same tunes had appeared on an Adderley album three years earlier, *Never Say Yes* because it was included on the 1961 Nancy Wilson/Cannonball Adderley Capitol set, and so forth.

The Tokyo sides capture the Cannonball Adderley Sextet in fine form. There are good solos by Cannonball, his brother Nat, and Yusef Lateef, and the rhythm section—with Joe Zawinul, Sam Jones, and Louis Hayes—cooks impressively. But it is on the other three tracks, recorded some ten months earlier at San Francisco's Jazz Workshop, that the pot boils over. Lateef's composition *Peter and the Goats*, a tune never before recorded, starts side two off with Hayes's seething cymbals, modulates into the obligatory union ensemble statement, and launches a series of torrid, articulate solos by the two Adderleys, Lateef, and Zawinul. It is only the beginning of a side filled with rich performances.

C.A.

DAVE BRUBECK: *Concord on a Summer Night*. Dave Brubeck (piano); Bill Smith (clarinet); Chris Brubeck (electric bass, bass trombone); Randy Jones (drums). *Softly, William, Softly; Take Five; Black and Blue;* and two others. CONCORD JAZZ CJ-198 \$8.98.

Performance: **Ever timely**

Recording: **Excellent remote**

The Dave Brubeck Quartet's unorthodox rendition of Fats Waller's *Black and Blue*,

featuring Chris Brubeck's bass trombone, may not have been the highlight of last year's Concord (California) Jazz Festival, but it's one of the things on this new Brubeck album that makes me wish I had been there. With Bill Smith's clarinet and the younger Brubeck's bass trombone making statements from opposite ends of the register, the sound patterns are pleasantly varied. The Waller piece is the "something blue" on a program that offers something old and something new as well. The old item is another rendition of Paul Desmond's *Take Five*, the new some electronic hocus-pocus incorporated into a Brubeck piece called *Softly, William, Softly*. Both feature Smith prominently and advantageously. Brubeck obviously feels at home in Concord, and no wonder, considering that it was here he spent his formative years. C.A.

DON CHERRY/ED BLACKWELL: *El Corazon*. Don Cherry (pocket trumpet, piano, melodica, douss'n'gouni, organ); Ed Blackwell (drums, cowbell). *Bemsha Swing; Street Dancing; Mutron; Solidarity; Rhythm for Runner; Near-In*; and six others. ECM • ECM-1-1230 \$9.98, © MSE-1230 \$9.98.

Performance: **Interesting interplay**
Recording: **Excellent**

Some twenty-three years have passed since Don Cherry emerged on the jazz scene with Ornette Coleman, stirring up controversy with a free-form style that is now as common as funk (if still somewhat less accessible). Though their music often seemed chaotic to the conservative ear, there was considerable method applied to the madness, and no one could deny that Cherry had his instrument under control.

Since then, we have heard the trumpeter in other musical contexts, often of his own creation. These glimpses have revealed a multifaceted imagination as well as an impressive maturation process. "El Corazon" teams Cherry with percussionist Ed Blackwell for a series of duets that command the attention of anyone with a penchant for slightly esoteric sounds teetering on the brink of jazz. There are a few self-indulgent spots here and there, but the album is on the whole worthwhile, and there is much evidence of a fine rapport between the two players. C.A.

THE LOUISIANA REPERTORY JAZZ ENSEMBLE: *Alive and Well*. The Louisiana Repertory Jazz Ensemble of New Orleans (instrumentals). *New Orleans Wiggle; Bogalusa Strut; Yama Yama Man; Buddy's Habit; Sweet Lovin' Man; Camp Meeting Blues; Snake Rag*; and seven others. STOMP OFF S.O.S. 1029 \$8.98 (from Stomp Off Records, 549 Fairview Terrace, York, Pa. 17403).

Performance: **In the true tradition**
Recording: **Excellent**

Stomp Off is a relatively new label dedicated to preserving the sounds and repertoire of early jazz. Its artists and recordings come from such diverse and sometimes unlikely places as Oslo, Amsterdam, San Francisco, Copenhagen, Chicago, Stockholm, and Mendota, Minnesota. That New Orleans also has its keepers of the flame is delightfully demonstrated on "Alive and

Well," a Stomp Off album featuring the Louisiana Repertory Jazz Ensemble, a spirited septet that includes both young and old members.

A background check shows direct links to the music's glorious past: bassist Sherwood Mangiapane played with the legendary Tom Brown; John Chaffe took banjo lessons from such giants as Lawrence Marrero and Johnny St. Cyr; drummer John Joyce studied with Paul Barbarin and "Cie" Frazier; trombonist Frederick Lonzo's extensive brass-band experience includes a stint with the Olympia Band. Put them all together and you have an enthusiastic modern-day extension of the old King Oliver band. The spirit of this group more than makes up for

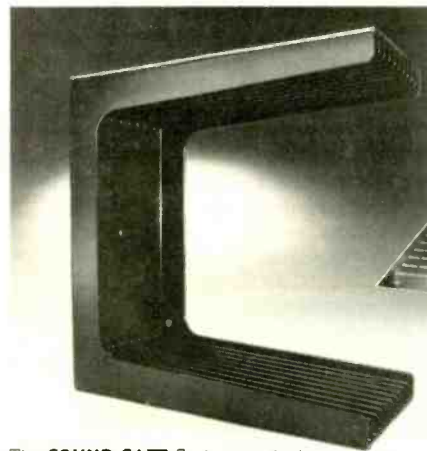
its little flaws, and there are some good solos sprinkled throughout. Then, too, there is an interesting program of fourteen period pieces, ranging from such well-established jazz standards as *Tiger Rag* and *Sweet Lovin' Man* to more esoteric fare—the anonymous *In the Upper Garden*, Sam Morgan's *Bogalusa Strut*, and *New Orleans Wiggle*, an obscure Piron/Bocage collaboration. It is all excellently recorded, and Stomp Off had the good sense to have the discs pressed in West Germany. C.A.

RECORDING OF SPECIAL MERIT

WARNE MARSH: *How Deep, How High*. Warne Marsh (tenor saxophone); Sal Mos-

Attention: All Record Owners

HOW TO PREVENT DAMAGING YOUR MOST PRIZED RECORDINGS



INTRODUCING
**SOUND
SAFE™**

THE VERTICAL DISC
STORAGE SYSTEM

- IT SAFEGUARDS YOUR RECORDS TOTALLY VERTICAL—PROTECTING AGAINST WARPAGE
- IT'S A CUSTOM FILING SYSTEM FOR RECORDS AND VIDEODISCS

Also available from The Quality Connection
"THE SHEFFIELD LAB TRACK RECORD"

The ultimate direct disk testing/component evaluation record. Maximum groove spacing for full energy recording of low frequencies and bass transients without compression. 16-minutes of instrumental sonic dynamics. A prominent audio critic has called it "Absolutely the best sounding rock record ever made."

\$17.99 (plus \$2.00 shipping and handling)

HOW TO ORDER

INTRODUCTORY PRICES: \$12.99 for one SOUND SAFE. Save even more: \$23.98 for two SOUND SAFES. \$11.99 each for three or more. Please include \$2.50 shipping and handling charges for each SOUND SAFE you order (USA and Canada). For foreign orders, please include \$5.50 shipping and handling for each SOUND SAFE. California residents add 6-1/2% sales tax.

CREDIT CARD HOLDERS CALL TOLL-FREE 24 HOURS A DAY!
VISA • MASTERCARD • AMERICAN EXPRESS
Monday-Friday 9:00 AM-5:00 PM (PST)

800-423-0688

(California, Alaska and Hawaii residents call (213) 882-3542)

ALL OTHER TIMES

(Including Saturday and Sunday, 24-Hours A Day)

800-228-2028 (Ext-128)

Or simply send your check or money order (including shipping and handling charges) to the address below. All orders shipped UPS. Allow 3-4 weeks for delivery.

The **SOUND SAFE** System protects your valuable investment in records; audiophile, collector's items or just plain favorites. Even videodiscs. If your discs are not stored in a totally vertical position (upright without leaning), the forces of gravity can cause warpage. Warped records, as you've no doubt sadly experienced, dramatically reduce the reproduction potential of your stereo system.

SOUND SAFE's exclusive inner-divider structure prevents your records from tilting and from excessive pressure by adjacent discs.

SOUND SAFE EXCLUSIVES

- EACH SOUND SAFE PROTECTS UP TO 20 DISCS
- SOUND SAFE CAN STAND ALONE ON A TABLE OR BE PLACED SIDE BY SIDE ON SHELVES
- MADE OF SUPER STRONG HIGH IMPACT STYRENE
- SLEEK STYLING AND RICH BLACK COLORING COMPLEMENT ANY ENVIRONMENT
- THE PERFECT GIFT FOR ANYONE WHO COLLECTS OR OWNS RECORDS OR VIDEODISCS
- SOUND SAFE MODULES CAN FORM THE BASIS FOR YOUR OWN INDIVIDUAL FILING SYSTEM
- NOT AVAILABLE IN STORES (THE SOUND SAFE IS EXCLUSIVELY AVAILABLE FROM THE QUALITY CONNECTION)

FREE BONUS!!!

"How To Care For Your Most Prized Recordings." A Quality Connection Data Report Free with each **SOUND SAFE**



THE QUALITY CONNECTION

DEPT SR, PO Box 195, Van Nuys, California 91404 (213) 882-3542

©1983. THE QUALITY CONNECTION

CIRCLE NO. 33 ON READER SERVICE CARD

ca (piano); Sam Jones (bass); Roy Haynes (drums). *Background Music; Finishing Touch; She's Funny That Way*; and three others. DISCOVERY DS-863 \$8.98.

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

Warne Marsh's early association with the late Lennie Tristano still shows in his music, and the same can be said for pianist Sal Mosca, who shares four duets and two quartet selections with Marsh on an album entitled "How Deep, How High." Previously released on the Interplay label, these 1977 and 1979 recordings were never given the exposure they deserve, so it is good to see them reappear on Discovery. The duets are fine examples of what can happen when highly individual musicians meet to share a common stylistic denominator. The continuation of the cool Tristano perception of jazz is in capable hands.

The second side stems from the earlier recording date, a concert at Sarah Lawrence College, and features a quartet with bassist Sam Jones and drummer Roy Haynes. Again the mood is Tristano, the result wonderfully compelling. Warne Marsh's *Background Music* turns out to be a thinly disguised standard (in this case, *All of Me*), but *She's Funny That Way* is called by its rightful name. Both are superbly executed, and the 1977 audience was as enthusiastic about them as I am. C.A.

ART PEPPER: *Darn That Dream*. Art Pepper (alto saxophone); Joe Farrell (tenor

saxophone); George Cables (piano); Tony Dumas (bass); John Dentz (drums). *Section-8 Blues; Mode for Joe; Someday My Prince Will Come*; and two others. REAL-TIME RT-309 \$17.

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

ART PEPPER AND GEORGE CABLES: *Goin' Home*. Art Pepper (clarinet, alto saxophone); George Cables (piano). *Samba Mom Mom; Billie's Bounce; Lover Man (Oh, Where Can You Be); Isn't She Lovely*; and four others. GALAXY GXY-5143 \$8.98.

Performance: **Erratic**
Recording: **Good**

The death last summer of saxophonist Art Pepper, who was still in his fifties, somehow did not have the impact that the news of a premature death usually has. I suppose it was because Pepper's life had taken so many ill turns, and his bouts with drugs had brought him so close to the final doorstep, that it was a small miracle he survived as long as he did. But Art Pepper had not just survived; he had pulled himself together and become a productive human being again, and he left us a rich legacy of his late work. This included a superb, astonishingly frank autobiography and a series of recordings that complemented his earlier ones, often boldly and honestly bringing into sharper focus some important musical ideas.

I suppose we will continue to see Pepper recordings dusted off during the course of

the year. Two record companies have already approached the brink of exploitation by stressing that they caught the man's last or next-to-last act. RealTime's "Darn That Dream" features Pepper with tenor saxophonist Joe Farrell and a rhythm section marred by the insensitive drumming of John Dentz, who also produced the session. There are good things here—some fine piano by George Cables and a beautiful reading of *Darn That Dream* by Pepper—but this is not the album by which his artistry should be measured. Although this was Pepper's "last recording with a band," serious listeners will let musical merit dictate their selection.

The liner notes indicate that "Goin' Home" was indeed Pepper's very last recording, made only a month before his death, but I'm afraid it cannot be counted among his best either. A series of duets with pianist George Cables, it has Pepper playing the clarinet on several tracks, with indifferent results. But there is an intimate air about this set, and there are some really nice moments. It's just that, too often, the duo seems to drift apart. There are also too many spots that cry out for another take because of obviously unintended squeaks.

I have a strong feeling that both these albums might have rested in the can a while longer had Pepper lived. C.A.

RECORDING OF SPECIAL MERIT

HARVIE SWARTZ: *Underneath It All*. Harvie Swartz (bass); John D'earth (flugel-

push it!
Pyle Drivers deliver

Go ahead! Pyle Driver® speakers can handle all the power you can feed them and still kick back distortion free sound. Highly acclaimed by the most reputable independent laboratories, Pyle Drivers deliver rich, deep sounding lows; clean, brilliant highs; and everything in between with incredible realism.

Features like our 1½" Power-Proof® voice coils, new high-temperature FRK forms, improved SSR high frequency driver, Long-Life cone suspensions, precision motor assemblies and durable No-Flex frames ensure reliability and much more sound for the money.

Go ahead, push it! Demand the most sound for your money... ask for American-made Pyle Driver® automotive speakers.

The Source of Great Sound
PYLE DRIVERS
Quality speakers by Pyle Industries, Inc.
501 Center St., Huntington, In. 46750 Ph 219-356-1200

The Basic Repertoire

STEREO REVIEW again presents the annual revision of the Basic Repertoire. In pamphlet form, the 1982 updating includes disc and tape recommendations for over 180 standard musical works. For your copy, send \$1 (check or money order), plus a stamped (40¢), self-addressed No. 10 envelope (9½ x 4½ in.) to Basic Repertoire, Box 506, Murray Hill Station, New York, N.Y. 10016.

horn); Ben Aronov (piano); Eric Friedlander (cello); other musicians. *Firewalk*; *Leaving*; *Rainbow*; *Beauty Within the Beast*; *Underneath It All*. GRAMAVISION GR8202 \$8.98.

Performance: **Exquisite**
Recording: **Excellent**

Bassist Harvie Swartz used to accompany the mindless creations of keyboard pounder Barry Miles, but that was in the fusion-filled past. Today he is on his own, and the music he produces on "Underneath It All" proves most eloquently that he has real talent. If these tracks truly reflect the state of Swartz's art three years ago, when they were cut, we can expect wondrous things in the future. I hope that Swartz has continued his musical relationship with John D'earth, whose flugelhorn graces this album with clear, concise notes and twists, as well as with Ben Aronov, whose piano seems custom tailored to fit the leader's imagination. And I hope we don't have to wait three years for their next release. **C.A.**

RECORDING OF SPECIAL MERIT

EDDIE "CLEANHEAD" VINSON AND ROOMFUL OF BLUES. Eddie "Cleanhead" Vinson (alto saxophone, vocals); Roomful of Blues (instrumentals). *House of Joy*; *Friend of Mine*; *Movin' with Lester*; *No Bones*; *That's the Groovy Thing*; and three others. MUSE MR 5282 \$9.98.

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

Eddie "Cleanhead" Vinson is a favorite of mine, and he's in fine form here. The surprise to me is Roomful of Blues, who sound a whole of a lot better than the last time I heard them on record. Especially impressive are Bob Enos's reach-for-the-sky trumpet on Cootie Williams's *House of Joy*, trombonist Porky Cohen's rich, robust fills on *Farmer's Daughter Blues*, and Al Copley's piano introduction to the same cut.

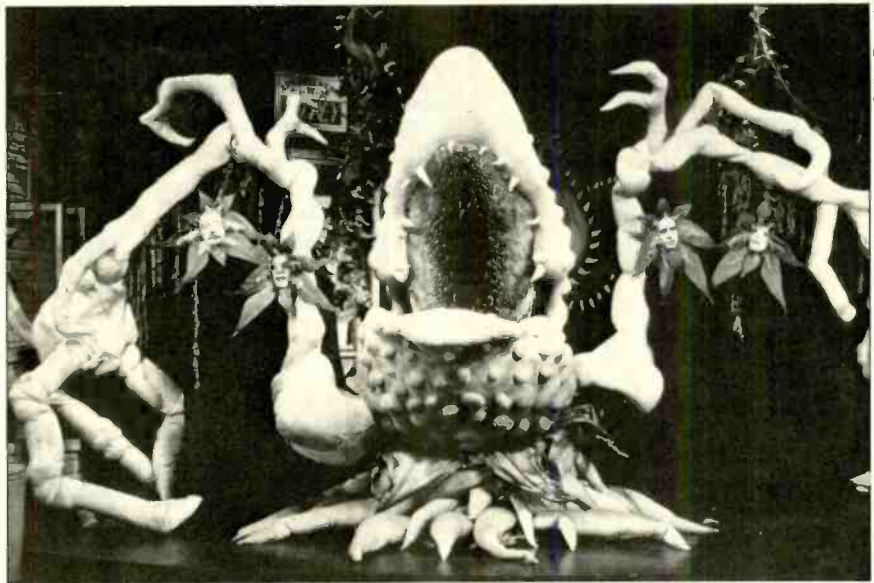
Vinson is mostly heard on alto sax on this date. His fluid and witty playing is always very rewarding, but I looked forward more to his vocals. Cleanhead's singing is like a long drink going down slow—tasty, satisfying, and relaxing. *Friend of Mine*, *Past Sixty Blues*, and *Farmer's Daughter Blues* are all wry and sexual. Vinson co-wrote the last two (*Farmer's Daughter* was made up at the date). *Friend of Mine*, by a pianist named Reuben Brown, is a bitterly humorous history of declining sexual powers with advancing age. What I like so much about Vinson's singing, apart from technique and phrasing, is his strong characterization; his protagonists have toughness and dignity.

Incidentally, all eight titles here—thirty-seven minutes of quality jazz played by ten men—were recorded in a single day, January 27, 1982. Contrast that to the weeks and months many jazzmen, and nearly all rockers, take to make an album. It goes to show what can be done when everyone involved knows what he's doing. **J.V.**

COLLECTION

RECORDING OF SPECIAL MERIT

NEWPORT JAZZ FESTIVAL: Live Unreleased Highlights from 1956, 1958, 1963.



Audrey II: watch out!

Little Shop of Horrors

How could you not love a man-eating, soul-singing plant named Audrey? Audrey II, in fact, since it is named for our hero's girl friend, whom we get to know as Audrey I, in *Little Shop of Horrors*. This endearing off-Broadway mini-musical, based on the film of the same name, has been holding forth on the edge of Manhattan's Lower East Side since this past summer and is still packing them in, deservedly. Its fictional setting, a Skid Row florist shop, would probably be only a few blocks over. Its level of intellectual pretension is about that of *Mad* magazine, which is just as it should be, and its score by Alan Menken, with book and zany lyrics by Howard Ashman, veers giddily from doo-wop to parody-pop with a healthy measure of semi-soft rock and salsa in between. Eclectic, yes, but

wonderfully inventive, full of great good spirits, and basically all of a piece.

The performances on the new Geffen cast album, produced by Phil Ramone, are all first-rate, led by Lee Wilkof as the shop's clerk, Seymour, a born loser who cheats that fate, and Ellen Greene as Audrey I, a blonde dumber than whom you could not be. As for Ron Taylor, the voice of Audrey II, watch out! As we're told at the end, "The plant achieved its purpose, which was to eat Cleveland."
—Christie Barter

LITTLE SHOP OF HORRORS (Alan Menken-Howard Ashman). Original-cast recording. Ron Taylor, Lee Wilkof, Ellen Greene, Hy Anzell, Franc Luz, others (vocals); orchestra. GEFGEN GHSP 2020 \$9.98, © GFNL5 2020 \$9.98.

