5 TO GO
HOW DO THE NEW CD PORTABLES STACK UP?

GETTING THE MOST OUT OF YOUR OLD RECORDINGS

TELEVISION'S TOM VERLAINE

TEST REPORTS
JBL Loudspeakers
Sherwood A/V Receiver
Hafler Tuner/Preamp
...And More

LOUISVILLE
MR. DAVID S. BUCHANAN
APR 94

EMMA KIRKBY SIME

THE ACADEMY OF HIGHER MUSIC
CHRISTOPHER ROGGEWOOD

JULY 1992
Serious music appreciation involves more than just your sense of hearing. It involves your individual sense of taste. Which is why we created a revolutionary new DSP car audio unit. One that, when added onto your current system, lets you fine-tune your sound with a level of accuracy never before possible. So that now you can hear music in a completely new way. The way you like it.

Introducing the Premier™ DEQ-7500 Digital Signal Processor from Pioneer®

While most DSP units just let you choose different sound field options, the DEQ-7500 does something radically different. It actually corrects the deficiencies in your sound, caused by an imperfect car interior environment (everything from poor speaker placement to plush seats, which absorb sound waves). The result: our new DEQ-7500 gives you the premium sound performance your car’s interior has been depriving you of.

This is all made possible thanks to Pioneer’s dual-chip Digital Signal Processor — high-powered integrated circuitry that carries out thousands of complex functions, all in a unique three-step process.

**Step one:** Correcting your existing sound.

The DEQ-7500 lets you choose between four-band, 1/3 octave parametric EQ or seven-band graphic EQ, to dial in the best overall sound characteristics for your particular car environment.

You can then add parametric bass and treble for even further refinement. And when you’re all finished, save these critical adjustments with six user presets.

**Step two:** Having corrected your sound, you
of the beholder.
can then use the Listening Position Selector to move the center stage image around your car. So that no matter where you're sitting, it'll always sound like the best seat in the house. Once you've chosen the position you want, you can use the Image Focus Control for ultraprecise imaging and staging, particularly in vocals.

Step three: At last, you can start enhancing your sound. Choose from any of five listening environments: Studio, Jazz Club, Concert Hall, Cathedral and Stadium.

You can then further fine-tune your sound field, by adjusting the delay time and intensity within each of these particular venue modes.

Of course, while it's nice to sit here and read about the DEQ-7500, it's even better to sit behind the wheel and experience it for yourself. Which reminds us of one final step: visiting your nearest Premier dealer. He's part of a network of expert craftsmen who install and design sound systems with the utmost care and attention to detail.

If you'd like more information regarding the DEQ-7500, as well as the name and address of the Premier dealer located closest to you, simply give us a call at 1-800-421-1601, extension 904.

And discover how nice it is to have an audio unit that adapts to your ears. Instead of the other way around.
Though we're known for value at Advent, you might assume even we had to draw the line at our New Vision Series. "Speakers as technologically advanced as these must surely be priced up in the stratosphere. Not so.

Yet they achieve incredibly rich bass and unsurpassed imaging. Each one, the 500, the 350 and the new 250, is the product of three years of meticulous research.

Take our bookshelf-size 250 model, for instance. Its Helmholtz resonator band pass subwoofer is ingeniously mounted horizontally to achieve astonishing sonic performance from such a small cabinet.

In fact, just one listen to our New Vision Series will convince you that, finally, high-end sound doesn't have to mean high-end price.

For your nearest dealer and free literature, call 1-800-477-3257.
Cover
If you're looking for music to go, see Ken Pohlmann's tests of five portable CD players on page 42, including the JVC XL-P90.
Photograph by Roberto Breton
Racket
courtesy of Prince Manufacturing, Princeton, NJ

BULLETIN .......................... 4
UP FRONT ............................ 6
LETTERS ............................. 10
TIME DELAY .......................... 12
NEW PRODUCTS ......................... 15
RODRIGUES CONTEST ................. 20
AUDIO Q&A ........................... 22
TECHNICAL TALK ......................... 24
POPULAR MUSIC ......................... 67
CLASSICAL MUSIC ....................... 80
THE HIGH END ......................... 96

EQUIPMENT

Hirsch-Houck Labs Equipment Test Reports .................. 26
Sherwood RV-6010R Audio/Video Receiver, page 26
JBL L3 Loudspeaker System, page 32
Hafler Series 945 Tuner/Preamplifier, page 34
SSI Powerflex V Multichannel Power Amplifier, page 38