Louis Armstrong All-Stars: *Ko Ko Mo*. *I Love You So/When the Saints Go Marchin' In*. Louis Armstrong with Jack Teagarden and Bobby Hackett: *Rockin' Chair*. Louis Armstrong with the Newport International Jazz Band: *On the Sunny Side of the Street*. Rex Stewart and the Ellington Alumni All-Stars: *C-Jam Blues*. Ben Webster with Billy Strayhorn: *Chelsea Bridge*. Willie "The Lion" Smith: *Echo of Spring*. And eleven others. COLUMBIA C2 38262 two discs, no list price.

Performance: **Royalty at play**
Recording: **Very good**

It's a delight to have these previously unissued performances by many of the best jazz artists—and saddening to think how many of them are now gone. Such an assembly of kings will not be possible again.

The place of honor is given to Louis Armstrong with three selections. Besides his joyful horn there are his vocals with Velma

Middleton on *Ko Ko Mo* and with Jack Teagarden on *Rockin' Chair* and his bravura trumpet-and-vocal treatment of *On the Sunny Side of the Street*. Oh Lord, give us back Louis. Space doesn't permit a detailed description of all the other performances, or even a list of the personnel, but the stand-outs include a 1956 *Black and Tan Fantasy* by Duke Ellington, Thelonious Monk's witty *Epistrophy* from 1963, Ben Webster and Billy Strayhorn excelling on Strayhorn's lovely *Chelsea Bridge* in 1958, Rex Stewart in his only Festival appearance with a rollicking *C-Jam Blues*, and an impromptu *Jump the Blues* with Lester Young, Jack Teagarden, Buck Clayton, and Pee Wee Russell.

Engineer Larry Keyes's restoration of the neglected and sometimes damaged tapes is superior, and Ira Gitler's thorough liner notes will add to your enjoyment of more than ninety minutes of generally first-rate music by the masters. **J.V.**

Classical Music

News Briefs

THE most recent list of records to receive Grand Prix awards from the French Académie du Disque includes Saint-Saëns's Third Symphony conducted by Herbert von Karajan on Deutsche Grammophon, the "Paris" Symphonies of Haydn conducted by Neville Marriner for Philips, Schumann's *Rhenish* Symphony conducted by Carlo Maria Giulini on DG, and the album of Bach concertos for three and four keyboards by Michel Béroff, Jean-Philippe Collard, and others on Angel. Recordings of two major works by Berlioz also received awards—the *Te Deum* conducted by Claudio Abbado on DG and *The Damnation of Faust* conducted by Sir Georg Solti on London. □

THIS month for the first time the Metropolitan Opera is presenting the Finnish National Opera in New York. The company opens at

the Met on April 26 with the first American performance of an opera by Joonas Kokkonen. *The Last Temptations*. The cast will include the well-known Finnish bass **Martti Talvela**. Also scheduled for performance is *The Red Line* (1978) by Aulis Sallinen. The conductors are Ulf Söderblom and Okko Kamu. Both operas are available on discs through PolyGram Special Imports, *The Last Temptations* on Deutsche Grammophon 2740 190 and *The Red Line* on Finlandia FA-102. Both are three-record albums featuring the same conductors and substantially the same casts appearing in New York. □

LONDON RECORDS has released on LP and chrome cassette a digital recording of the 1982 Royal Gala by the Royal Philharmonic Orchestra conducted by **Kurt Hermann Adler** with tenor **Luciano Pavarotti** as soloist. A fund-



Brian Maynard/London Records

raiser for the orchestra, the concert took place at Albert Hall in London. It was attended by the **Queen Mother**, who was photographed with Pavarotti afterwards. A video disc of the concert is also expected. . . . Pavarotti's repertoire at the Royal Gala was mostly operatic, but a March release from CBS is a cross-

over album by the *other* tenor superstar, **Plácido Domingo**. Called "My Life for a Song," it contains songs by Jacques Prévert, Richard Rodgers, and John Denver as well as four new titles especially commissioned from Henry Mancini, Lee Holdridge, Andrew Lloyd Webber, and the tenor's son, Plácido Domingo, Jr. □

Disc and Tape Reviews

By RICHARD FREED • DAVID HALL • GEORGE JELLINEK
STODDARD LINCOLN • ERIC SALZMAN

J. S. BACH: *Cantata No. 211, Schweigt stille, plaudert nicht* ("Coffee Cantata"); *Cantata No. 212, Mer hahn en neue Oberkeet* ("Peasant Cantata"). Julia Varady (soprano); Dietrich Fischer-Dieskau (baritone); Aldo Baldin (tenor); Academy of St.

Martin-in-the-Fields, Neville Marriner cond. PHILIPS 8 6514 213 \$12.98, © 7337 213 \$12.98.

Performance: **Animated**
Recording: **Excellent**

These two late, lighthearted cantatas suggest how Bach might have turned out as a composer of comic operas: expert in vocal writing, brilliantly inventive in orchestral matters, somewhat long-winded in construction, and a shade heavy-handed in humor. About a dozen years ago, Dietrich Fischer-Dieskau recorded both these cantatas with different partners (Seraphim 60139). They were fine performances, but this new version has more animated conducting and crisper orchestral playing as well as absolutely marvelous sound.

Julia Varady's charming, secure, and cheerful singing adds to the joy. The high

tessitura interferes with the clarity of her enunciation, but that is unavoidable. I derived less pleasure from Fischer-Dieskau's own contribution. He is certainly expert and alertly musical, but he favors a style that is excessively declamatory, at times even explosive. Furthermore, he frequently abandons the notation for a toneless semi-parlando. Both cantatas, incidentally, deal with ever-timely subjects: No. 212 has to do with collecting taxes, and No. 211 will reassure parents that children were hard to control even in the eighteenth century. G.J.

RECORDING OF SPECIAL MERIT

BEACH: *Songs and Violin Pieces. Ariette; Ah, Love, but a Day!; Just for This!; O Mistress Mine; Dearie; Ye Banks and Braes o' Bonnie Doon; Rendezvous; Chanson d'Amour; Juni; Dark Garden; Elle et Moi;*

Explanation of symbols:

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

Monophonic recordings are indicated by the symbol Ⓢ

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



Peter Scheffel/London Records

would be a cold heart indeed that could not respond to it. Haitink, whose usual way with Brahms is a little more somber, adapts beautifully and is, as always, the perfect partner.

Previous recordings of the Rachmaninoff concertos reveal Ashkenazy's feeling for this composer's music, and his performance of the Second Symphony is no exception. Like a growing number of other conductors, Ashkenazy chooses to present the work without the cuts the composer sanctioned. He keeps the music flowing naturally (how often one says something like that about his readings!) and knows how to mold a phrase for maximum impact with a minimum of fuss. The performance as a whole is a very persuasive one. Here again, though, as in the Beethoven Fifth, the sound is a bit harder than one expects in a new digital recording, and this is not to the advantage of a score so essentially sumptuous sounding as this one.

The one solo disc here offers more Rachmaninoff: the Second Piano Sonata and the Op. 33 *Études Tableaux*. Since Ashkenazy does the Second Symphony without cuts, it perhaps need not surprise us that he favors the uncut original 1913 version of the sonata. Horowitz has always played his own composer-sanctioned version, but Ashkenazy's seems to be the only recording of the "pure" 1913 version. It is good to have the music available in this form, and it could hardly be in better hands. Good, too, to have this eloquent performance of the Op. 33 *Études Tableaux* to complement Ashkenazy's earlier recording of the Op. 39 set (London CS 6822). In all, a welcome disc in every respect and surely, along with the Brahms concerto, one of the strongest items in this fine assortment. —Richard Freed

A Vladimir Ashkenazy Festival

LONDON RECORDS evidently decided to stage a sort of Vladimir Ashkenazy festival this spring by issuing a half-dozen records on which this superb musician may be heard in a number of different roles, in contrasting repertoire, and with some companions with whom he has not recorded before. In addition to his ongoing series of Mozart concertos conducted from the keyboard, he continues in solo repertoire, in concertos, and as conductor of large-scale symphonic works.

Ashkenazy established his closest conductorial relationship with the Philharmonia Orchestra, with which he has done his Mozart concertos, his Tchaikovsky and Sibelius symphonies, and now a pair of Beethoven symphonies, the Fifth and Sixth. These are both impressive performances; the Fifth in particular is taut, sinewy, charged with real momentum, and yet rich in revelatory detail. The slow movement might have been paced just a bit more briskly, but I especially like the unceremonious, fleet handling of the finale. This is a performance many should find easy to live with, not because it is "comfortable" but because it is continually stimulating. The sound is a bit fiery in spots—not quite as smooth as one expects from this label's digital recordings, but generally quite good.

The sonic aspect of the new *Pastoral* leaves no room for complaint, and the performance is another very attractive one, though in this case I suspect some listeners might prefer somewhat brisker speeds in the first two movements. Ashkenazy takes the repeat in the first movement, which tends to call attention to the very leisurely pace. The playing itself is lovely, and the tempos for the last three movements could hardly be better.

The other orchestral items in this batch are Ashkenazy's first recordings with the Concertgebouw Orchestra—one as soloist in the Brahms D Minor Piano Concerto, with Bernard Haitink conducting, and one as conductor in Rachmaninoff's Second Symphony. The Brahms has never been one of my favorite things, but occasionally a really exceptional performance will make me wonder why I have felt that way; this is surely such a performance. As in the finale of the Beethoven Fifth, Ashkenazy opts throughout this concerto for a natural momentum in place of the ceremonial and/or exaggeratedly dramatic approach so many other interpreters seem to feel is required. The performance is certainly not without drama, but the work's radiant lyricism, so often buried by the more traditional approach, really has a chance to shine, and it

BEETHOVEN: *Symphony No. 5, in C Minor, Op. 67.* Philharmonia Orchestra, Vladimir Ashkenazy cond. LONDON ● LDR 71040 \$12.98, © LDR5 71040 \$12.98.

BEETHOVEN: *Symphony No. 6, in F Major, Op. 68 ("Pastoral").* Philharmonia Orchestra, Vladimir Ashkenazy cond. LONDON ● LDR 71078 \$12.98, © LDR5 71078 \$12.98.

BRAHMS: *Piano Concerto No. 1, in D Minor, Op. 15.* Vladimir Ashkenazy (piano): Amsterdam Concertgebouw Orchestra, Bernard Haitink cond. LONDON ● LDR 71052 \$12.98, © LDR5 71052 \$12.98.

RACHMANINOFF: *Symphony No. 2, in E Minor, Op. 27.* Amsterdam Concertgebouw Orchestra, Vladimir Ashkenazy cond. LONDON ● LDR 71063 \$12.98, © LDR5 71063 \$12.98.

RACHMANINOFF: *Sonata No. 2, Op. 36; Études Tableaux, Op. 33.* Vladimir Ashkenazy (piano). LONDON CS 7236 \$10.98, © CS5 7236 \$10.98.

(Note: The two Beethoven symphonies are available for a limited time at a two-for-one promotional price. The set of the two recordings, packaged together, has its own catalog number: LONDON ● LDR 72015 two discs \$12.98, © LDR5 72015 \$12.98.)

Ecstasy; Dark Is the Night; Romance, Op. 23; Lento Espresso, Op. 125; Three Pieces for Violin and Piano, Op. 40. D'Anna Fortunato (mezzo-soprano); Joseph Silverstein (violin); Virginia Eskin (piano). NORTHEASTERN NR-202 \$9.98 (from Northeastern Records, P.O. Box 116, Boston, Mass. 02117).

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

Amy (Mrs. H. H. A.) Beach, the prolific New England composer (1867-1944), is currently represented in the catalog by some of her major works. This new collection concentrates on vocal and instrumental miniatures, some of which enjoyed a certain currency among recitalists of bygone days. Placed into the frame of the musical America of MacDowell, Chadwick, and Foote, the program yields no surprises, perhaps, but it will reward the listener with pleasant music of fine craftsmanship. Beach spent many years abroad and absorbed many influences. Her style is eclectic, but, taking her cue from the poetic texts, she could set Shakespeare and Browning idiomatically and Hugo (*Chanson d'Amour*) in the manner of Massenet or Saint-Saëns. *Juni*, on the other hand, reveals an indebtedness to Grieg. A considerable time span is covered by these selections (1886 to 1932), which display growing sophistication but no deviation from an essentially Romantic path.

D'Anna Fortunato's singing recalls Janet Baker in some songs and Frederica von Stade in others. She manages the wide-ranging melodic writing impressively, with a warm tone and nearly always reliable intonation, though she does not always point the texts clearly enough. In *Dark Garden*, set in the low register against a powerful accompaniment, the words are almost entirely blanketed. *Rendezvous* and *Ecstasy* call for violin obbligato, and three of the pieces are for violin and piano. They are all very attractive and beautifully played. All three artists and Northeastern University deserve praise not only for the choice of repertoire and the excellence of execution, but for the excellent annotations (by Steven Ledbetter) as well. G.J.

BEETHOVEN: *Piano Sonatas Nos. 4 and 7* (see *Best of the Month*, page 67)

BRAHMS: *Alto Rhapsody, Op. 53; Begräbnisgesang, Op. 13; Nänie, Op. 82; Gesang der Parzen, Op. 89.* Alfreda Hodgson (contralto); Chorus and Orchestra of the Bavarian Radio, Bernard Haitink cond. PANTHEON/ORFEO ● S 25 821, © CS 25 821, no list price.

Performance: **Superb**
Recording: **Very fine**

Except for the Alto Rhapsody, based on lines from Goethe's *Harzreise im Winter*, the number of previous recordings enjoyed by the works on this disc can be counted almost literally on the fingers of one hand. Indeed, the Funeral Ode, Op. 13, set by the twenty-six-year-old Brahms to a powerful quasi-Biblical text by one Michael Weisse, appears to be a première recording. Nevertheless, they are masterpieces all, and they are performed here under Bernard Haitink's direction with surpassing warmth and tender care. (Continued next page)

ANGEL

The Art of Beautiful Music!



The Standard of Excellence

Available on New High Quality XDR Cassettes



S-37980



DS-37954



DS-37981



DS-37893



DS-37996



DSCX-3934

NEW! **R₅ PLUS™**

**CLEANS RECORDS
ELIMINATES STATIC
REDUCES
NOISE**



Terminal Drive, Plainview,
New York 11803

STANTON
THE CHOICE OF THE PROFESSIONALS



Meiner/Graf/EMI

Annie Fischer's Mozart

A GOOD deal of the press surrounding Annie Fischer's recent concert tour, her first visit to the United States in more than a decade, described her as "the legendary Annie Fischer," and, indeed, as a recording artist she *can* be so described. Her recordings of Beethoven, Schumann, and Mozart, mostly for EMI, have been mostly unavailable in this country except on imports, and even these have been mostly out of print for many years. So she has remained no more than a legend to most American concertgoers and record collectors.

Some newly rereleased recordings of six late Mozart piano concertos will go a long way toward revealing what the shouting has been all about. They all date from the golden Walter Legge days at EMI (the late Fif-

ties and early Sixties) and were produced by Legge with "his" orchestra, the Philharmonia, conducted by Sir Adrian Boult, Wolfgang Sawallisch, and Efreim Kurtz. Fischer's playing with all three is unvaryingly deft and deeply felt. Her style is not "of today," in the sense that it has little or none of the flash that characterizes so much piano playing we now hear, Mozart or not. What it does have is a finesse, a warmth, and a maturity that communicate directly and suit this music eminently.

The recordings themselves have been remastered with care and sound almost as if they were made only yesterday. The set of three domestically produced Pantheon cassettes (they are available in that format only) have a slightly edgier quality and more audible tape hiss than the two imported Pathé Marconi discs, but then Pantheon offers the two later concertos conducted by Kurtz.

A check with a couple of retailers indicates that the tapes are cheaper (per cassette, that is) than the discs (per disc), but not by much. The annotation accompanying the LP's is more informative, though only if you read French. Basically, you get what you pay for: two discs of outstanding quality or three well-produced cassettes, both offering supremely satisfying performances of some of Mozart's most enduring works.

—Christie Barter

MOZART: Piano Concertos: No. 20, in D Minor (K. 466); No. 21, in C Major (K. 467); No. 22, in E-flat Major (K. 482); No. 23, in A Major (K. 488); No. 24, in C Minor (K. 491); No. 27, in B-flat Major (K. 595). Annie Fischer (piano); Philharmonia Orchestra conducted by Sir Adrian Boult (Nos. 20 and 23), Wolfgang Sawallisch (Nos. 21 and 22), and Efreim Kurtz (Nos. 24 and 27). PANTHEON © CA-PFN 2013 three cassettes, no list price.

MOZART: Piano Concertos: No. 20, in D Minor (K. 466); No. 21, in C Major (K. 467); No. 22, in E-flat Major (K. 482); No. 23, in A Major (K. 488). Annie Fischer (piano); Philharmonia Orchestra conducted by Sir Adrian Boult (Nos. 20 and 23) and Wolfgang Sawallisch (Nos. 21 and 22). EMI/PATHÉ MARCONI 2C 181-53447/8 two discs \$19.96 (from International Book and Record Distributors, 40-11 24th Street, Long Island City, N.Y. 11101).

The less than eight minutes of *Begräbnis-gesang* strikes a note sounded later by Brahms in "Denn alles Fleish . . ." in the German Requiem and in the first of the Four Serious Songs, Op. 121. *Denn Es Gehet dem Menschen*. Its restrained scoring, with just reeds, brass, timpani, and mixed choir, gives it a stern grandeur redolent of Purcell's Funeral Music for Queen Mary.

Alfreda Hodsgon, one of the best British oratorio singers in the business (winning the Kathleen Ferrier Prize in 1964 launched her career in earnest), brings to the Alto Rhapsody some of the Olympian qualities of Marian Anderson, but she does not lack

warmth. The sound of her voice is a joy, and the tricky balances with the male choir in the final pages are well handled.

Nänie, a setting of Schiller's evocative classical poem on the transitory nature of beauty and youth, is a tender elegy to the memory of Brahms's painter friend Anselm Feuerbach, and in the setting of the *Song of the Fates* from Goethe's *Iphigenia in Tauris*, the stern grandeur of the *Begräbnis-gesang* recurs in a different context.

The Herkulesaal in Munich proves to be an ideal recording surround for this music, and the stereo imaging is handsome indeed in its breadth, depth, and localization; the

antiphonal elements in Brahms's choral writing come off splendidly. The digitally mastered recording is free of the distortions that afflict so many recordings of Brahms's choral music. Bernard Haitink is to be complimented, especially on the care he brings to tempo flow, dynamics, and coloration. His pacing of *Gesang des Parzen* is for me superior to the overly measured pace of that on Toscanini's 1948 NBC Symphony broadcast (RCA LM 6711), and *Nänie* is vastly more tender and warm than on the 1967 Angel disc with Wilhelm Pitz and the New Philharmonia Chorus and Orchestra. In short, this is a truly auspicious disc to mark the 150th anniversary of Brahms's birth. (One small beef: the texts are in German only, and there are no program notes.)

D.H.

BRAHMS: Lieder (see SCHUMANN)

CESTI: Orontea (see Best of the Month, page 66)

DVOŘÁK: Symphony No. 8, in G Major, Op. 88. Vienna Philharmonic Orchestra, Lorin Maazel cond. DEUTSCHE GRAMMOPHON ● 2532 034 \$12.98, © 3302 034 \$12.98.

Performance: **Ultra-brilliant**

Recording: **Very bright**

This is no genially lyric, colorfully nationalistic reading of Dvořák's next-to-last symphony. Lorin Maazel elicits from the Vienna Philharmonic a performance of Berliozian intensity, imparting to the first movement a restless quality usually associated with the preceding Symphony in D Minor. The agitated middle section of the slow movement emerges here with almost white-hot intensity. The opening of the *soused-ská*-style segment is a bit mannered in its initial hesitancy, and the lovely trio is somewhat pushed, but the finale is brilliant from start to finish.

Throughout, Maazel pays meticulous attention to details of counterpoint and the coloration of inner voices, but not to the extent of any actual distortion of line or tempo. Sonics are very clearly localized and, though not thin in the bass, decidedly on the bright side in the trumpet passages. All in all, this is a disc of decided interest for those who may want a change from the Rafael Kubelik or Bruno Walter readings of this score.

D.H.

FAURÉ: Requiem, Op. 48; Messe Basse. Arleen Augér (soprano); Paul Smy (treble, in *Messe Basse*); Benjamin Luxon (baritone); John Butt (organ); Choir of King's College, Cambridge; English Chamber Orchestra, Philip Ledger cond. ANGEL ● DS-37918 \$12.98, © 4XS-37918 \$12.98.

Performance: **Restrained**

Recording: **Well-defined**

This appears to be the first digital recording of the Fauré Requiem, and the sound quality—well defined but hardly exciting—accords well with the work itself and with Philip Ledger's somewhat restrained, unobtrusive approach. It may seem odd that a performance using a choir of men and boys would have a soprano instead of a treble in the "Pie Jesu," but the two soloists fit in well, and the various elements are es-

pecially well balanced. Arleen Augér is affectingly direct, Benjamin Luxon both warm and dignified (and showing just a hint of a wobble).

The *Messe Basse*, which Fauré referred to as his "Little Mass," is the final version of a brief work that occupied the composer from 1881 to 1906. It calls for women's voices (in this performance it is sung by boys) with organ or harmonium as the sole instrumental component; the setting omits the Gloria and takes less than eight minutes to perform. The performance is a lovely one, especially in the lilting Benedictus, one of the two movements with soloist. The record overall is an appealing one, and the novelty of the *Messe Basse* may add to its appeal.

R.F.

RECORDING OF SPECIAL MERIT

GLUCK: *Orfeo ed Euridice*. René Jacobs (countertenor), Orfeo: Marjanne Kweksilber (soprano), Euridice: Magdalena Falewicz (soprano), Amore: Collegium Vocale, Gent; La Petite Bande, Sigiswald Kuijken cond. ACCENT ACC 8223-24 two discs \$23.96 (from AudioSource, 1185 Chess Drive, Foster City, Calif. 94404).

Performance: **Excellent**
Recording: **Fine**

GLUCK: *Orfeo ed Euridice*. Agnes Baltsa (mezzo-soprano), Orfeo: Margaret Marshall (soprano), Euridice: Edita Gruberova (soprano), Amore: Ambrosian Opera Chorus; Philharmonia Orchestra, Riccardo

Muti cond. ANGEL DSBX-3922 two discs \$21.96, © 4X2S-3922 \$21.96.

Performance: **Vocally splendid**
Recording: **Excellent**

Both Sigiswald Kuijken and Riccardo Muti have chosen to record the 1762 Viennese version of Gluck's *Orfeo ed Euridice*, and, although there is strong historical justification for that choice, Gluck fans will certainly miss some of the music written for the Parisian production of 1774. The earlier version, nevertheless, is dramatically tight and effective.

It is particularly effective in Kuijken's reading, in which a countertenor sings the part of Orpheus and the orchestra plays early instruments. René Jacobs's interpretation of Orpheus is extremely moving, and his rich voice, especially in its lower register, is perfect for the music. All of the singers, in fact, are excellent, and their fine articulation brings clarity and grace to Gluck's vocal writing. Then too, the small, well-focused choral force keeps the textures wonderfully light and transparent. In his use of early instruments, Kuijken reveals the genius of Gluck's orchestration; certain effects that sound naïve when played on modern instruments are positively frightening on instruments of the period.

Muti's reading, on the other hand, is saved only by the singers. Agnes Baltsa, stressing the nobility of her role, is superb, and Margaret Marshall discharges with passion what little she has to sing in the 1762 version. But the orchestral and choral

performance is disastrous. The heavily bowed string sound is utterly devoid of articulation, melodies are squeezed out like toothpaste, and the textures are thick and gooey. The Ambrosian Opera Chorus is no help, attacking Gluck's sparse choral writing as though it were the Brahms Requiem. Moreover, the tempos are excessively slow. All the more frustrating that Baltsa and Marshall are so good. S.L.

RECORDING OF SPECIAL MERIT

HANDEL: *Concerti Grossi, Op. 6*. The English Concert, Trevor Pinnock cond. DEUTSCHE GRAMMOPHON ARCHIVE D 2742 002 three discs \$38.94, © 3382 002 \$38.94.

Performance: **Superb**
Recording: **Superb**


Handel's Op. 6 set of twelve concerti grossi is unique. Unlike other sets by the composer's contemporaries, each concerto in this one follows a different sequence of movements, and together they cover a wide spectrum of moods, ranging from the austere tragedy of the D Minor (No. 10) to the joyous romp of the A Major (No. 11). The set is also a compendium of Baroque instrumental forms, including, of course, solo versus tutti textures, but also French overtures, fugues, and a variety of dances such as the minuet, polonaise, hornpipe, gigue, and allemande. Never did any other Baroque composer include so much in a single opus. (Continued next page)

✓ CHECK HOW CONSUMERS ROLLS BACK THE PRICES

✓ CAR STEREO ✓ HOME ENTERTAINMENT ✓ AUDIO/VIDEO CASSETTES ✓ ACCESSORIES

CAR SYSTEM #1

CONCORD



HPL118F

Unique Signal Processor Circuitry has stereo pair auxiliary input/output jacks, connects to any external signal processing device, operates through built-in power amplifiers.

PUSHBUTTON TUNER & SPEAKERS

INTERFACE OPTIONS: HPQ89 Dolby B/C \$70.00 or HPQ90 DBX II Decoder \$70.00

HPS 266

6 1/2" two-way Coaxial Speaker with hard dome Ferrofluid Tweeter, 10-120 watts power handling.

\$334.80

MICRO COMPONENT SYSTEM

SANYO




C9

Portable or separate into minicomponents, 15 watt per channel, AM/Shortwave/FM stereo tuner, Dolby, Metal tape capability.

\$249.90

CAR SYSTEM #2

PIONEER



KEK-50

Cassette Deck w/AM/FM Stereo, Dolby, Supertuner II, 15 Sta preset pushbutton tuning, Auto scan/seek tuning, Metal/Chrome selector, Separate base/treble loudness controls. Digital time/frequency display.

GM-4

Component Power Amplifier 10 w/ch into 4 ohms, 30-20,000Hz @ 0.8% THD, LED Power Indicator, Auto turn-on, 30-30,000Hz (-3db).

BOTH \$309.90

- PIONEER**
- KE5100 CASS DECK W/AM/FM STEREO, SUPERTUNER II \$199.90
 - KE6100 229.90
 - UK67100 264.90
 - KEK65 292.90
 - KEK50 289.90
 - UP19500 204.90
 - GM-4 52.90
 - GM-120 109.90
 - CD-5 94.90
 - KP7500 174.90
 - TS-698 99.90/pr
 - TS-695 89.90/pr
 - TS-168 77.50/pr
 - TS-108 45.90/pr
 - TS-107 34.90/pr
- SONY**
- XR 75 PREAMP AM/FM \$294.90
 - XR-15 140.90
 - XR-35 199.90
 - XR-55 249.90
 - XR-77 324.90
 - XME 7 139.90
 - XM 120 239.90
 - XM 55 104.90
- JENSEN**
- RE520 DOLBY, AUTO TAPE SEARCH AUTO REV, DIGITAL \$279.90
 - RE530 329.90
 - RE518 264.90
 - RE512 244.90
 - RE508 199.90
 - J2033 94.90/pr
 - J2020 86.90/pr
 - J2037 71.90/pr
 - J2080 78.90/pr
 - J2041 54.90/pr
 - J2126 54.90/pr
 - J1365 73.90/pr
 - J1055 69.90/pr
 - J1069 46.90/pr

- BLAUPUNKT**
- CR2010 AUTOREV CASS WITH PSHBTN AM/FM STEREO \$269.90
 - CR5001 344.90
 - CR3003 319.90
 - CR2002 209.90
 - CR3001H 359.90
 - Frankfurt 119.90
 - BPA415 75.90
 - BPA430 220.90
 - BPA260 220.90
 - BE55 79.90
 - BEA 150 149.90
- SANYO**
- FTX140 SWITCHABLE DOLBY B/C, 15 WATTS/CHANNEL \$216.90
 - FTC120 196.90
 - FT590 259.90
 - FTV96 144.90
 - FTV82 96.90
 - FTC-38 72.90
 - FTC-12 112.90
 - PA6100 119.90
 - PA6110 139.90

- PHONO CARTRIDGES**
- SHURE
 - V15-V \$141.90
 - V15-IV 104.90
 - M97HE 56.90
- AUDIO TECHNICA**
- AT132LP \$59.90
 - AT140LC 69.90
 - AT125LC 39.90
- PERSONAL PORTABLES**
- SONY WMD-6 Pro \$254.90
 - SONY WA-55 155.90
 - SONY WM-5 84.90
 - SANYO MG360 79.95
 - SANYO MG35 58.90
 - SANYO MG160 58.90
 - SANYO MG15 42.90
 - SANYO MG12 34.95
 - SANYO MG8 28.95
- FREE** ALLSON 3 Perfect cleaner for all car stereos
- ULTRALINE CASSETTE DECK CLEANER** with purchase of any car stereo

- HOME VIDEO**
- PANASONIC PV5500 \$879.90
 - JVC HR7100 \$79.90
 - AKAI VS7U \$89.90
- VIDEO ACCESSORIES**
- POINTMASTER JOYSTICKS \$11.95
 - ALLSOP VIDEO HEADCLNR 14.99
 - TECHNIDYNE Wireless JOYSTICKS Ea \$31.90, Pr \$54.90
- TELEPHONES**
- TECHNIDYNE
 - gotone 210A \$89.90
 - gotone Hands Free Cordless 99.90
 - AM/FM Clock Radio Phone 49.95
 - WALLMOUNT or DESK 11.99
 - EXTEND-A-PHONE
 - UNIDEN 3000 134.90
 - UNIDEN 4000 154.90
 - UNIDEN 5000 189.90
- HEADPHONES**
- KOSS KSP \$22.90
 - KOSS P-19 15.90
 - KOSS Pro 4X 48.90
 - SENNHEISER HD420 52.90
 - SENNHEISER HD430 75.90

- TDK**
- SA90 \$2.39
 - SA60 1.99
 - MA90 4.45
 - D90 1.39
 - D60 1.15
- maxell**
- XLI or II90 \$2.79
 - XLI or II60 2.39
 - XLIS or II590 3.79
 - UDC-90 2.39
 - LNC90 1.79
 - UD35-90 5.49
- FUJI**
- FR METAL90 \$4.79
 - FR I or II90 2.95
 - ER90 2.39
 - DR90 1.79
- SONY**
- UCX590 \$2.98
 - UCX90 2.59
 - FECA90 2.89
 - EHFC90 2.79
- (MIN ORDER - 10 TAPES)
- VIDEO TAPES**
- FUJI T-120 *now \$9.98
 - FUJI T-160 *now 15.89
 - FUJI SHGT-120 *now 12.75
 - MEMOREX T-120 8.75
 - BASF T-120 8.75
 - MAXELL T-120 HXG 12.49
 - SONY L-500 7.85
 - SONY L-750 9.95
 - SONY L-830 10.98
 - SONY L-750 HG 10.98
 - FUJI L-750 *now 10.50
- *Then get \$2 Mfr. rebate

We carry the Full Line of Concord, Clarion, Alpine Merchandise Fresh Manufacturer guaranteed.

TO ORDER call 800-431-2932

CONSUMERS

VISA NY and Customer Service call 914-664-2909

PHONE ORDERS: Only MasterCard, Visa or COO

P.O. Box 550 Dept SR483 Mt. Vernon, N.Y. 10551

MAIL ORDER: For prompt delivery use Money Order, Cashier's or Certified Check or Credit Card. (Add 5% for Credit Card Orders.) Add 5% for Shipping & Handling (Min. \$3.50). NY Residents must add Sales Tax. Personal Checks held 2 weeks. Min. COO Order \$100. Free Catalog.



Conductor Neville Marriner

Schubert Symphonies

WE have been favored with a whole bouquet of Schubert symphonies recently, and of the newest releases top honors go to a Philips disc pairing Nos. 3 and 5 as played by the Academy of St. Martin-in-the-Fields led by Neville Marriner. Both performances are wonderfully incisive, yet warm, and, thanks to ideal instrumental balances, the woodwind coloration is a joy to the ear. It is a special pleasure to hear the Symphony No. 3 done so beautifully; Marriner's reading is neat and lively, without the excessive nervous tautness of the 1979 Deutsche Grammophon disc by Carlos Kleiber. And the sonics are absolutely superb!

On Deutsche Grammophon's release coupling the Schubert Fifth and Eighth, the late Karl Böhm's relaxed approach to No. 5 is in sharp contrast with Marriner's pertness and vivacity, but it is no less valid, reminding us that the work was, after all, "Hausmusik"—music for performance by an orchestra made up of friends and neighbors. Böhm's orchestra is the Vienna Philharmonic, which certainly does not play like a group of amateurs. Such is the art that conceals art. While this performance of the Fifth was previously released on a disc with the Schumann Fourth, the *Unfinished* is a heretofore unissued concert performance recorded at the 1977 Schubertiade in Hohenems, West Germany. The reading of the opening movement in particular is marked by more than the usual fervor and achieves a special kind of somber eloquence. The recording on both sides is excellent.

Any traversal of the Schubert Ninth by a major conductor and orchestra is for me an

adventure, but in the new digitally mastered London recording by Sir Georg Solti and the Vienna Philharmonic I miss an essential urgency and spontaneity. The reading has the sense of control that Toscanini used to bring to his performances of the work but lacks the demonic element. Solti succeeds best with the first half of the slow movement, where the plaintive solo oboe stands out magically against the dark tone of the strings; however, the scarifying outburst that climaxes the movement lacks ultimate impact. The scherzo is played with great brilliance and precision, as is the finale, but in the latter I again miss the requisite demonic quality. The recorded sound is superbly detailed, with what sounds like a rather close, but not uncomfortable, microphone setup.

—David Hall

SCHUBERT: Symphony No. 3, in D Major (D. 200); Symphony No. 5, in B-flat Major (D. 485). Academy of St. Martin-in-the-Fields, Neville Marriner cond. PHILIPS 6514 149 \$12.98, © 7337 149 \$12.98.

SCHUBERT: Symphony No. 5, in B-flat Major (D. 485); Symphony No. 8, in B Minor (D. 759, "Unfinished"). Vienna Philharmonic Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON 2531 373 \$10.98, © 3301 373 \$10.98.

SCHUBERT: Symphony No. 9, in C Major (D. 944, "The Great"). Vienna Philharmonic Orchestra, Sir Georg Solti cond. LONDON 71057 \$12.98, © LDR5 71057 \$12.98.

The revival of Baroque music has raised the status of these pieces from dog-trot to a ranking position among Handel's finest scores; the string writing alone assures the composer a special niche. Although the work is effective on modern instruments, it is best heard on Baroque ones, and I think

the best recorded performances yet are on this splendid Archive album by the English Concert under the direction of Trevor Pincock. The affect of each movement is deftly caught in the opening bars and maintained to the end. Unmannered articulation lends clarity to the many textures Handel em-

ploy, and technical perfection and tasteful ornamentation add just the right touch of virtuosity. If you have space on your shelves for another Handel Opus 6, or if you do not have a set played on Baroque instruments, I highly recommend this one. S.L.

RECORDING OF SPECIAL MERIT

HAYDN: Symphony No. 102, in B-flat Major; Symphony No. 103, in E-flat Major ("Drumroll"). London Philharmonic Orchestra, Sir Georg Solti cond. LONDON 71070 \$12.98, © LDR5 71070 \$12.98.

Performance: **Razor-sharp**

Recording: **Very good**

As the liner notes for this album indicate, the Symphony No. 102 is probably the most brilliant and elaborate of Haydn's last masterpieces in the genre; I well remember what a showpiece Koussevitzky and the Boston Symphony made of it both in the concert hall and on their 78-rpm recording. Sir George Solti, using a contemporary edition, re-creates a good bit of that excitement, drawing from the London Philharmonic crisp, brilliant playing that borders on the fierce—but the music can take it.

The *Drumroll*, with its wonderful major/minor variations in the slow movement, happens to be my own particular favorite among the Haydn symphonies. Here again Solti and the Londoners come through with a fiery, passionate performance, enhanced by clean, full-blooded digital sonics. This one is a winner!

D.H.

D'INDY: Symphony No. 2, in B-flat Major, Op. 57. Orchestre du Capitole de Toulouse, Michal Plasson cond. EMI/PATRIE MARCONI C 069-73100 \$12.98 (from International Book and Record Distributors, 40-11 24th Street, Long Island City, N.Y. 11101).

Performance: **Highly creditable**

Recording: **Very good**

Vincent d'Indy produced well over a hundred works with opus numbers, but only the youthful *Symphony on a French Mountain Air*, Op. 25, with piano, and the ingenious and gorgeously scored *Istar Variations*, Op. 42, have remained even marginally active in the U.S. symphonic repertoire. Fortunately, a number of smaller labels have seen fit to delve deeper into his music.

Now, thanks to an importer's initiative, we can add to the current recorded repertoire what many regard as D'Indy's major orchestral masterpiece, the Symphony No. 2, completed in 1902-1903. It is cast on a heroic scale, with four movements involving both modal and chromatic elements. In its use of cyclic and metamorphic devices it represents perhaps the most impressive creative summation of the Franckian symphonic style. Regrettably, except in the *Mountain Air* Symphony D'Indy displayed relatively little flair for creating memorable melodies or motifs, and it is partly for this reason that the triumphantly affirmative final pages here seem a bit forced.

The only previous recording of the Second Symphony appears to have been by Pierre Monteux and the San Francisco Symphony; issued on 78's by RCA Victor in 1943, it was available for a brief

time on LP. Michal Plasson may be no Monteux, but he does elicit from his excellent provincial orchestra a highly creditable performance of a very difficult piece, the whole backed by topnotch sonics. Certainly this music is a "must" for any representative record library of French music. *D.H.*

MOZART: Piano Concerto No. 17, in G Major (K. 453); Piano Concerto No. 23, in A Major (K. 488). Richard Goode (piano); Orpheus Chamber Orchestra. NONESUCH Ⓛ D-79042 \$11.98, © D4-79042 \$11.98.

Performance: **A joy**
Recording: **Very good**

MOZART: Piano Concerto No. 17, in G Major (K. 453); Piano Concerto No. 18, in B-flat Major (K. 456). Emanuel Ax (piano); Saint Paul Chamber Orchestra, Pinchas Zukerman cond. RCA Ⓛ ARC1-4522 \$12.98, © ARK1-4522 \$12.98.

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

MOZART: Piano Concerto No. 23, in A Major (K. 488); Piano Concerto No. 27, in B-flat Major (K. 595). Vladimir Ashkenazy (piano); Philharmonia Orchestra, Vladimir Ashkenazy cond. LONDON Ⓛ LDR 71007 \$12.98, © LDR5 71007 \$12.98.

Performance: **Alive and fresh**
Recording: **Handsome**

Although K. 488 has always been one of Mozart's most popular concertos, there have been fewer really distinguished record-

ings of it lately than one might have thought, and rather more of the formerly less favored K. 453. The new Nonesuch disc is the only one to pair these two works at present. Richard Goode's playing of both concertos is very distinguished indeed, and so refreshingly satisfying in every respect that it seems rather beside the point to try to itemize its virtues. The collaboration of the conductorless Orpheus Chamber Orchestra is in the same spirit, if not on the same level of proficiency. That spirit, together with the give-and-take characteristic of chamber-music playing, overrides a certain lack of orchestral polish.