CD Portables: The Beethoven Test ...................... 42
Five of the newest, smallest CD players are taken through their paces in the city of Beethoven * by Ken C. Pohlmann

All About Subwoofers,
Part 2 ........................................ 49
There's more than one way to get deep, clean bass from a subwoofer * by Peter W. Mitchell

Fair Play
How to coax the last smidgen of fidelity from your soon-to-be-irreplaceable analog recordings * by Ian G. Masters

MUSIC

András Schiff
The pianist speaks out on authentic instruments, "star" conductors, Glenn Gould, and more * by Shirley Fleming

Tom Verlaine
After fourteen years, can the original New Wave guitar hero get the commercial respect he deserves? * by Steve Simels

Best Recordings of the Month
Lyle Lovett, Wayne Horvitz and the President, Mozart's The Marriage of Figaro, and Tchaikovsky conducted by Pierre Monteux
Yo, Columbus!

Spain's observances of the 500th anniversary of Columbus's first voyage to the Western Hemisphere include Expo '92, a world's fair, in Seville this summer and the Olympic Games in Barcelona from July 25 to August 9. Among the recordings released to commemorate the anniversary is Alberto Franchetti's opera Cristoforo Colombo (Koch Schwann 3-1030-2, three CD's) with Renato Bruson in the title role and Marcello Viotti conducting the Frankfurt Radio Symphony. . . . Paramount Home Video offers the Olympiad Series, twenty-two videocassettes ($14.95 each) that survey different aspects of the history of the games. An Olympic Symphony (Paramount 12642) shows great moments from games of the past without spoken narration but with a musical soundtrack made up of compositions by Handel, Beethoven, Gliere, and Glazunov. Other programs focus on African runners, women medalists, the marathon, etc.

What Price Classical Music?
The Polish composer Krzysztof Penderecki has received this year's Grawemeyer Award for Music Composition. Administered by the University of Louisville in Kentucky, the award consists of $150,000. . . . The Cleveland Orchestra is suing Michael Jackson, his production company, and Epic Records for $7 million, alleging that about the minute's worth of its recording of Beethoven's Ninth Symphony was wrongfully appropriated and used in Jackson's album "Dangerous." . . . The Philadelphia Orchestra, which recorded the soundtrack for the Walt Disney film Fantasia (1940), is suing Disney for half the profits generated by the highly successful release of Fantasia in home video. Said to be the largest-selling videocassette of all time, with more than 14 million units sold. Fantasia is estimated to have earned Disney a profit of between $120 and $150 million.

Telecast Music
PBS music specials this month will include A Capitol Fourth (1992), the annual Fourth of July concert on the West Lawn of the U.S. Capitol in Washington. The National Symphony Orchestra will be conducted by its music director, Mstislav Rostropovich, and by Henry Mancini, and the flutist James Galway will appear as soloist. . . . The popular summer series Evening at Pops, featuring the Boston Pops Orchestra conducted by John Williams, resumes on July 12 with John and Bonnie Raitt as guests. Anne Murray will be the soloist on July 13, and Tony Bennett and Michel Legrand will perform with the Pops on July 26. . . . In the American Masters series, the documentary Ray Charles, Genius of Soul will be repeated on July 17. Check local listings for exact times.

CD + Graphics
A few years ago Warner New Media created a number of Compact Disc + Graphics musical albums that made it possible to view lyrics, photographs, or other visual elements on a TV set while listening to music from a CD. (The display requires a Graphics-compatible player like the models offered by Philips, JVC, and other manufacturers.) Those albums featured such popular performers as Laura Branigan, Ella Fitzgerald, Fleetwood Mac, Jimi Hendrix, Bonnie Raitt, and Lou Reed, and most of them are still available in stores or from Time Warner. Now Warner New Media has added about twenty new classical titles to its CD + G catalog, including Bach's Saint Matthew Passion, Prokofiev's Peter and the Wolf, operas by Purcell and Mozart, and symphonies by Beethoven, Berlioz, Mahler, and Mendelssohn. These new titles can also be ordered from Time Warner (price: $19.98 plus shipping) and charged to Visa or MasterCard. Call (800) 634-7400, and have your credit card handy. Ask about the free newsletter Newness.

Japanese Miniatures
In Japan, Sony has introduced two new audio products of extraordinarily small size—but smallness isn't their only attraction. One is a recorder, no larger than a pack of cigarettes, that can fit 2 hours of digitally recorded audio onto a cassette tape the size of a postage stamp. Its limited dynamic range (it's a 12-bit system) makes it less suitable for music than for recording interviews and press conferences, hence its rather journalistic nickname: Scoopman. Japanese retailers started selling the Scoopman at about $750. Sony's other small introduction is a portable CD-I player ('"T" for "Interactive") called the Intelligent Discman, complete with a 4-inch LCD screen. Priced at around $1,500, the product is aimed only at the business and industrial market.