In any event, I'd gladly have forgone some of the polish in the playing of the Saint Paul Chamber Orchestra in K. 453 and its true companion work, K. 456, for some of the Orpheus spirit. Emanuel Ax, no longer merely a "brilliant young pianist" but simply one of the finest keyboard talents around, irrespective of age, has been rather less fortunate regarding the conductors in his recordings of Mozart concertos than he has in his Chopin. Pinchas Zukerman seems to be walking on eggs here, and the restraint is especially dulling at the broad tempos adopted in these performances. The solo work is elegant, but a bit of enlivenment in the orchestra would not have been amiss. For this combination of titles, the analog recording by Peter Serkin, with Alexander Schneider conducting (RCA ARL1-2244), is my preference.

Orchestrally, the new Vladimir Ashkenazy release is surely the most persuasive of



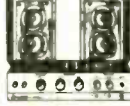

the three listed here, the only one to combine successfully both spirit and polish. When the soloist has the style and brightness Ashkenazy always shows and the orchestra is as responsive as the Philharmonia, the advantages of conducting these concertos from the keyboard seem irrefutable, even though K. 595, in particular, is both late enough and substantial enough to demand the most fastidious supervision of orchestral details. Both performances here are certainly fastidious yet also enormously alive and fresh, and London has provided very handsome sound. *R.F.*

MOZART: Violin Concerto No. 2, in D Major (K. 211); Violin Concerto No. 4, in D Major (K. 218). Anne-Sophie Mutter (violin); Philharmonia Orchestra, Riccardo Muti cond. ANGEL Ⓛ DS-37904 \$12.98, © 4XS-37904 \$12.98.

Performance: **Intense, yet elegant**
Recording: **Excellent**

Anne-Sophie Mutter is just out of her teens, but here, working with Riccardo Muti instead of with her mentor, Herbert von Karajan, she shows herself to be every bit the thoroughgoing and sensitive professional. These readings of Mozart's two D Major violin concertos are as vital and tasteful as you will hear anywhere. The only competitive coupling is the one by Isaac Stern with Alexander Schneider on CBS. Mutter's tone is sweet and full throughout, with an intense but not obtrusive vibrato, and her intonation and agility are unerring. Muti, a

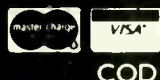
CONSTANTLY BETTER

PIONEER LD660 Laser Disc \$379 	AIWA HSFI Recording Portable Stereo Cassette w/Headphones \$83 Limited Quantities 	JVC PC5 \$221 Portable Component System  Limited Quantity Closeout	TEAC V44C \$113 Dolby B&C Cassette Deck 	AKAI GXF71 \$292 Computer Controlled Cassette Deck 
JVC 7650 \$799 4 Head Dolby Stereo VHS 	Clarion 7500R Hi-Power w/Dolby \$173 	SM500 ST500 SC500 Pre Amp, Digital Tuner, 70 w/ch. Power Amp Complete System \$389 	Technics SLQ 30 Quartz Lock, Direct Drive Full Automatic \$126 	KOSS K4DS Digital Delay System w/Speakers \$218 
SONY XR75 Auto Reverse Pre Amp AM/FM Cassette CALL FOR PRICE 	CONCORD HPL 130 Hi-Power Digital Cassette CALL FOR PRICE 	commodore 64 Home Computer CALL FOR PRICE 	commodore 1541 Disk Drive CALL FOR PRICE 	Sansui AUDII DC Integrated Amplifier CALL FOR PRICE 

TOLL FREE 800-356-9514 Weekdays 9-9
Saturdays 9-5

(608)-271-6889

We Sell Every Major Brand of
Audio - Video - Home Computers



COD

WDS

WISCONSIN DISCOUNT STEREO

2417 w. badger rd. madison, wi 53713

CIRCLE NO. 56 ON READER SERVICE CARD

RETAIL STORE SERVICE AT MAIL ORDER PRICES

*NO DEPOSIT SAME DAY SHIPPING

*EXCLUSIVE NO-LEMON
GUARANTEE

MORE THAN 130,000 CUSTOMERS
COAST-TO-COAST - YOU PAY THE
SAME PRICE DEALERS PAY!!

THOSE HARD-TO-GET
NATIONAL ADVERTISED BRANDS
OF

AUDIO-VIDEO PLUS COMPUTERS and PROGRAMS

FOR INFORMATION
CALL 1-301-488-9600
DAILY 9-9 SATURDAY 10-5

FOR ORDERS ONLY
CALL 1-800-638-8806



**International Hi-Fi
Distributors, Inc.**
Moravia Center
Industrial Park
Baltimore, Md.
21206

CIRCLE NO. 19 ON READER SERVICE CARD

STEREO BUYERS GUIDE

From the Editors of Stereo Review
NEW FOR 1983!

The 1983 Stereo Buyers Guide is the most comprehensive reference available on new audio equipment. Newly updated for 1983, it contains complete technical specifications —and list prices—for hundreds of audio products, including:

Stereo Receivers ■ Amplifiers ■ Tuners
■ Turntables ■ Tape Players ■ Speaker
Systems ■ Signal Processors ■ Car
Stereo Equipment ■ Phono Cartridges ■
Microphones ■ Blank Tape ■ Accessories.

The Guide also includes helpful articles on buying your first stereo component system and upgrading your present system.

The 1983 Stereo Buyers Guide: there's no easier way to comparison shop for new audio gear! Use the coupon below to order.



Stereo Buyers Guide

P.O. Box 640
Holmes, PA 19043

YES! Please send me the 1983 Stereo Buyers Guide. I enclose \$4.95 (\$3.95* plus \$1.00 postage and handling). Outside U.S.A. \$6.00.

Mr./Mrs./Ms. _____
(please print full name)

Address _____ Apt. _____

City/State/Zip _____

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

conductor not usually associated with this repertoire, provides faultless collaboration throughout. Angel has provided impressive recorded sound too. *D.H.*

MOZART: *Symphony No. 38, in D Major (K. 504, "Prague"); Symphony No. 39, in E-flat Major (K. 543).* Bavarian Radio Symphony Orchestra, Rafael Kubelik cond. CBS ◉ IM 36730, no list price.

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

Rafael Kubelik's readings of these two Mozart symphonies are in the Central European tradition as represented by Bruno Walter at his best—humane and genial, with a most pleasing amalgam of precision and flexibility in phrasing and rhythm. Like the jacket photograph of the conductor, everything here, even the digital recording, has the feeling of being in somewhat soft focus, which is not wholly unpleasant. Though I prefer my Mozart with a sharper edge in the fast movements, I am sure that there are those who will find this disc a very appealing one. The sound is warm and spacious like the readings. *D.H.*

PALESTRINA: *Pope Marcellus Mass; Dominus Jesus in qua Nocte; Alma Redemptoris Mater; Stabat Mater; Peccantem Me Quotidie.* Pro Cantione Antiqua, Bruno Turner cond. NONESUCH 71407-1 \$5.98. © 71407-4 \$5.98.

Performance: **Lofty**
Recording: **Lush**

Made up entirely of men, with no boy singers, the Pro Cantione Antiqua produces the perfect sound for Palestrina. The clarity of each line—enhanced by placing the weight on the inner rather than the outer voices—permits hearing the entire complex of exquisitely wrought counterpoint. Under the direction of Bruno Turner, the group sings with poise and dignity. This is Palestrina's music at its best. *S.L.*

RECORDING OF SPECIAL MERIT

PROKOFIEV: *Violin Concerto No. 1, in D Major, Op. 19; Violin Concerto No. 2, in G Minor, Op. 63.* Itzhak Perlman (violin); BBC Symphony Orchestra, Gennady Rozhdestvensky cond. ANGEL ◉ DS-37800 \$12.98, © 4ZS-37800 \$12.98.

Performance: **Unique**
Recording: **Excellent**

Prokofiev's two violin concertos have had a series of very distinguished recordings, starting with Joseph Szigeti's recording of the First with Sir Thomas Beecham and Jascha Heifetz's of the Second with Serge Koussevitsky, both on 78's. This new set by Itzhak Perlman (who had previously recorded No. 2 with Erich Leinsdorf in Boston) and Gennady Rozhdestvensky joins that splendid company.

Rozhdestvensky has, of course, been recognized for years as an outstanding conductor of Prokofiev's music, and the degree of integration he achieves with Perlman in these new performances is quite exceptional. What the two have given us here is a little different from what anyone has done in this music before. Their view of both works appears to be more inward—one

might say "mellower"—than what has been regarded as the norm. Phrases are caressed more, inner voices illumined more, without in any way impeding momentum, thus enhancing the aura of fantasy and gentle melancholy that hangs over this music. No. 2 in particular. The slow movement of No. 2 as performed here could almost challenge the one in Schubert's great string quintet as the music one might want to hear in one's last hour on earth. The diabolical element in the scherzo of No. 1 is not brought out as much as it is in other interpretations, and the dancelike finale of No. 2 is less gruff and earthy than usual, but these are penetratingly, uniquely beautiful performances. There are some errors in the annotation (Koussevitzky's name is consistently misspelled, the year of Prokofiev's repatriation is given as 1936 instead of 1933, etc.), but this matters even less than comparisons with other performances. Nothing is missed in the warm, richly detailed recording. *R.F.*

RABAUD: *Divertissement sur des Chansons Russes, Op. 2; La Procession Nocturne, Op. 6; Églogue, Op. 7; Mârrouf, Dances from Act III.* Orchestre Philharmonique des Pays de Loire, Pierre Dervaux cond. EMI/PATHÉ MARCONI C 069-16303 \$12.98 (from International Book and Record Distributors, 40-11 24th Street, Long Island City, N.Y. 11101).

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

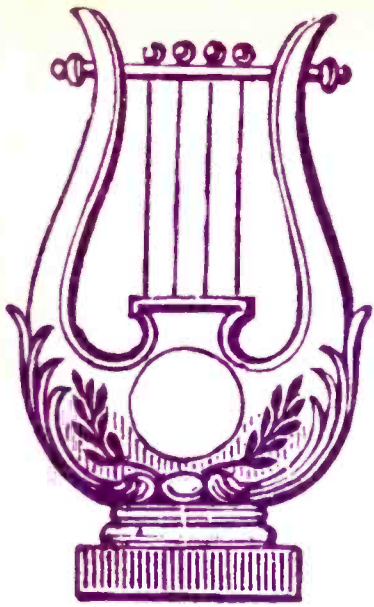
Henri Rabaud, a Prix de Rome winner and Massenet pupil, enjoyed a long and successful career as an operatic conductor in France and, from 1922 to 1941, as director of the Paris Conservatoire. His one major international success was his 1914 comic opera *Mârrouf, the Cobbler of Cairo*, a rags-to-riches farce like something from *The Arabian Nights*. The dances from it are essays in that kind of pseudo-oriental often found in French orchestral music.

The *Églogue*, the earliest of the three other works here (all dating from the 1890's), is short and atmospheric; the *Divertissement* on Russian Songs is a beguiling, skillfully orchestrated lightweight; and the *Procession Nocturne* is decidedly post-Franckian in tone. The whole collection is beautifully played and superbly recorded—altogether, an entertaining contribution to the Gallic repertoire on discs. *D.H.*

ROSSINI: *Il Turco in Italia.* Samuel Ramey (bass), Turkish Prince; Montserrat Caballé (soprano), Fiorilla; Enzo Dara (bass), Don Geronio; Ernesto Palacio (tenor), Don Narciso; Leo Nucci (baritone), Prodocimo; Jane Berbié (mezzo-soprano), Zaida; Paolo Barbacini (tenor), Albazar. Ambrosian Opera Chorus; National Philharmonic Orchestra, Riccardo Chailly cond. CBS ◉ I3M 37859 three discs, © I3T 37859, no list price.

Performance: **Good**
Recording: **Not spacious enough**

For more than a hundred years prior to its revival in Rome in 1950, Rossini's comic opera *Il Turco in Italia* was virtually unknown. Its subsequent revival in 1955 at La Scala, with Maria Callas and Nicola Rossi-Lemeni under Gianandrea Gavazzeni, spawned a renewal of worldwide interest



FREE INFORMATION SERVICE

Here's an easy way for you to get manufacturer's information about products advertised or mentioned editorially in this issue. Just follow the directions below...and the literature will be sent to you free of charge from the manufacturer.

a Tear out one of the perforated postage-free cards. Please print or type your name and address where indicated. Use only one card per person.

b Circle the numbers on the card that correspond to the key numbers at the bottom of the advertisement or editorial mention that interests you. (Key numbers for advertised products also appear in the Advertisers' Index.)

c Simply mail the card. One card per person is all that is necessary. No postage is required.

d This address is for our "Free Information Service" only. All other inquiries are to be directed to, Stereo Review, One Park Ave., New York, N.Y. 10016.

FREE INFORMATION SERVICE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160					

4 Please send me 12 issues of Stereo Review for \$4.99 and bill me. (Full subscription price \$9.98) SR 4833
PLEASE PRINT— Use only one card per person.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

(Zip Code must be included to insure delivery.) (Void after June 30, 1983)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160					

4 Please send me 12 issues of Stereo Review for \$4.99 and bill me. (Full subscription price \$9.98) SR 4832
PLEASE PRINT — Use only one card per person.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

(Zip Code must be included to insure delivery.) (Void after June 30, 1983)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160					

4 Please send me 12 issues of Stereo Review for \$4.99 and bill me. (Full subscription price \$9.98) SR 4831
PLEASE PRINT— Use only one card per person.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

(Zip Code must be included to insure delivery.) (Void after June 30, 1983)



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

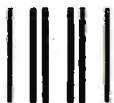
BUSINESS REPLY CARD

FIRST CLASS PERMIT #27346 PHILADELPHIA, PA.

POSTAGE WILL BE PAID BY—

Stereo Review

P.O. BOX 13878
PHILADELPHIA, PA. 19101



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY CARD

FIRST CLASS PERMIT #27346 PHILADELPHIA, PA.

POSTAGE WILL BE PAID BY—

Stereo Review

P.O. BOX 13878
PHILADELPHIA, PA. 19101



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY CARD

FIRST CLASS PERMIT #27346 PHILADELPHIA, PA.

POSTAGE WILL BE PAID BY—

Stereo Review

P.O. BOX 13878
PHILADELPHIA, PA. 19101



Revised and updated!
Stereo Review's **SRT14-A**

**STEREO
TEST
RECORD**



THE EDITORS AND TECHNICAL STAFF OF STEREO REVIEW PRESENT THE MOST COMPREHENSIVE, ACCURATE, AND EASY-TO-USE TEST RECORD EVER DEVELOPED—REVISED AND UPDATED FROM THE ORIGINAL SRT14 VERSION.

This latest version contains everything you need to get the fullest, most realistic reproduction from your stereo equipment. You can actually perform a complete stereo system checkup by ear alone.

A test lab in a record jacket

Employing the most advanced recording, mastering, and pressing techniques, the Stereo Review SRT14-A is produced to strict laboratory standards. Engraved in its grooves are a series of precisely recorded test tones, frequency sweeps, and pink noise signals that enable you to accurately analyze and check your stereo system for:

- Frequency response.
- Stereo separation.
- Cartridge tracking ability.
- Channel balance.
- Hum and noise, including turntable rumble.
- Wow and flutter.
- Optimum speaker placement.
- Cartridge Tracking Force & Anti-skating.
- Musical Instrument Tuning Standards, and more . . . much more.

Step-by-step instructions

Included with SRT14-A is a detailed instruction manual, complete with charts, tables, and diagrams. It explains the significance of each test. It tells you what to listen for. It clearly describes any aberrations in system response. And it details corrective procedures.

For professionals too

Included on the record are a series of tests that call for the use of sophisticated measuring instruments, such as oscilloscopes, chart recorders, and distortion analyzers. These tests permit the advanced audiophile and professional to make precise measurements of transient response, recorded signal velocity, anti-skating compensation, IM distortion, and a host of other performance characteristics.

SRT14-A record contents

- CARTRIDGE TRACKING, HIGH FREQUENCY
- FREQUENCY RESPONSE, 20 kHz to 25 Hz
- SEPARATION, LEFT-TO-RIGHT
- SEPARATION, RIGHT-TO-LEFT
- CARTRIDGE TRACKING, LOW FREQUENCY
- CHANNEL BALANCE
- CARTRIDGE AND SPEAKER PHASING
- LOW-FREQUENCY NOISE
- TURNTABLE FLUTTER
- FREQUENCY-RESPONSE SWEEP, 500 to 20,000 Hz, LEFT CHANNEL
- FREQUENCY-RESPONSE SWEEP, 500 Hz to 20,000 Hz, RIGHT CHANNEL
- TONE-BURST
- INTERMODULATION DISTORTION
- ANTI-SKATING ADJUSTMENT
- 1000-Hz REFERENCE TONES
- FLUTTER AND SPEED ACCURACY
- STEREO SPREAD
- STANDARD "A"
- CHROMATIC OCTAVE
- GUITAR TUNING TONES

The final step

Start getting the most out of your stereo system. Make the SRT14-A your next record purchase. Just complete the coupon and mail it along with your remittance . . . today!

HERE'S HOW TO ORDER



CHARGE ORDERS—for your convenience
PHONE TOLL FREE 800-345-8112.
In PA only 800-622-2444.

CASH: mail your order along with your name, address, and remittance in the amount of \$9.95 (\$11.95 outside U.S.A.) Residents of CA, CO, CT, DC, FL, IL, MA, MI, MO, N.J., NY STATE, OH, SC, TN, and VT add applicable sales tax.

CHARGE: your American Express, Visa, Master Charge, or Diners Club Account. Mail your order with your name, address, credit card #, and expiration date (Master Charge customers include 4-digit Interbank # above your name). Be sure to include your signature.

ORDER FROM: TEST RECORD, Dept. 30013, P.O. Box 278, Pratt Station, B'klyn, N.Y. 11205.

and yielded a heavily cut Angel recording. Here, in this collaborative effort between Italy's Fonit-Cetra and CBS Masterworks, we have the first complete recording.

It is by no means a perfect performance, but it is good enough to establish *Il Turco in Italia* on a level close to Rossini's best. In many respects it recalls Mozart's *Così Fan Tutte*. Both are essentially ensemble operas, both are set in Naples, and both take a sophisticated and—for the period—rather daring view of love relationships. Mozart's wordly Don Alfonso is certainly a forerunner of Rossini's poet Prodocimo, and his "Albanians" provide the exotic element represented by Rossini's Turkish Prince. In *Il Turco's* trio "Un marito scimunito!" we even find a thematic allusion to the musical motto of *Così*.

One of the weaknesses of *Il Turco's* libretto is the somewhat unformed character of Fiorilla, a sharp-tongued flirt who, I suspect, was intended to generate more sympathy than she does. On records, even Maria Callas, with her keen theatricality, could not really win one over. In the new set, Montserrat Caballé makes some lovely sounds, especially in the "Via carino" duet with Geronio, but makes no effort to enliven her characterization. She throws away all her recitatives and any attempts at decent elocution along with them. The Turk of the opera's title is also an entertaining but rather superficially drawn character, although Samuel Ramey's performance is highly satisfying vocally.

The ornate vocal writing finds Enzo Dara, as the henpecked and presumably cuckolded husband, in fine fettle; he is the most assured Rossini stylist in the cast. Leo Nucci is in good vocal form too but lacks the full measure of worldly sophistication the part of the poet requires. Ernesto Palacio and Paolo Barbacini are two promising *tenori di grazia* with lightweight voices capable of the needed upward extensions. Their parts are very difficult, weighted with almost unreasonable ornamentations, and it is to the credit of both artists that they acquit themselves as well as they do. Jane Berbié, however, is somewhat worn-sounding in the role of Zaida, the Turk's former lover.

The choral and orchestral performances under Riccardo Chailly's spirited direction are certainly acceptable but reveal no signs of real distinction. The recorded sound, rather monochromatic and compressed, doesn't do much to help. *G.J.*

ROUSSEL: *Symphony No. 2, in B-flat Major, Op. 23; Concerto for Small Orchestra, Op. 34.* Orchestre Colonne, Pierre Dervaux cond. EMI/PATHÉ MARCONI C 069-73096 \$12.98 (from International Book and Record Distributors, 40-11 24th Street, Long Island City, N.Y. 11101).

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

The Second Symphony (1919-1921) is a major transition piece between Albert Roussel's post-Franckian and neo-Classical periods. It is a full-scale, forty-minute work that in a sense takes up stylistically where the Second Symphony by Roussel's teacher, Vincent d'Indy, leaves off. The flow and rhythmic schemes of Roussel's work, however, strike me as far more varied than

BIGGER & BETTER!

Stereo Discounters has grown. For more than a decade, we've brought you the best in sound for less. And for some time, we've also brought you the best in video for less. We want you to know us as we are now — Stereo Discounters Electronic World! So no matter what you're looking for in home entertainment, you can count on us as you always have to bring you the best for less! Our new expanded Spring 1983 126 page catalog is available now. With more stereo components. More video equipment. More car stereo, portables and telephones. More home computers and software than ever before. So when you think of consumer electronics, think of Stereo Discounters Electronic World. Call one of our audio/video consultants today, TOLL FREE 1-800-638-3920 for a price quote or to order your free catalog. There's a whole new world of sight and sound waiting for you at Stereo Discounters Electronic World. Make it part of yours.

Stereo Discounters ELECTRONIC WORLD

CALL TOLL FREE 1-800-638-3920 for your free catalog of the latest in audio & video equipment.

6730 Santa Barbara Court
Baltimore, MD 21227

We accept Visa, MasterCard,
American Express and Diners Club.

STEREO & TAPE OUTLET CALL TOLL-FREE (800) 272-1362

CAR STEREO		BLAUPUNKT	
XR-35	189.99	CR 2010	269.99
XR-55	238.99	CR 3003	319.99
XR-75	294.99	CR 3001H	354.99
XR-77	319.99	BPA-415 Amp	74.99
XM-E7 Eq Amp	138.99	BPA-430 Amp	215.99
		BE-55 Eq	77.99
PIONEER		SANYO	
KE 6100	239.99	FTX-140	199.99
UKE-7100	264.99	FTC-120	189.99
KEK-65	285.99	FT-590	249.99
KEK-X 50	267.99		
KP 7500	174.99	HOME COMPUTERS	
GM-4	52.99	Atari 400 w/16K	249.99
GM-120	109.99	Atari 800 w/64K	549.99
TS-698	99.99/pr	Commodore VIC-20	169.99
TS-168	79.99/pr	Commodore 64	419.99
TS-167	47.99/pr	VIDEO GAMES	
TS-108	44.99/pr	Atari CX-5200	229.99
		Colecovision	189.99
JENSEN		BLANK TAPES	
RE-530	329.99	Maxell UDLL I or II C 90	2.89
RE-520	269.99	Maxell UDLL I or II C 60	2.35
RE-512	235.99	Maxell UDLL IS or HS C 90	3.75
R-220	169.99	Maxell Metal C 90	5.75
J-2033	94.99/pr	Maxell UD C 90	2.45
J-2020	84.99/pr	TOK SA C 90	2.59
J-2037	69.99/pr	TOK SA C 60	1.99
J-2130	94.99/pr	TOK AD C 90	2.39
J-2129	79.99/pr	MG T-120 VHS Video	9.99
J-2041	54.99/pr	MG T-120 VHS Video	12.99
J-1201	64.99/pr	L 750 Beta Video	9.99
J-2126	53.99/pr	HG L 750 Beta Video	10.99
J-1065, J-1365	69.99/pr	ACCESSORIES	
J-1101	69.99/pr	DiscWasher 0-4 System	10.99
J-1401	69.99/pr	DiscKit II	34.99
J-1069, J-1365	47.99/pr	DiscKit 116 oz Refill	10.99
CLARION		Koss KSP Headphones	22.99
9300T	268.99	Koss Pro 4X Headphones	47.99
7500R	214.99	RADAR DETECTORS	
5700R	199.99	Whistler Q 1000R	234.99
800 A Amp	79.99	Q-2000	195.99
300 EQ8	129.99		
100 EQ8	66.99		

We also carry a full line of Car Stereo & Accessories. We accept money orders, cashier's or certified checks, as well as MasterCard & Visa (3% Surcharge) and American Express (5% Surcharge). Personal checks subject to 3 week delay. Shipping Charge to Continental USA \$3.50. All items are factory fresh & fully guaranteed. Write for our latest FRFE CATALOG. In NJ, Alaska, Hawaii call (201) 549-5554. Open Mon-Sat 9AM-5PM.

STEREO & TAPE OUTLET
1849 Route 27, Edison, NJ 08817
CALL TOLL-FREE (800) 272-1362

CIRCLE NO. 50 ON READER SERVICE CARD

SAVE \$ ON AUDIO & VIDEO CALL TOLL-FREE 800-221-0974

RECEIVERS		TURNTABLES	
JVC BR-40	CALL	TECHNICS SL-5	\$172
TECHNICS SA-410	\$199	TECHNICS SL-B5 changer	\$139
SANSUI Z5000	CALL	TECHNICS SL-Q30	\$130
SONY STR-VX5	\$269	SONY PS-LX5	\$141
ONKYO TX-51	CALL	PIONEER PL-7	CALL
		JVC QL-F61	CALL
CASSETTE DECKS		CARTRIDGES	
TECHNICS RS-M255L	\$236	SHURE V15-V	CALL
AKAI GX-F31	\$198	SHURE M97LT	\$ 45
AIWA ADW-X10	CALL	SHURE M97RE	\$ 48
ONKYO TA-2055	CALL	PICKERING XSV-2000	\$ 44
SONY TC-FX64	\$215	PICKERING XSV-4000	\$ 63
TECHNICS RS-M226	\$123	PICKERING XSV-5000	\$ 98
BLANK TAPE		PERSONAL STEREO	
8ASF PRD II C-90	Box/10 \$ 26	AIWA HS-J02	\$135
TOK SA-X-C-90	Box/10 \$ 34	SONY WM-5	\$ 35
TOK SA-C-90	Box/10 \$ 29	SONY WM-06	CALL
MAXELL UD-XLII-C-90	Box/12 \$ 34	AIWA HS-PO2	\$ 89
MAXELL UD-XLIS-C-90	Box/12 \$ 34	CAR STEREO	
TOK T-120	Box/10 \$ 90	JENSEN RE-512	\$233
EQUALIZERS		JENSEN RE-518	\$252
ADC SS-30	\$249	JENSEN J-2033	pr. \$ 82
TECHNICS SH-8025	\$ 79	SONY XRM-10	CALL
SANSUI SE-8	CALL	SONY XR-75	\$299
		PIONEER UKE-7100	\$268

CALL or WRITE for your lowest prices on over 80 major brands!

ALL MERCHANDISE IS BRAND NEW, AND FULLY GUARANTEED
Quantities limited. Prices subject to change without notice

Write Or Call For Free Catalog!

Call Toll-Free 800-221-0974 (Ex NY AK HI)
Monday-Saturday 9am-5:30pm E.S.T.
OR CALL (212) 253-8888

Night-Owl Line! Call Toll-Free 800-327-1531
Monday-Friday 5:30-10PM E.S.T.

STEREO CORPORATION OF AMERICA
Dept. 104
1629 Flatbush Ave., Brooklyn, N.Y. 11210

CIRCLE NO. 48 ON READER SERVICE CARD

D'Indy's. The scherzo-like central movement is perhaps the most immediately striking part of the symphony. Here and in the later pages of the finale, we sense the beginnings of the motoric elements that were to play such a major role in the composer's later work. This is not an "easy" piece, but it is a very interesting one in terms of Rouseau's development as a composer as well as the development of the French symphonic idiom.

The Concerto for Small Orchestra, dating from 1927, is fairly typical of the later Roussel, extraordinarily economical in his handling of instrumental resource and thematic material. The opening movement is a bit drily Stravinskian, the middle movement a magical nocturne interlaced with sinuous counterpoint, and the finale a somewhat parodistic waltz.

The performances of both works by the Paris-based Colonne Orchestra under Pierre Dervaux are warmly committed and very well recorded. *D.H.*

RÓZSA: Piano Concerto, Op. 31. Leonard Pennario (piano); Bavarian Radio Orchestra, Wilfried Böttcher cond. **Cello Concerto, Op. 32.** János Starker (cello); Munich Philharmonic Orchestra, Moshe Atzmón cond. PANTHEON FSM 53 901, © CA FSM 53 901, no list price.

Performance: **Definitive**
Recording: **First-rate**

After creating Vox and running it for more than thirty years (during which he added

the Vox Box, Turnabout, and Candide labels), George H. de Mendelssohn-Bartholdy sold his company a few years ago to the Moss Music Group, which continues to do interesting things with the labels and has, in fact, added a few. Mendelssohn, finding retirement uncongenial, celebrated his seventieth birthday last October by bringing out the first releases on his new label, Pantheon, which included this pairing of première recordings of Miklós Rózsa concertos, each performed by the soloist for whom it was written.

Rózsa's music has always been enjoyable for its craftsmanship, and these concertos, like the earlier one for violin, are works of real substance as well, in a rather direct, appealing, late-Romantic-expressive way. The Piano Concerto, dated 1966, is big and brilliant, dramatic in its impact and darkish in its coloring. The Cello Concerto, introduced in Berlin in 1969, is more introverted, ruminative rather than dramatic, with wistfulness and lyricism more to the fore. In both works, and in their slow movements particularly, there is a certain Hungarian flavor; it is more pronounced in the Cello Concerto, which Rózsa created in a more personal vein for his fellow Hungarian, János Starker. The performances in both cases are all a composer could wish, the sound is first-rate, and so is the German (Electrola) pressing. *R.F.*

SAINT-SAËNS: Symphony No. 3, in C Minor, Op. 78 ("Organ"). Pierre Cochereau (organ, Notre-Dame de Paris); Berlin Phil-

harmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON ● 2532 045 \$12.98, © 3302 045 \$12.98.

Performance: **Virtuosic orchestra**
Recording: **Unsatisfactory balance**

I suppose every virtuoso conductor has to have a go eventually at this Saint-Saëns warhorse—some with more style than others. Of the two recordings now available on Deutsche Grammophon, I still prefer Daniel Barenboim's with the Chicago Symphony and the tracked-in Chartres Cathedral organ played by Gaston Litaize. I find Herbert von Karajan's handling of lyrical elements in the first half of the work a bit Teutonically stressful. On the other hand, the scherzo is truly dazzling. At the tempos chosen, the Berlin woodwinds have their work cut out for them, but they meet the challenge with split-second precision and enormous vitality.

There is no indication here that the orchestra was recorded separately from Pierre Cochereau and the Notre-Dame organ, but disconcerting changes of background ambience at solo-organ entrance points in the slow movement, and especially at the big organ-and-orchestra entry in the finale, lead me to conclude that such actually was the case. In any event, the balances are a good deal less satisfactory than they are in the Barenboim/Litaize performance. Where organ coloration should be prominent in the slow movement, it seems here to be merely background, and in the finale the impression is of a close-up orchestra with the or-

Revised and updated! Stereo Review's SRT14-A **STEREO TEST RECORD**

This latest version contains everything you need to get the fullest, most realistic reproduction from your stereo equipment. Whether you've spent thousands on your stereo system or have a more modest setup, the SRT14-A is an indispensable tool for helping you realize the full potential of your equipment. Best of all, you don't have to be an electronics engineer to use it. You can actually perform a complete stereo system checkup by ear alone.

A test lab in a record jacket

Employing the most advanced recording, mastering, and pressing techniques, the Stereo Review SRT14-A is produced to strict laboratory standards. Engraved in its grooves are a series of precisely recorded test tones, frequency sweeps, and pink noise signals that enable you to accurately analyze and check your stereo system for:

- Frequency response.
- Stereo separation.
- Cartridge tracking ability.
- Channel balance.
- Hum and noise, including turntable rumble.
- Wow and flutter.
- Optimum speaker placement.
- Cartridge Tracking Force & Anti-skating.
- Musical Instrument Tuning Standards, and more... much more.

Step-by-step instructions

Included with SRT14-A is a detailed instruction manual, complete with charts, tables, and diagrams. This takes you step by step through the testing process. It explains the significance of each test. It tells you what to listen for. It clearly describes any aberrations in system response. And it details corrective procedures.

For professionals too

The usefulness of the SRT14-A is not confined to the nontechnical listener. Included on the record are a series of tests that call for the use of sophisticated measuring instruments, such as oscilloscopes, chart recorders, and distortion analyzers. These tests permit the advanced audiophile and professional to make precise measurements of transient response, recorded signal velocity, anti-skating compensation, IM distortion, and a host of other performance characteristics.

THE EDITORS AND TECHNICAL STAFF OF STEREO REVIEW PRESENT THE MOST COMPREHENSIVE, ACCURATE AND EASY-TO-USE TEST RECORD EVER DEVELOPED. SRT14-A HAS BEEN REVISED AND UPDATED FROM THE ORIGINAL SRT14 VERSION USING MORE SOPHISTICATED TEST SIGNALS TO MAKE THE JOB OF SETTING UP AND EVALUATING YOUR SYSTEM EVEN EASIER.



SRT14-A record contents

- CARTRIDGE TRACKING, HIGH FREQUENCY
- FREQUENCY RESPONSE, 20 kHz to 25 Hz
- SEPARATION, LEFT-TO-RIGHT
- SEPARATION, RIGHT-TO-LEFT
- CARTRIDGE TRACKING, LDW FREQUENCY
- CHANNEL BALANCE
- CARTRIDGE AND SPEAKER PHASING
- LOW-FREQUENCY NOISE
- TURNTABLE FLUTTER
- FREQUENCY-RESPONSE SWEEP, 500 TO 20,000 Hz, LEFT CHANNEL
- FREQUENCY-RESPONSE SWEEP, 500 Hz TO 20,000 Hz, RIGHT CHANNEL
- TONE BURST
- INTERMODULATION DISTORTION
- ANTI-SKATING ADJUSTMENT
- 1000-Hz REFERENCE TONES
- FLUTTER AND SPEED ACCURACY
- STEREO SPREAD
- STANDARD "A"
- CHROMATIC OCTAVE
- GUITAR TUNING TONES

The final step

Start getting the most out of your stereo system. Make the SRT14-A your next record purchase. Just complete the coupon and mail it along with your remittance... today!

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

Please send
SRT14-A Stereo Test Records @ \$9.95 each
(\$11.95 outside U.S.A.)

- Enclosed is \$ _____
- CHARGE: VISA MasterCard
 Diners Club American Express

**CHARGE ORDERS—
PHONE 24 HRS.
TOLL FREE 800-526-0790
IN N.J. ONLY 201-540-0445**

Account # _____ Exp. Date _____
Signature _____
Print Name _____
Address _____
City/State/Zip _____

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

gan playing in a vast separate space. The result is just plain annoying. *D.H.*

SCHUMANN: *Dichterliebe, Op. 48.*
BRAHMS: *Auf dem Kirchhofe; An den Mond; Verzagen; Dein Blaues Auge; So Willst Du des Armen; Wie Bist Du, Meine Königin.* Hakan Hagegard (baritone); Thomas Schuback (piano). RCA ◊ ARCI-4523 \$12.98, © ARE1-4523 \$12.98.

Performance: **Generally pleasing**
 Recording: **Excellent**

"The freshness of vocal youth combined with dramatic sensitivity and musicality" is how Speight Jenkins describes the singing of Hakan Hagegard in his notes for the Swedish baritone's RCA Records debut. I would agree, for I have derived much pleasure from Hagegard's warm and mellow timbre, well-focused tones, and flowing, unaffected delivery. He commands an admirable legato, he phrases intelligently, and his range ascends to a reasonably strong high A-natural, though at the lower end of the scale he lacks some solidity.

I cannot say, however, that his performance of *Dichterliebe* made me feel that I was hearing one of the great song cycles of the literature. Hagegard is certainly attuned to the moods of the Heine poems, but he seldom probes deeply, and the poet's heartbreak is not convincingly conveyed. It is to the artist's credit, nonetheless, that he avoids overstatement. He also greatly benefits from Thomas Schuback's lively, resonant, and sympathetic accompaniments.

Of the Brahms songs, the lyrical *Dein Blaues Auge* and *Wie Bist Du, Meine Königin* are the most effective. Hagegard's singing is too youthfully hearty for the solemnity of *Auf dem Kirchhofe* and the dejection of *Verzagen*. It is surprising that his misreading of the line "*Du ungestümes Herz*" in the latter song was allowed to pass. Such reservations aside, this is an auspicious recital by a major talent who is on his way to the top. *G.J.*

RECORDING OF SPECIAL MERIT

STRAVINSKY: *The Rite of Spring; The Firebird, Suite.* Philadelphia Orchestra, Leopold Stokowski cond. DELL'ARTE ◊ DA 9005 \$10.

Performance: **Wow!**
 Recording: **Beautifully remastered**

STRAVINSKY: *The Firebird.* Royal Philharmonic Orchestra, Antal Dorati cond. MUSICMASTERS MM 20051 \$8.98.

Performance: **A bit stodgy**
 Recording: **Brilliant**

I think I have seen *Fantasia* at least once on every single go-around until the latest one. The Disney people have rerecorded the soundtrack, the fools! They wiped Stokowski. Not completely, though: he still appears on the screen shaking hands with Mickey Mouse. Alas, it is now an empty image; the music is no longer his.

One of the highlights of the original soundtrack was, of course, *The Rite of*

Spring—not the full score, but a twenty-minute digest that Stravinsky was powerless to prevent. Stokowski and the Philadelphia Orchestra had introduced that modern masterpiece to America in the concert hall in 1922 and on stage in 1930. In the meantime they had, incredibly enough, recorded the complete work for the first and last time in a series of sessions that began in 1927 and concluded only in 1930. We are so proud of the way our orchestras dash off this difficult music today that it comes as a shock to hear what Stokowski and the Philadelphia could do with it not so long after it was written. The performance is as taut as a steel string. It twitches, it bristles, it leaps out at you. Certainly the orchestral color is there—or, at least, you can more or less sense it—but what is unexpected is the rhythmic impetus and structural power.

In contrast, Stokowski recorded *The Firebird* many times. The one here is the first, his 1927 version of the 1919 suite. It has some of the same qualities as the *Rite*, but, as one would expect from the richer, more romantic style of this score, the orchestra has a greater opportunity to display the famous "Philadelphia sound," a quality that comes right through the ancient electrical recording (extremely well remastered, by the way).

Antal Dorati's *Firebird* is not only a lot more recent, it gives us the entire ballet score, including a great deal of music not heard in any of the suites. This is not necessarily a case of more is better; the complete

(Continued on page 109)

illinois audio

SAVE MONEY • TIME • FREIGHT ON NAME BRAND STEREO



CASSETTE TAPES

SONY UCXS-90 NEW HIGH BIAS TAPE	.....	\$30.00/10
SONY METALLIC-90 METAL BIAS	.....	45.00/10
SONY FECR-90 HIGH BASIS PREMIUM	.....	28.00/10
TDK MA-90 METAL CASSETTE TAPE	.....	49.50/10
TDK SA-90 SUPER AVALIN TAPE	.....	24.50/10
TDK AD-90 NEW AUDUA TAPE	.....	20.00/10
BASE PRO II OR III 90 SPECIFY PLEASE	.....	22.00/10
MAXELL UD-90 ULTRA DYNAMIC	.....	29.50/12
MAXELL XL-90 TYPE I OR II	.....	34.00/12
SHURE CARTRIDGE		
V-15 TYPE 5	WRITE	MODEL 155-LC \$105.00
V-15 TYPE 4	\$75.00	MODEL 140-LC 66.00
M-97 HE	49.00	MODEL 125-LC 49.00
AUDIO TECHNICA		

WRITE OR CALL FOR JENSEN, PIONEER, SONY AND SANYO AUTOMOTIVES



Phone Now TOLL FREE
 1-312-664-0020 1-800-621-8042



COMPONENTS

AKAI CS-F 39R AUTO-REV. CASS. DK	.....	\$244.00
AKAI GXF-31 COMPUTER CONTROLLED DK	.....	198.00
AKAI GXF-71 CASSETTE DECK	.....	297.00
ADC SS20 IN STOCK	.....	WRITE
ADC SS-3 IC TOP OF THE LINE	.....	227.00
B.I.C. FM-6 FM ANTENNA	.....	22.00
JVC DD-7 SUPERBUY CASSETTE DECK	.....	275.00
JVC KDD-40	.....	CALL
KENWOOD KR-720 DIGITAL RECEIVER	.....	189.00
MARANTZ SR-8100 RECEIVER SUPER DEAL	.....	SPECIAL
MARANTZ SD-3030 DOLBY® B&C TAPE DECK	.....	WRITE
SANSUI Z-7000 NEW RECEIVER	.....	496.00
SANSUI 3900Z SUPERB RECEIVER DEAL	.....	210.00
SONY PS-LX2 SEMI AUTO DD TURNTABLE	.....	97.00
SONY TCFX-77 CASS. DK W/DOLBY® B&C	.....	264.00
SONY STR-VX44 SUPER QUARTZ RECEIVER	.....	199.50
SONY WM-5 PERSONAL PORT. DECK	.....	89.00
TEAC CX-400 CASS. DK. SUPER DEAL!	.....	190.00
TEAC V-3RX CASS. DECK W/dbx®	.....	280.00
TEAC V-4RX CASS. DECK	.....	SPECIAL
TECHNICS SL-5 LINEAR TRACKING T.T.	.....	126.00
TECHNICS SL-6 LINEAR TRACKING T.T.	.....	175.00
TECHNICS RS-M255X dbx® CASS. DECK	.....	238.00
TECHNICS RS-M205 CASS. DK. SPECIAL!	.....	95.00

SEE A BETTER PRICE? LET US KNOW!!!

— send for free price list —

Name _____
 Address _____
 City _____
 State _____ Zip _____

or use your address label

STEREO REVIEW CLASSIFIED

CLASSIFIED RATES: Per Word, 15 Word Minimum. **COMMERCIAL:** \$4.10. **EXPAND-AD:** \$6.15. **PERSONAL RATE:** \$2.25. Ads set in all Bold Type @ 20% Premium. Ads set with Background screen @ 25% Premium. **DISPLAY:** 1" x 2 1/4", \$500.00. 2" x 2 1/4", \$1000.00. 3" x 2 1/4", \$1,500.00. **GENERAL INFORMATION:** Frequency rates and prepayment discounts available. Payment must accompany order except credit card—Am. Ex., Diners, MC, VISA (include exp. date)—or accredited ad agency insertions. Copy subject to publisher's approval; must be typewritten or printed. First word set in caps. Advertisers using P.O. Boxes **MUST** supply permanent address and telephone number. Orders not acknowledged. They will appear in next available issue after receipt. Closing date: 5th of the 2nd month preceding cover date (e.g., Mar. issue closes Jan. 5th). Send order & remittance to: Classified Advertising, **STEREO REVIEW** Magazine, 1 Park Avenue, New York, NY 10016. Direct inquiries to Rose Lynch, (212) 725-7686.

EQUIPMENT

DIAMOND NEEDLES and STEREO CARTRIDGES at **DISCOUNT PRICES** for SHURE, PICKERING, STANTON, EMPIRE, GRADO, AUDIO TECHNICA, ORTOFON, ADC, SONUS and MICRO-ACOUSTICS. Send S.A.S.E. free catalog. **LYLE CARTRIDGES**, Dept. S, Box 69, Brooklyn, NY 11218. For fast COD service Toll Free: 1-800-221-0906. N.Y. State (212) 871-3303. 9AM - 8PM except Sunday.

Stereo Express

CALL NOW (714) 594-5749

CALL US WITH YOUR BEST PRICE
Most Orders Shipped Same Day

AUDIO

YAMAHA • ADS • BOSE • ONKYO
SONY • HAFLER • H.K. • BRAUN
PHASE LINEAR • DBX • ADCOM • SAE
JBL • AR • JVC • CONCORD • AIWA
ORTOFON • TECHNICS • MICRO SEIKI
AND MANY MORE

VIDEO

SONY • RCA • JVC
VCR'S • CAMERAS • BLANK TAPES
ATARI & MATTEL VIDEO GAMES
Call Or Write For Price Quotes
709 Brea Canyon Rd., Suite 9, Walnut, CA 91789

BEST IN THE WEST! Hafler, Nakamichi, Dahlquist, DCM, Magneplanar, Beveridge, APT, Threshold, Polk, Oracle, Bang & Olufsen, B&W, Adcom, Rocky Mountain Hi-Fi, 812 Central, Great Falls, MT 59401. (406) 761-8683.

ACCURATE. QUALITY AUDIO: Reasonable Prices. Car/ Home. Denco, P.O. Box 6104-R, El Monte, CA 91734. (213) 961-6158 Evenings, Weekends. Monthly Specials.

3D, N.A.D., Mission, Amber, Ohm, Thiel, Astatic, Snell, Dynavector, etc. Shipping paid. Audio File, 1202 South Congress, Austin, Texas 78704. (512) 443-9295.

HAFLER, FRIED kits, SONY PCM-F1 DIGITAL, SAE, CARVER, KLIPSCH, more. In stock. Immediate, FREE shipping! READ BROTHERS STEREO, 593-B King Street, Charleston, South Carolina 29403. (803) 723-7276.

PHILIPS, AUDA, PEERLESS and DYNAUDIO LOUD-SPEAKER™ in stock with good prices and component service. Crossover components also. MADISON SPEAKER COMPONENTS, 8982 Tablebluff, Box 4283, Madison, WI 53711. (608) 767-2673.

CONNECTICUT: ADVENT APT-Holman, B&O, Carver, Dahlquist, DCM Time Windows, Polk, Hafler, Mitsubishi, Nakamichi, Ortofon, Micro-Acoustics, N.A.D., Stax, Cizek, Signet, QED, Teac, Marcoff, Boston Acoustics, will ship prepaid. Sounds Incredible, 39 Federal Road, Brookfield, Conn. 06804. Call Ira for quote (203) 775-1122.

SHERWOOD MICRO CPU tuner CLOSE-OUT. Used demos, \$400-600. (Originally \$2000) Limited quantity. Phone 6-8pm weekdays. **AUDIO CALIBRATION**, Box 250, Westminster, MA 02473. (617) 874-0706.

CABLE TV CONVERTERS & EQUIPMENT. Plans and parts. Build or buy. For more information send \$2.00: C & D ELECTRONICS INC., P.O. Box 21, Jenison, MI 49428.

SO WHAT'S NEW?? DIRECT SOUND MARKETING can provide you with most brands of audio or video components (esoterics included) at extremely competitive pricing on an IN-STOCK basis. Price, selection, FAST SHIPMENTS, competent advice and IN-HOUSE SERVICE FACILITIES—We have it all and more! Before you buy, please call us at (404) 233-9500, or write: **DIRECT SOUND MARKETING**, 3095 Boling Way N.E., Atlanta, Georgia 30305. M/C, Visa, AMEX. Sales tax—Georgia residents only.

LOWEST PRICES. Bose, DBX, HK, NAKAMICHI, and MORE. Dynamic Sound, Box 168(A), Starkville, MS 39759. (601) 323-0750. 1 P.M.-9 P.M.

DISCOUNT WORLD

TDK SAC90	250	Maxell UDXL2C30	295
TDK MAC90	475	Maxell UDXL2C30	375
Pioneer Car Stereo KP4500	119.00	Pioneer Car Speakers TS106	23.00
Pioneer Car Stereo KP5600	129.00	Pioneer Car Speakers TS108	39.00
Pioneer Car Stereo KP8500	139.00	Pioneer Car Speakers TS122	40.00
Pioneer Car Stereo UKP4200	129.00	Pioneer Car Speakers TS1644	60.00
Pioneer Car Stereo UKP5600	169.00	Pioneer Car Speakers TS166	80.00
Pioneer Car Stereo UKP7600	189.00	Pioneer Car Speakers TS411	49.00
Pioneer Car Stereo UKP3100	169.00	Pioneer Car Speakers TS694	55.00
Pioneer Car Stereo KE5100	209.00	Pioneer Car Speakers TS685	89.00
Pioneer Car Stereo KE512	239.00	Pioneer Car Speakers TS307	75.00
Pioneer Car Stereo UKET700	289.00	Pioneer Car Speakers TSX11	199.00
Sony Car Stereo XR15	129.00	Sony Car Stereo XR65	239.00
Sony Car Stereo KR35	179.00	Sony Car Stereo XR75/75B	299.00
Sony Car Speakers XS101	39.00	Sony Car Speakers XS102	49.00
Sony Car Speakers XS211S	39.00	Sony Car Speakers XS605	69.00
Jensen Car Stereo RE520	269.00	Jensen Car Speakers J1069	45.00
Jensen Car Stereo RE518	259.00	Jensen Car Speakers J1065	69.00
Jensen Car Stereo RE512	239.00	Jensen Car Speakers J2037	69.00
Jensen Car Stereo RE508	199.00	Jensen Car Speakers J2033	99.00
Blaupunkt Car Stereo CR2002	209.00	Blaupunkt Car Stereo CR2010	269.00
Concord Car Stereo HPL101	149.00	Concord Car Stereo HPL118	209.00
Concord Car Stereo HPL112	169.00	Concord Car Stereo HPL122	269.00
Concord Car Stereo HPA-25	69.00	Concord Car Stereo HPL130	319.00
Concord Car Stereo HPL115	199.00	Concord Car Stereo HPL90	69.00
Panasonic Car Stereo CDS791	209.00	Panasonic Car Stereo CDS756	189.00
Clarion Car Stereo 7500H	209.00	Clarion Car Stereo 3150H	79.00
Clarion Car Stereo 5500R	149.00	Clarion Car Stereo 3006B3	125.00
Clarion Car Stereo 5150R	119.00	Clarion Car Stereo 1006B4	65.00
Philips Car Speakers EN-8741	49.00	Philips Car Speakers EN-8769	129.00
Altec Car Speakers 6X9-4C	85.00	Altec Car Speakers SK2	69.00
Whistler Radar Dec. 01000	189.00	Fox Superfox Remote	199.00

DISCOUNT WORLD, P.O. Box 191, MINNEOLA, NY 11501 516-294-6136
Shipping charges are \$4.00 per order to continental USA. We accept money orders, cashiers or certified checks. Personal checks 3 week delay. Write for FREE catalog NYS Residents add sales tax.

FREE CATALOG—LOWEST DISCOUNT PRICES on Stereo/esoteric components and accessories for the home and car: Sony, Bose, JVC, AR, SAE, other "high quality" brands. **AUDIO UNLIMITED**, 1798A Technology Drive, San Jose, CA 95110. (408) 279-0122, 1-6, M-Th.

ATTENTION HAFLER DH-200, DH-220 OWNERS: We have all new high performance circuits for Hafler amplifiers. Not a "modification", but complete new PC cards and 40,000 Mfd low inductance PC card power supply. Call or write: **JENSENS STEREO SHOP**, 2202 River Hills Drive, Burnsville, Minnesota 55337. (612) 890-3517.

WOOFERS-MIDS-TWEETERS-X-OVERS. THE BEST SELECTION and now **THE BEST PRICES.** Big 48 pg. catalog featuring plastic woofers, ribbon tweeters, complete tech./specs... For price quotes and orders call (214) 243-4145. For all new 1983 catalog send \$1.00 to: **SRC Audio**, Dept. SR, 3238 Towerwood Dr., Dallas, TX 75234.

IN STOCK! Audio Research, Thorens, RGR, Hafler, Onkyo, Technics, B&W, Meridian, E.V., Vandersteen, Dynavector, Snell, Tascam and more... For information: **P.K. AUDIO**, 4773 Convention St., Baton Rouge, LA 70806, (504) 924-1001.

NEW ENGLAND ELECTRONICS EXCHANGE—The national marketplace for quality used audio and video equipment. \$6 yearly subscription. Box 82, Harvard Square, Cambridge, MA 02138. (617) 491-3000.

QUALITY, USED AUDIO EQUIPMENT! Newsletter; hundreds of listings, items for sale, items sought, published 6X annually. \$6 one year subscription. Hard to find audiophile records! Play it Again Sam, 12611-SR, Madison Avenue, Lakewood, Ohio 44107. (216) 228-0040. MC, Visa.

FREE SPEAKER CATALOG! Woofers, mids, tweeters, hardware, crossovers, grille cloth, plans, kits, information, much more. **Discount prices!** **UNIVERSAL SOUND**, Dept SR, 2253 Ringling Blvd., Sarasota, FL 33577. (813) 953-5363.

DISCOUNT CAR STEREO

30 DAY MONEY BACK GUARANTEE

SONY ALTEC JENSEN, PANASONIC RADAR DETECTOR
CLARION, PIONEER BLAUPUNKT ROADSTAR CBS
ALARM SYSTEMS MAXELL TAPES AND MORE

NEW BREED FOR PRICES AND INFORMATION CALL: (516) 665-6670

POB 839M, Bayshore, N.Y. 11706
ALL MERCHANDISE CARRIES MANUFACTURER'S WARRANTY

HARMAN-KARDON, NAKAMICHI, Crown, Revox, NAD, Denon, Carver, Hafler, DBX, Electro-Voice, Polk, DCM, Bose, Ortofon, SME, Thorens. Best prices—prompt shipment. East: (904) 262-4000; West: (213) 840-0878.

CALL US! Conrad-Johnson Hafler, NAD, PS Audio, Amber, Denon, DCM, Boston Acoustics, VPI, Rega, Rogers, Krell, ADS, Dynavector, Grace, Grado, more. **AUTOMOTIVE:** Concord, Linear Power, more. Friendly, expert consultation. Free, fast shipping. **MC/VISA. REFERENCE AUDIO SYSTEMS**, 18214 Dalton Avenue, Gardena, CA 90248. (213) 398-4205.

NEEDLES! NEEDLES! NEEDLES! NEEDLES! Genuine, LOWEST Prices. (COD ok) Call: **AUDIOFoN**, 800-431-3232.

CALL TOLL FREE 1-800-826-0520 for Acoustat, Dahlquist, NAD, Carver, Denon, Thorens, Hafler, dbx, Tandberg, DCM, Grace, Dynavector, 3D, B&W, Harmon-Kardon, Proton, Belles, Snells, Nitty Gritty, Vandersteen, Stax, SOTA, Amber, Bedini, Audio Control, Grado, Micro-Seiki. **THE SOUND SELLER**, 1706 Main St., Marinette, WI 54143 (715) 735-9002.

TRADE UP/TRADE IN at Q Audio. Buy-Sell-Trade-Consign-Brokerage. Low Prices/Phone Quotes. \$3.00 Catalog. 95 Vassar, Cambridge, MA 02139. (617) 547-2727.

DROP IN NOW FOR A NEW CATALOG FEATURING: Bang & Olufsen, N.A.D., Carver, Boston Acoustics, Alpine, Luxman, Allison, D.C.M., 3D Acoustics, Adcom, Pyramid, ADS, Amber, Audio-Pro, Audio Source, Audio Control, Benchmark, Beyer, Cizek, C.J. Walker, D.N.R., Dynavector, Fried, F.A.S., Grace, Grado, Hitachi, Last, Mitsubishi, Monster Cable, Nitty Gritty, Niles, Plexus, Proton, Signet, Stax, Sumiko, Ungo Box, and plenty more. Prompt, courteous service. **FREE shipping** in U.S.A. Feel free to call for information. **SOUND STAGE AUDIO**, 184-10 Horace Harding Boulevard, Fresh Meadows, NY 11365. (212) 762-3220 Exit 25 (Utopia Parkway) L.I.E., MC/VISA.

SPEAKER KITS.



From the worlds oldest and largest speaker kit manufacturer. **SPEAKERLAB.** Save up to 30% on the speaker designs critics rave about. From tiny bookshelf speakers to slender, floor-standing models to massive folded corner horns. PLUS the latest in state-of-the-art car speakers. All In Speakerlab's 1983 catalog. Send for it today. (Allow 4 - 6 weeks for delivery. Send \$1.25 for faster, first class postage.)

speakerlab

Dept. SR43 735 N. Northlake Way
Seattle, Washington 98103

SAVE 75%. BUILD YOUR OWN SPEAKERS, Cross-overs, Woofers, Mids, Tweeters. Instructions. Hi-Fi, Pro, Auto. Send \$2.00 for catalog-refundable. DKI Audio, Davis, IL 61019.

(WE WILL NOT BE BEAT!!!) Lowest prices anywhere! Super selection, full warranty, fast delivery—Audio—Video—Car Product—Computers. Visa/Mac. Call now (203) 934-5291. (Audio People), 1000 Orange Avenue, West Haven, CT 06516.

NAKAMICHI: LX-3, \$446.25. LX-5, \$637.50. ZX-7, \$875.00. ZX-9, \$1085.00. AudioWork Shop, Box 18009, Seattle, WA 98118. (206) 323-4987.

FONS CQ30. MARK I TURNTABLE. Close out sale. \$125.00 each. New units, limited quantity. Lord Brothers, P.O. Box 6430, Denver, Colorado 80206. (303) 534-7590. Colorado Residents Add Tax.

NESTOROVIC SPEAKERS, BELLES AMPLIFIERS, Pyramid, Allison, Oracle, Argent, Norman Laboratories. Audio Center, 4815 Gratiot, Saginaw, Michigan 48603. (517) 790-7444.

STEREO and VIDEO consultant DEALERS and campus REPS to sell Kinetic Loudspeakers and other distinguished manufacturers' products. Opportunities for great profits and fun. Contact: HEAR NOW! STEREO, 6628 W. Irving Park Rd., Chicago, IL 60634, or afternoons, (312) 685-6434. VISA/MC.

AUDIO DEN, call us for our service, our experience and especially our prices. We carry Adcom, Audio Research, Dahlquist, Infinity, Nakamichi, Polk, SAE, Revox and Klipsch. We ship anywhere in the USA. Experienced with overseas sales. **AUDIO DEN LTD.,** Smith Haven Plaza, 2021 Nesconset Highway, Lake Grove, New York 11755. (516) 360-1990.

ATTENTION HEADPHONE USERS, sound professionals. Finally available Binaural Converter. Restores space perspective. Industrial Cybernetics, P.O. Box 2477, Santa Barbara, CA 93120.

SAVE!! LOWEST PRICES ON NAME BRAND STEREO EQUIPMENT. All units new with full warranty. Call for low prices or write for free catalog. The Audio Advisor Inc., Box 6202, Grand Rapids, MI 49504, 616-451-3868. VISA, MC, Amex.



Eyephones

Slip on your Eyephones[®] and enter a unique musical-visual universe. Experience a stereo mosaic of pulsating colors electronically keyed to your favorite music.

- Connects to any stereo 5 watts and up
- Incl. 2 sets of changeable lenses, 10 ft. cord, connectors, warranty

Satisfaction Guaranteed!

Only \$29.95 p/d. Send check, m.o., VISA, M/C # & exp. date to: **McCurdy Inc., Suite 123, 1804 Bonifant Road, Silver Spring, Maryland 20906 (301) 460-8892**

ORSONIC AV SERIES RESONANCE CANCELLING UNIVERSAL HEAD-SHELLS by OMNI-AUDIO. Unique frame design improves imaging, instrument detail, focus. Three models, AV-1, AV-11, AV-101 in black or silver anodized finishes. **OMNI AUDIO, 101 Townsend Street, San Francisco, CA 94107. (415) 777-1114.**

DISCO STAGE LIGHTING. PROFESSIONAL SOUND EQUIPMENT. Fog/bubble/snow machines. Flash kits, snake lights—wholesale prices. Call or write **FREE** catalog. **HOOKS SOUND, 1207 31W, Bowling Green, KY 42101. (502) 842-1556.**

SCOTCH AND AMPEX 641/671, used once, unspliced, unboxed 7" 1800 or 2400 62 reels \$65.00. Thirty 3600 10 1/2 reels \$75. C.O.D., Check, Visa, MC. **DEALERS INVITED.** C.K. Ltd., 112 South Cedar Brook, Auburn, Alabama 36830.

ELECTRACRAFT features AudioControl, B&O, Concord, Dahlquist, DCM, Denon, Grado, Haller, Island Sound, Mitsubishi, NAD, NEC, Signet, Snell, Thiel. Pre-Paid Shipping. **ELECTRACRAFT, 212 North First Avenue, Sandpoint, Idaho 83864, (208) 263-9516.**

SPEAKER BIBLE! Over 16 pages of **VITAL** information for speaker builders! Send \$2.00 to: **NEW YORK ACOUSTICS, 578(S) Nepperhan Ave., Yonkers, NY 10701, 914-476-4900.**

HIGH-END SPEAKER KITS, raw drivers, assembled speakers and auto systems from the world's finest manufacturers for beginners and audiophiles. Audax, Dynaudio, Dalesford, Peerless, JVC, SEAS and others. **A&S SPEAKERS, Box 7462S, Denver, CO 80207. (303) 399-8609.**

DUBIE CD-50 STEREO CONTROL SYSTEM. Integrates six recorders, four signal Modification Systems (control each unit separately) and two turntables. Perform four separate operations **SIMULTANEOUSLY.** End the patchcord hassle forever. A Studio in a box. **Dubie, 6301 Norman Rd., OKC, OK 73122. 405-722-3987.**

FREE TRIAL SUBSCRIPTION TO "THE SOURCE". Become a member of the most unique buying group in the world, and save much more than just dollars. Our innovative newsletter, "THE SOURCE" represents the culmination of years of market development resulting in unbelievably low prices on a wide range of quality audio and video products. Each issue also contains equipment reviews, industry scoops, new product information and much more. Details are free, and so is your sample issue. For your free buyer's guide please write to: "THE SOURCE", American International, 745 Alexander Road, Princeton, NJ 08540, or call 1-609-452-7500.

THE ABSOLUTE SOUND[®], the audio/recordings magazine that tells the truth about differences between components, bad-sounding recordings and, yes, even digital. If you want the truth, subscribe. **MASTERCARD, VISA** accepted. Call Edna (10-5 EST) at (516) 671-6342.

FREE SPEAKERKIT CATALOG, 17 proven designs. Also, 40 pages on 400 components, (JBL, ribbons, polypropylenes) \$2. **GOLD SOUND, Box 141SR, Englewood, CO 80151. (303) 789-5310.**

CASSETTE ORGANIZER WE'VE LOOKED! And discovered that there is only one cassette storage system that is functionally and aesthetically beautiful—OURS! 48 cassette holder—\$15.95; 64—\$19.95; 96—\$28.95; 128 "The Wall"—\$37.95. Please include \$2.00 postage on all orders. Units are self standing or wall mountable. **SASE** for additional information. **R&R Audio, P.O. Box 241, Kenmore Station, Boston, MA 02215.**

FRUSTRATED EXPANDER OWNERS—If you like what dynamic range expansion does to improve recorded and FM sound, but are frustrated with imperfect designs, the **NEW RG DYNAMICS ROBERT GRODINSKY SIGNATURE SERIES** Dynamic Range Expander is the answer! For Info, call **DSA Marketing 1-800-323-3665 (IL call 312-673-7003) 9-5pm CST.**

NEW RG DYNAMICS' VIDEOSONIC STEREO PHASOR—Now, from ANY video source, RG's VC-1 delivers a quality signal worthy of being amplified through your stereo system! Since compression is 80% of the problem, and noise is 20%, the VC-1 features expansion and effective elimination of VCR hiss and noise **PLUS** superb synthesized stereo! For info, call: **DSA Marketing, 1-800-323-3665, (IL call 312-673-7003) 9-5pm CST.**

HAFLER IN STOCK TRADES ACCEPTED. Morel Electronics, 57 Park Place-SR, New York, NY 10007, (212) 964-4570.

TAPES & RECORDERS

OLD TIME RADIO—original broadcasts on quality tapes. Free catalog. Carl R. Froelich, Route One, New Freedom, Pennsylvania 17349.

1-800-245-6000		Tape World	
TDK MAR-90	6.49	MAXELL XL for HS-90	3.59
TDK MA-90	4.39	MAXELL UDXL for MC90	2.69
TDK SA-90	3.39	MAXELL UD-90	2.29
TDK ADX-90	3.19	MAXELL UD35-90	5.35
TDK SA-90	2.19	MAXELL T-120 L-750	8.79
TDK SA-90	1.89	MAXELL T-120HXL-750HGX	11.49
TDK AD-90	1.99	MAXELL XL-35-90B	6.69
TDK U-90	1.29	SONY UD-90	2.99
TDK T-120HG	11.49	TDK HU-01 (head Damag.)	13.99
TDK T-120 L-750	8.79	Video equipment	CALL

WE WILL MEET ANY COMPETITOR'S PRICE OF THE TOTAL ORDER
 3.75 Shipping any size order in US, Visa, MC, no extra charge. COD Add 1.50. Orders shipped within 1 week by UPS. Personal checks 1 week delay. PA add Sales tax
 323 Brown Ave. Box 381 Butler, PA 16001 412-283-8821

OPEN REEL TAPES. Prerecorded. Catalogue. \$1.00. Barclay-Crocker, Room 1470-S. 11 Broadway, NYC 10004.

We specialize in Phonograph Needles & Cartridges
 Toll Free: 800-368-3506
 Featuring the complete line of
audio-technica
 Send for a free catalog.
Needle in a Haystack, Inc.
 P.O. Box 17435 • Washington, DC 20041
 "We're Needling the World"



THE REVIEWERS ARE RAVING! Our customers are delighted! Get our brochure and see why **WE ALONE** offer the definitive Haffer mods. **MUSICAL CONCEPTS, 1060 Fifth Plaza, Dept. 2, Florissant, MO 63031. (314) 831-1822.**

NEEDLES! NEEDLES! NEEDLES! NEEDLES! Gen-uines, **LOWEST** Prices. (COD ok) Call: **AUDIOFoN, 800-431-3232.**

.....CLASSIFIED ADVERTISING ORDER FORM.....

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15 (MINIMUM)
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31	32	33	34	35
36	37	38	39	40
41	42	43	44	45
46	47	48	49	50

Please refer to heading on first page of this section for ad placement information
COMMERCIAL: \$4.10. EXPAND-AD: \$6.15. PERSONAL RATE: \$2.25.

OF WORDS _____ # OF INSERTIONS _____
 PAYMENT ENCLOSED \$ _____
 CHARGE You will be billed monthly American Express Diners Visa MasterCard-Interbank # _____

Account # _____ Exp. Date _____

SIGNATURE _____

PRINT NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

OPEN REEL TAPE - Mostly Ampex 641/671, used once, unspliced, unboxed 7" 1800" or 2400" 50 Reels: \$65.00. Sample \$2.00. Ten 3600" 10 1/2" reels: \$27.50. Sample \$2.75. New, premium cassettes, sample, \$1.00. **AUDIO TAPES.** Box 9584-K, Alexandria, VA 22304. (703) 892-8722. VISA/MC.

1930-1962 RADIO PROGRAMS. Beats Television!! Tapes, \$1.00/Hour! Established esteemed dealer. Informative 275 page catalog, \$1.25. AM Treasures, Box 192SR, Babylon, N.Y. 11702.

SALE! 800-645-6529 SALE! TDK

Special Offer: With every 20 tapes ordered you may purchase a TDK CP15 audio cassette holder (\$6.98 Retail) for only \$2. OFFER LIMITED TO FIRST 1,000 customers only!

SAC 90	\$2.39	DC 60	\$ 1.15
SAC 90	1.99	HO-01	14.49
SAK 90	3.25	LK35-90	5.55
MARC 90	6.49	LK35-180	16.80
MAC 90	4.49	LK35-90B	5.89
ODC 90	1.09	LK35-180BM	18.60
ADIC 90	3.29	GK35-90B	7.89
ADC 120	2.49	GK35-180BM	21.90
ADC 60	1.99	SA35-90	9.60
ADC 90	1.49	SA35-180M	25.20
DC 120	1.39		
DC 90	1.39		

MAXELL

UDXL I or II	\$2.69	Video (all brands 10 or more)	
CE0	2.39	T120, L750	\$ 8.99 & up
UDXL for II SC90	3.69	T120HG, L750HG	12.49 & up
UD35 (Reel to Reel)	5.65	L500	6.99 & up
		L500HG	11.49
		L830	11.99

UPS shipping on orders up to \$70 add \$3.50. Over \$70 add 5% to total order. Outside US zones double above. MC/VISA welcome, include exp date and sign.

TAPE PLACE Box 248 Howard Beach, NY 11414 - (516) 569-5976

Quality Tapes

BELOW WHOLESALE SPECIALS

TDK SAK-C-90	3.19	MAXELL UDXL IIC-90	2.65
TDK SA-C-90	2.25	MAXELL UDXL IIC-60	2.37
TDK MA-C-90	1.85	MAXELL XL IIC-90	3.59
TDK AD-C-90	4.45	MAXELL UD-C-90	2.15
TDK AD-C-90	1.85	MAXELL UD-35-90	5.35
TDK AD-C-60	1.45	MAXELL XL 135-90B	6.45
TDK AD-C-90	3.15	MAXELL XL 135-90	11.49
TDK D-C-90	1.29	MAXELL T-120	9.29
TDK D-C-60	1.15	MAXELL T-120 HGX	12.29
TDK LK-35-90	5.25	FUJIFILM IIC-90	2.75
TDK LK-35-90B	5.85	FUJIFILM T-120	4.45
TDK T-120	8.49	FUJIFILM T-120	9.95
TDK T-120	8.95	FUJIFILM T-120HG	13.49
TDK T-160	15.49	SONY UCKS-C-90	9.49
TDK T-120 HG	11.95	SONY L-750	7.95
TDK HD-01 DEMAG	13.95	SONY L-500	12.25
DISC WASHER DISC KIT	33.49	SONY L-750 HG	12.25
DISC WASHER D-4	9.49	SONY L-830	12.95
SYSTEM	16.49	ALSO P. VENTURE	14.95
DISC WASHER DISC SET	16.49	HEAD CLEANER	14.95
DISC WASHER 16 oz FLUID	9.99		

Call Now! 212-434-3417 or order by mail. Add \$3.50 shipping on orders up to \$70. Over \$70 add 5% of total order. Double above if parcel post. Outside USA write MC/VISA add handling 3%.

QUALITY TAPES
854 East 7th Street, Dept. 344, Brooklyn, NY 11230

FREE CATALOG!! Complete selection of Consumer and Industrial Audio/Video tape and accessory products. **COMPETITIVE PRICES! PROMPT DELIVERY!** Corporate/Bid Solicitations Welcome. Wyco Sales, P.O. Box 887, Cary, NC 27511. (919) 467-8113.

ROUMANIS RECORDING OFFERS the finest pre-recorded tapes. Write or call for catalogue. 17 Lincoln Street, Hamden, CT 06518. 203-288-5982.

RECORD, TAPES, IMPORTS, cutouts, oldie 45's, catalogues \$2.00; NERT, Box 268-SR, Lawrence, MA 01842.

AUDIO SPECIALTY SHOPS

FOR ALL MUSIC LOVERS! We have the widest selection of audio equipment available in all price ranges. Kyocera, Sherwood, Allison, Harmon-Kardon, Bose, Aiwa, Thorens, Ortofon, BES, AKG and more. Call for information or stop in. **CONTINENTAL SOUND, 98-77 Queens Blvd., Rego Park, NY 11374. (212) 459-7507. Immediate Delivery. MC/VISA.**

AUDIOPHILES!!!! Acoustat, Audio Research, Oracle, Acoustic Electronics, Linn-Sondek, Carver, Denon, Hafler, DCM, Dahlquist. Best values available. **CSA AUDIO, 193 Bellevue, Montclair, New Jersey 07043, (201) 744-0600.**

CINCINNATI'S CONRAD JOHNSON DEALER offers personal attention to your audio needs. S.O. TERIC, 5256 Section Avenue, 45212. (513) 396-6042. MC/VISA.

UNDERGROUND SOUND. Specializing in Audiophile stereo. Serving the mid-south. 2125 Central, Memphis, Tennessee 38104. (901) 272-1275.

RECORDS

SHOW ALBUMS. Rare, Out-of-Print LP's. 64 pg. list, \$1.00. Broadway/Hollywood Recordings, Georgetown, Conn. 06829. STORE: 68 Sugar Hollow (Route 7) Danbury, Conn.

COLLECTORS' Soundtracks. Mint. List \$1 (refundable). Jemm's, P.O. Box 157, Glenview, Ill. 60025.

OLDIES oldies, 45rpm. Also current hits. Free Catalog. Corny's Record Shop, Box 166B, Mason, Ohio 45040.

RARE ORIGINAL RECORDS, all kinds, mostly mint. 5000 list \$2.00, refundable. Carl, Box 828, Princeton, NC 27569.

DIRECT-DISC, DIGITAL, half-speed mastered, DBX encoded, and YSL Japanese Pressings. Send \$1.00 for catalog. DISConnection, P.O. Box 10705, Tampa, FL 33679.

RECORD COLLECTORS SUPPLIES. S.S.B. Cardboard jackets, 50¢. Plastic lined sleeves, 15¢. Opera boxes, 78 sleeves, etc. Postage \$2.00. **FREE CATALOG.** VISA-MC phone orders. 614-299-0476, 614-272-6715 DAY OR NIGHT. CABCO, 400-3, Box 8212, Columbus, Ohio 43201.

PROTECT your LP's—Poly sleeves for jackets 13¢; Square Bottom Inner Sleeves 8¢; Poly lined paper 15¢ white jackets 35¢. Postage \$2.50. Record House, Hillburn, N.Y. 10931.

THOUSANDS of like new LPs, prerecorded tapes catalogue \$2.50. Records, Hillburn, New York 10931.

OVER 700 AUDIOPHILE RECORDINGS AVAILABLE! Detailed monthly Bulletin offers latest releases, Special sales and more. 20% off initial order! Send for FREE catalogue issue. **The Essentials Marketing, Dept SR-4, Box 7724, Eugene, OR 97401.**

MUSICAL CONCEPTS—64 pages—CLASSICAL, JAZZ labels. Lp's/tapes/books/gifts. \$1.00 (refundable): Box 53SR1, Cedarhurst, NY 11516.

FREE RECORD CATALOG. New releases at discount prices and huge selection of classical, soundtrack, popular and jazz special values. Rose Records, Dept. R, 214 So. Wabash, Chicago, IL 60604.

WORLD'S LARGEST, COMPUTERIZED CATALOG of rare records, 26,000 entries. Classical, showbiz, popular, jazz, comedy, spoken. \$4.00 refundable. Round Sound West, P.O. Box 2248, Leucadia, CA 92024.

SOUNDTRACKS—New and out-of-print film music recordings. Free listings. **CINE MONDE RECORDS, 1488 Vallejo St., San Francisco, CA 94109.**

RECORDS/TAPES/IMPORTS! Extensive selection of European and Japanese imports, domestic records, tapes and new releases. Super Discount Prices. Send \$1.00 for Import and Domestic catalog! **MOBY MUSIC, 14410(S) Ventura Blvd., Sherman Oaks, CA 91423.**

TOP 100 COUNTRY, SOUL AND POP ALBUMS AND TAPES for sale at prices far **BELOW LIST!** Send request list, **RENAULT ENTERPRISES, PO Box 7098, Minneapolis, MN 55407, (612) 724-4961.** Also Videocassettes (send \$2.00, refundable with order).

WANTED: MUSIC LOVERS to review and rate nationally released rock albums. Receive Free album in exchange for your opinion—Music Poll! Write: **Class-A-Researching, Box 07023(RS), Milwaukee, WI 53207.**

MELODIYA LABEL CLASSICS. Large selection. Catalog-\$1.00, refundable. Write: **ZNANIE IMPORTS, 5237 Geary Blvd. San Francisco, CA 94118, (415) 752-7555.**

VIENNESE OPERETTA RECORDS, INC. Graf von Luxemburg, Grafín Mariza, Land des Lachelsn, Wiener Blut, many other sparkling delights! **Call Toll-free for free LP list or to order: 1-800-343-3338, (Mass. 1-800-322-3314). Or write: P.O. Box 300-A, Yarmouthport, MA 02675.**

ORGAN AND CHORAL RECORDS. For free catalog write: Gothic Records, P.O. Box 1576-F, Tustin, CA 92681.

SOUND TRACK LP'S. Night Of The Hunter, Francis of Assisi, Girl Most Likely, Alexander The Great, all \$21.45 each, postpaid. Free catalog. STAR, Dept 610, Box 7, Quarryville, PA 17566.

FREE GIANT LP & TAPE CATALOG. Discount LPs, Cassettes, Blank Tapes, Current, Budget, Out of Print. Collector's items. Music Supermart, P.O. Box 1635, Reseda, CA 91335.

AUDIOPHILE IMPORTS! Quality rock and new music pressings from Japan. Extensive selection. Free catalog. Scheherazade Records, P.O. Box 2873-J, Durham, NC 27705.

OUT-OF-PRINT LP's (no rock/classical)—Free list. Davidson, 6114 Gist, Baltimore, MD 21215.

FREE IMPORT RECORD CATALOGUE! Finest quality rock, new wave, audiophile pressings from Japan, Europe, UK, Large selection. Huge Inventory. 24 hour service. **STRAIGHT LINE MARKET, P.O. Box 8822-E, Durham, NC 27707.**

WANTED

GOLD, silver, platinum, mercury, tantalum wanted. Highest prices paid by refinery. Ores assayed. Free circular. Mercury Terminal, Box 191, Norwood, MA 02062.

CASH FOR Unwanted LP's. Prerecorded Reel/Reel Tapes. Reeder, Box 323S, Hillburn, NY 10931.

TOP DOLLAR PAID for good condition LP's. All types, quantities. **FESTOON'S, 15 Whitney, New Haven, CT 06510. (203) 789-8210.**

WANTED: McINTOSH, MARANTZ, ARC tube & solid state components. (713) 728-4343, MAURY CORB, 11122 Atwell, Houston, Texas 77096.

BUSINESS OPPORTUNITIES

ERASE DEBTS with little-known law—**CREATE** wealth! Details **FREE—**HealthKit, No. DD4, Billings, N.Y. 12510.

BORROW \$25,000 "OVERNIGHT." Any purpose. Keep indefinitely! Free Report! Success Research, Box 19739-RD, Indianapolis, Indiana 46219.

FREE BOOK "2042 Unique Proven Enterprises." Fabulous "unknowns," second inflation income. Haylings-M, Carlsbad, CA 92008.

MAIL ORDER OPPORTUNITY! Start profitable business without experience or capital. Information free. Mall Order Associates, Dept. 404, Montvale, NJ 07645.

MAKE MONEY IN COLLEGE: Sell Audio/Video/Car Stereo on campus - 70 brand names - 10,000 items in stock. Dealer catalogue 220 pages. Ask for Kay 800-241-6270.

BORROW \$300—\$30,000 INTEREST FREE! Keep indefinitely! Free Details. Write: American, 1601 Main, Plainfield, Indiana 46168.

AMAZING PROFITS SELLING How to Make Money Books! Details \$1.00. Tom, 298'S Sandbug Lane, North Bend, OR 97459.

(REPRESENTATIVES NEEDED!) Lowest possible prices!! Over 100 brands!! Audio-Video-Car Product-Computers. (Krasco-Rep SR), 998 Orange Avenue, West Haven, CT 06516.

STEREO SALES REPRESENTATIVE all top brands, highest commissions plus super rebates. Sales kit plus leads furnished for your area. Call 9AM to 9PM toll free: 1-301-488-9600.

BORROW \$30,000 without interest! All eligible. Repay anytime. Free details! Infohouse-508S, 533 Sutter, San Francisco, CA 94102.

INSTRUCTIONS

YOUR OWN RADIO STATION! AM, FM, cable, licensed, unlicensed, low cost transmitters! Free information. Broadcasting, box 130-A4, Paradise, CA 95969.

ELECTRONICS

ELECTRONICS BARGAINS. Closeouts, Surplus! Parts, stereo, industrial, educational. Amazing values! Fascinating items unavailable in stores or catalogs anywhere. Unusual **FREE** catalog. ETCO-014, Box 762, Plattsburgh, NY 12901.

MOVIE FILMS/VIDEO TAPES

16mm **SOUND** Features, Shorts, New, Used for Sale. Free Catalog. National Cinema, P.O. Box 43, Ho-Ho-Kus, NJ 07423.

VIDEO MOVIES. Sold. Exchanged. VHS-Beta-Disc. Big informative catalog—mail \$5.00. Tower, Dunkirk, MD 20754-0213.

MUSICAL INSTRUMENTS

WORLD'S LARGEST SELECTION of band instruments and accessories at unbelievable low prices! Send for free price list. **THE WOODWIND AND THE BRASSWIND, 50741 US 31N, South Bend, IN 46637, (800) 348-5003.**

BOOKS & MAGAZINES

PUBLISHERS' OVERSTOCKS. BARGAIN BOOKS 2,000 titles, all subjects! Free catalog: Hamilton's, 98-58 Clapboard, Danbury, CT 06810.

FOR INVENTORS

INVENTORS! IDEAS HAVE VALUE!

Ever think of an idea, forget it and see it later on the market? Many people don't forget, act quickly and are rewarded by American Industry. Write down your idea! We offer free disclosure registration and initial consultation regarding your idea's potential value. Call or write without delay for your free information package.

AMERICAN INVENTORS CORPORATION
82 Broad St., Dept. SR
Westfield, MA 01086
(413) 737-5376

A fee Based Marketing Company
Offices Coast to Coast

INVENTIONS, IDEAS, NEW PRODUCTS wanted for presentation to industry and exhibition at national technology exposition. Call 1-800-528-6050. Arizona 1-800-352-0458 x831.

EDUCATIONAL OPPORTUNITIES

LEARN WHILE ASLEEP. Hypnotize! Astonishing details, strange catalog free! Autosuggestion, Box 24-ZD, Olympia, Washington 98507.

PERSONALS

MAKE FRIENDS WORLDWIDE through International correspondence. Illustrated brochure free. Hermes-Verlag, Box 10660/Z, D-1000 Berlin 11, W. Germany.

PENFRIENDS—ENGLAND—USA. Through correspondence. Send age, interests. Free reply. Harmony, Box 89SR, Brooklyn, New York 11235.

CORRESPONDENCE FOR FRIENDSHIP IN PHILIPPINES, MALAYSIA. Free information. AAWS-(SR), Box 2777, Orcutt, California 93455-0777.

OVER "40"? SINGLE? SEEKING RESPECTABLE COMPANIONS? Write: Over "40" Club, Box 309, Westchester, PA 19380.

SCANDINAVIAN LADIES, SINCERE. seek correspondence for friendship. Details—Send stamp: Scannaclub, Box 4-SR, Pittsford, NY 14534.

ORIENTAL SINGLES seeking cultural exchange, friendship, sharing, marriage. Write: CHERRY BLOSSOMS, Box 1021P, Honokaa, Hawaii 96727.

SUNBELT SINGLES looking for a person of quality. Check our group. Details: Box 83395, Oklahoma City, OK 73148.

ASIAN GIRLS seek friendship/marriage. Free illustrated details: International Introductions, Box 82922-A, San Diego, California 92138.

RUBBER STAMPS

RUBBER ADDRESS STAMPS, BUSINESS CARDS. Free Catalog 1-800-851-4945 Jackson's, Brownsville Road-E-101, Mt. Vernon, Ill. 62864.

MISCELLANEOUS

CORVAIR PARTS—4500 parts in 390 page catalog: \$4.00: Clark's Corvair Parts Inc., Shelburne, MA 01370.

ballet gives a much folkier impression and is generally more diffuse, though it does maximize orchestral virtuosity and color. Dorati and his English musicians make the most of this, and the recording is effective. Still, I can't help thinking that something is not quite right. There is just too much music, and the rhythmic energy seems to bog down in a morass, though a glorious one, of orchestral color. *E.S.*

VERDI: *Aida*. Katia Ricciarelli (soprano), Aida; Plácido Domingo (tenor), Radamès; Elena Obraztsova (mezzo-soprano), Amneris; Leo Nucci (baritone), Amonasro; Nicolai Ghiaurov (bass), Ramfis; Ruggero Raimondi (bass), King; Lucia Valentini Terrani (mezzo-soprano), Priestess; Piero de Palma (tenor), Messenger. Chorus and Orchestra of La Scala, Claudio Abbado cond. DEUTSCHE GRAMMOPHON ● 2741 014 three discs \$38.94, © 3382 014 \$38.94.

Performance: **Okay**
Recording: **Okay**

It is one of the melancholy facts of contemporary operatic life that *Aida* has become a problem opera. There are not enough world-class performers around to stage this grand old spectacle in a manner conforming to the standards established through recordings. But even on records, *Aida* is the kind of opera that gives rise to extravagant anticipation. Take this latest effort, the umpteenth for the opera, to be sure, but the first (!) for this label. It offers a lustrous cast, an eminent conductor, and digital recording. Do the results live up to expectations? Not really. It is certainly not a "bad" performance, but it still leaves us asking whether another *Aida* was really necessary.

Part of the problem lies with conductor Claudio Abbado. His reading is less unconventional than Herbert von Karajan's (Angel 3898) and more consistent than Riccardo Muti's (Angel 3815). He sets sensible tempos, takes no undue liberties, and, laudably, keeps his singers to the written notes. But there is little passion in his work, the momentum is often allowed to sag, and scholarship shows when excitement is called for. (In Abbado's determination to "purify" the opera, portamentos are avoided even when Verdi specifically asks for them.)

Plácido Domingo is the champion Radamès of our day. This is the third time he has defended the title, and he may now rest unchallenged. On this occasion, he is not at his best in the first round (the introduction to "*Celeste Aida*"), but he recovers quickly, delivers "*Nume, custode e vindice*" with a melting legato, and goes from strength to strength after that. Nicolai Ghiaurov is an excellent Ramfis, Ruggero Raimondi a secure and sonorous King—the second time around on records in these roles for both. And, although I prefer a darker vocal timbre for Amonasro, Leo Nucci sings the role forcefully and convincingly.

When we turn to the female rivals, problems arise. Katia Ricciarelli is at her best in the final scene where the music favors her creamy, lyric sound (though her high B-flats are precarious even there). Unfortunately, her work in the first act is tentative; the "*Ritorna vincitor*" sounds like sight reading, devoid of conviction and even artistic phrasing. There is no point in detailing

other shortcomings: hers is simply not the voice for Aida. With her regal sound and ominous presence, Elena Obraztsova is an Amneris, but only for listeners with a higher tolerance than mine for vibrato-laden, unfocused tones. I suspect that Lucia Valentini Terrani sings the music of the Priestess lusciously, and I wish that the engineers had permitted me to hear more of her. In general, I am disappointed in the sound. It is clean but bland, limited in dynamic contrasts, with voices frequently covered by the orchestra.

Of all the stereo recordings of *Aida* around, Angel 3815 seems to be the safest bet. It is at times dangerously overdriven by conductor Muti, but his involvement with the music is undeniable. And the cast (Cballé, Domingo, Cossotto, Cappuccilli, and Ghiaurov) is exceptional. *G.J.*

COLLECTIONS

GREGORIO PANIAGUA: *La Folia*. Gregorio Paniagua, others (petite tambour, xylophone, palisandre, chalumeau, other exotic instruments). HARMONIA MUNDI HM 1050 \$11.98 (from Harmonia Mundi USA, 2351 Westwood Boulevard, Los Angeles, Calif. 90064).

Performance: **Entrancing**
Recording: **Remarkable**

The many old settings of *La Folia* on this disc are interspersed, as only Gregorio Paniagua would do, with bits of ragas and jazz, vocal cries, and various sound effects. The liner notes include an incomprehensible chart listing such items as "*Follias: Principalis, Fermescens (Nihil ad me attinet)*," with subheadings such as "*Raga: Yaman (alap) . . .*" and "*Petite angeoise et anxieuse antimusicologue. Oxygène & Ozone. 1980 Cercedillao*" under sources. The longest list is of sources *not* used. A scholar could go out of his mind with this nonsense, but it's all fun to listen to, sort of wall-to-wall Spike Jones. *S.L.*

RANSOM WILSON: *Baroque Concertos for Flute*. Tartini: *Concerto in G Major*. Blavet: *Concerto in A Minor*. Grétry (arr. Wilson): *La Caravane du Caire, Tambourin*. Gluck: *Orfeo ed Euridice, Dance of the Blessed Spirits and Minuet*. Devienne: *Concerto No. 7, in E Minor*. Ransom Wilson (flute); Los Angeles Chamber Orchestra, Ransom Wilson cond. ANGEL ● DS-37338 \$12.98, © 4ZS-37338 \$12.98.

Performance: **Lively, lovely**
Recording: **Excellent**

"Baroque Concertos for Flute" hardly describes the contents of this record. The Grétry and the Gluck are obviously not concertos; François Devienne, a French flutist born in 1759, was in no sense a Baroque composer; and even Tartini was really at the far edge of a style that was rapidly turning into something else. That leaves the obscure Michel Blavet, also a flutist and obviously a musical conservative, to represent the vanished glories. Actually, if you exclude the stately Gluck pieces, none of the music here is any great shakes, but Ransom Wilson and the Los Angeles Chamber Orchestra play all of it in a lively style that makes the musical points with great precision and beauty of tone. *E.S.*

READER POWER...

1,981,403 strong!

That's how many readers you reach when your classified ad appears in the STEREO REVIEW MARKETPLACE!

STEREO REVIEW, with a paid circulation of 540,000 copies monthly, is read by 1,981,403 committed audiophiles each month. This means your ad is seen by 1,441,403 more readers than STEREO REVIEW's actual circulation—at NO EXTRA COST to you. Think about it—you reach 1,981,403 potential mail order buyers at a cost of only 3¢ per thousand readers with a regular classified ad.

Whether you choose regular, Expand-Ad[®], illustrated, or display classified, STEREO REVIEW's proven mail order responsive buyers will deliver sales results other media can't match.

Check the MARKETPLACE pages of this issue for complete details. If you require additional information, call collect: Lois Price, 212-725-7226; or write:

Hal Cymes, Classified Advertising Manager
STEREO REVIEW,
1 Park Avenue, New York, NY 10016



Soprano Margaret Price

Peter Cunningham/RCA Records

A New *Tristan*

WILL there ever be a "definitive" recording of Wagner's *Tristan und Isolde*? I hope not, for the elusive ideal of perfection should exist only in our imaginations. I suppose that the Flagstad/Furtwängler version (Angel 3588) will always remain a classic for my generation, but its thirty-year-old sonics may hold little appeal for a steadily increasing younger audience with higher audio expectations. And yet, I wonder if the cumulative strengths of that towering 1952 monument will ever be duplicated.

Unfortunately, Deutsche Grammophon's new digital recording of the opera, led by Carlos Kleiber, comes nowhere near that ideal. It will certainly disappoint those who may have expected sonic revelations from it. The overall sound is quite unremarkable by contemporary standards, with a compressed dynamic range and internal balance problems. From the strictly aural point of view, Herbert von Karajan's 1972 Angel set (SCL-3777) is definitely more impressive.

The new version is handicapped at the outset by the worldwide shortage of voices that are substantial in volume and excellent in quality. When I last looked, I observed only one Radames and one Otello on the international scene who answered that description, and, by a strange coincidence, both are called Plácido Domingo. Casting the title roles of *Aida* and *Turandot* has become an international embarrassment. With *Tristan und Isolde*, the problem becomes crucial.

Margaret Price sings Isolde's music magnificently, with a voice that is warmer, though far less penetrating, than Nilsson's and more expressive, if less opulent, than Flagstad's. The sensitivity of Price's phrasing and the pliancy of her legato remove the

amazonlike aura we have come to associate with many previous Isolde, and that is all to the good. But the music calls for greater tonal resources than she has. Its center of gravity requires a more comfortable management of the low range than Price commands. Most of the problems are concentrated in the first act. Here, aside from the range, she also finds it difficult to summon the needed weight and thrust to make the music of the Curse really effective. Her singing in the second act is very beautiful; the lack of ecstatic quality in the *Liebestod* may be due to the conductor's unexpectedly slow pacing. Reservations notwithstanding, Margaret Price is the new set's principal attraction.

René Kollo accomplishes many creditable things as Tristan, especially in the pensive and lyrical passages, and he holds his own nobly in the second-act *Liebesnacht*. But his singing is effortful above the staff, with wavery sustained notes, and, however intelligently he goes about it, the final scenes strain his modest tonal resources. Both Price and Kollo are engulfed by the orchestra in nearly all the climaxes. It is perhaps not within the power of either the conductor or the engineers to remedy the basic conflict between the nature of Wagner's music and the limitations of its singing interpreters.

I have mixed feelings about Carlos Kleiber's direction. He favors a lean orchestral sound and taut, energetic pacing. I found his Prelude somewhat bloodless and the first act rather relentlessly energetic. Apparently freed of undue concern about overpowering his singers, he guides them through a second act that has its measure of tension and reaches moments of true eloquence in the *Liebesnacht*. His overall approach to the music is closer to Karl Böhm's than to either Furtwängler's or Karajan's. In this, he will find many partisans, but I would prefer to hear more sensuousness in the music and more theatricality in the presentation.

Kurt Moll is a commanding King Marke, but he stands out like a rather singular beacon. Brigitte Fassbaender's Brangäne is light in tone; she projects very little character and is extremely ill treated by the engineers. In the dialogue with the Shepherd in Act III we can hear an echo of what was once the great singing art of Dietrich Fischer-Dieskau; the rest of Kurwenal's music dissolves into trying and toneless declamation. The Shepherd is nicely sung by the veteran Anton Dermota (b. 1910), but the Sailor and the Melot are inadequate.

—George Jellinek

WAGNER: *Tristan und Isolde*. René Kollo (tenor), Tristan; Margaret Price (soprano), Isolde; Kurt Moll (bass), King Marke; Dietrich Fischer-Dieskau (baritone), Kurwenal; Werner Götz (baritone), Melot; Brigitte Fassbaender (mezzo-soprano), Brangäne; Anton Dermota (tenor), Shepherd; Eberhard Büchner (tenor), Young Sailor. Leipzig Radio Chorus; Dresden State Orchestra, Carlos Kleiber cond. DEUTSCHE GRAMMOPHON ● 2741 006 five discs \$59.90, © 3382 006 \$59.90.

ADVERTISERS' INDEX

READER SERVICE NO	ADVERTISER	PAGE NUMBER
	Acoustat Corp.	11
	ADS	58
	Akai America, Ltd.	28
	Allison Acoustics	12
	Angel/EMI Records	95
2	Audio-Technica U.S., Inc.	86
	Bose Corporation	Cover 3
11	Concord Electronics	24
6	Consumers Company	97
7	Custom Woodwork	85
	DAK Industries	27, 48, 49, 69
	Delco Electronics	15
16	Denon America, Inc.	10
18	Discount Music Club	20
15	Discwasher	85
14	Discwasher	87
	The Goodyear Tire & Rubber Co.	41
	Harman Kardon, Inc.	13
	Illinois Audio	105
19	Intr'n'l HiFi Distributors, Inc.	100
12	J & R Music World	92
13	Jensen Sound Laboratories	81
21	KLH Research & Development	64
25	Koss Corporation	Cover 4
26	LaBelle Camera & Store of Maine	57
	Marlboro	16
27	Maxell Corp. of America	19
32	McIntosh Laboratory, Inc.	46
28	Mitsubishi	72
36	Onkyo	31
39	Pioneer Video, Inc.	37
37	Polk Audio	79
38	P.R.I.C.E.	87
35	Pyle Industries	90
33	The Quality Connection	89
	Radio Shack	4
	R.J. Reynolds/Camel	Cover 2, 1-3
	R.J. Reynolds/Salem	70, 71
	R.J. Reynolds/Vantage	43
	R.J. Reynolds/Winston	33-35
40	Sansui Electronics Corp.	9
41	Sennheiser Electronic Corp.	75
47	The Sharper Image	46
45	Shure Brothers	83
53	Stanton Magnetics	95
48	Stereo Corp. of America	103
	Stereo Discounters	103
50	Stereo Tape Outlet	103
49	Studer Revox	21
54	Tandberg of America	21
44	Technics	6
56	Wisconsin Discount Stereo	99



Introducing the Bose®
301™ Series II Direct/Reflecting
Loudspeakers.

Dual Frequency™ crossover network.

Allows woofer and tweeters to operate simultaneously over nearly a full octave.

Free Space™ array.

Delivers clear, spacious sound with stable stereo imaging.

Ducted-port enclosure system.

Tuned design reduces low-frequency distortion.

8-Inch long-excursion woofer.

Six-layer voice coil for extended deep bass response.



The new Bose 301 Series II system is the technological successor to one of the world's most popular speaker designs. Its unique Free Space™ array generates a room-filling pattern of reflected and direct sound that is similar to what you would hear at a live musical performance. You get an astonishingly clear stereo image from virtually every seat in the room, with none of the harshness or "glare" of conventional bookshelf speakers.

Bose's Dual Frequency™ crossover precisely balances the phase and amplitude of each driver, for outstanding tonal accuracy with lifelike midrange openness and detail. And the extended power handling capacity of the 301 Series II speaker makes it ideal for playback of digital and other high-technology recordings.

Ask your authorized Bose dealer for a side-by-side comparison of the new 301 Series II Direct/Reflecting® Loudspeaker with any other speaker in its class. For more information, write Bose Corporation, Department SR, The Mountain, Framingham, Massachusetts USA 01701.



Bose 301 Series II Loudspeakers radiate a natural-sounding balance of reflected and direct sound energy.



Catching on like Kossfire.

With the Kossfire/210 or the Kossfire/110 you can get the sound you've been listening for at the price you've been looking for.


Nothing succeeds like success. And nothing has caught on like the incredible 4-driver Kossfire/210 loudspeaker. There's a 12-inch woofer, a 5-inch midrange, and a unique dual tweeter that not only doubles the power handling capability over the important high-frequency range but also virtually eliminates annoying distortion. Fact is, the Kossfire/210 represents a remarkable buy for high quality speakers.

But then, even the best value in a loudspeaker can be more than someone wants to spend. That's why Koss developed the incredible new 4-driver Kossfire/110. It's got a 10-inch woofer. A unique midtweeter with a fluid-cooled voice coil that increases power handling. A 10dB treble and tonal

balance control that lets you suit the response to your personal listening tastes or to the dynamics of your room. There's even a built-in, special protection device that lets you turn up the volume without blowing your speakers. And best of all, there's Kossfire's dual tweeter array that doubles the power handling capability in the all-important high frequency range while virtually eliminating distortion.

So when you're looking for the hottest loudspeaker buys on the market, listen to the 4-driver speakers that are catching on like Kossfire: the Kossfire/210 and the new Kossfire/110. Your audio dealer has them at a price that'll sound as exciting as they do.

© 1982 Koss Corp.

 **KOSS**® hearing is believing™

INTERNATIONAL HEADQUARTERS / 4129 N. Port Washington Avenue / Milwaukee, Wisconsin 53212 Facilities: Canada, England, France, Germany, Ireland

CIRCLE NO. 25 ON READER SERVICE CARD