The Incredible Universe stores will offer appliances and computers as well as entertainment electronics for the home and car. Employing about three hundred people, each new store will have approximately 100,000 square feet of selling-floor space. Each will contain a restaurant, parking, and child-care facilities, and each will have a large rotunda for big-screen displays, educational programs, manufacturers' demonstrations, and entertainment. Scheduled to open this fall, the first two Incredible Universe stores will be in Arlington, Texas, and near Portland, Oregon.

What Price Romance?
When the classical-music radio station WQXR in New York polled its listeners recently and asked them to name their favorite selections for setting a romantic mood, Ravel's very popular Boléro came in third (after the Liebestod from Wagner's Tristan and Isolde and Tchaikovsky's Romeo and Juliet). When the manuscript for Boléro came up at auction in Paris this year, the French government acquired it for 1.8 million francs (about $327,000).
Perhaps the most Important feature of all in Compact Disc Players.

In a category where manufacturers try to convince you of their superiority with digital theory and laboratory specifications, Denon adds an all-important new criterion: Overall Consumer Satisfaction.

In the most exhaustive research ever conducted, Verity Research, the nation's leading independent Consumer Electronics research firm, ranked Denon CD Players Number 1 in Overall Consumer Satisfaction. This honor, determined by interviewing hundreds of thousands of people across America, takes into account the many factors that make someone fully satisfied with their purchase.

Denon is especially proud to win in this category, because CD Players, more than any other component, challenge a company's abilities in the electro-mechanical, analog and digital domains.

Denon is even prouder, because the ultimate judge in this unprecedented competition was not a reviewer or a magazine editor, but someone just like you.

DENON
The first name in digital audio.

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

CIRCLE NO. 20 ON READER SERVICE CARD
Change and Conspiracy

STEREO REVIEW will be thirty-five years old next February. It's been an eventful thirty-five years.

In the first issue of the magazine, called HiFi & Music Review, the hot topic was whether stereo sound would be “a magnificent new medium for the home” or “a fiasco like color TV.”

Stereo technology changed the way music was recorded and the way we listened, and the idea caught on so quickly that the young magazine was renamed HiFi/Stereo Review less than two years later and eventually dropped the “HiFi” from its name altogether. In the background, though, there were rumblings about a “stereo conspiracy” of greedy record companies forcing everyone to replace all their mono recordings and greedy loudspeaker manufacturers forcing everyone to buy two speakers instead of one.

Other changes came thick and fast. The 1960’s brought stereo FM radio and the tape cassette. In the 1970’s integrated circuits entered the picture, making possible miniaturization and economies of manufacturing, after-market car stereo gave us options for the road, and in 1980 Sony revolutionized our listening habits with the Walkman. It was not a period of very great industrial investment in the U.S., but Japanese companies fought fiercely for market share and kept consumer prices low.

There were rumblings about a conspiracy of ruthless Japanese electronics manufacturers to put American companies out of business.

Then, in 1982, the digital compact disc was introduced, and we began to hear recorded music with a clarity and range the stereo pioneers of the 1950’s only dreamed of. There were rumblings about conspiracies of greedy record companies forcing us to replace all our recordings and greedy equipment manufacturers forcing us to replace our stereo components.

Ten years later, in 1992, the Electronic Industries Association estimates that CD players are in 35 percent of U.S. households, and the Recording Industries Association of America reports that we are now spending more on CD’s than on any other form of recorded music. The CD revolution continues—at home, in the car, in portable players like the ones Ken Pohlmann compares in his article on page 42 in this issue. How many more changes do we have now, than we could have in 1958?

Where do we go from here? More and more of us will combine our audio and video systems in home theaters where even the movies we watch will benefit from digital sound. And two exciting new audio formats will be introduced before the year is over. Both digital, both recordable, the Digital Compact Cassette and the Mini Disc will provide us with more options still. Do these developments mean that the CD is headed toward obsOLESCENCE? No, at least not for a very long time. Everyone I talk to in this industry expects the new formats to supplement the CD, not to supplant it.

But we can expect more change, more choices, and we can expect the same old rumblings of conspiracy, which are just as silly now as they were in 1958. We, the consumers, make decisions about the market, about whether one product succeeds and another fails, not manufacturers who conspire to manipulate us.

This month we have made some changes in STEREO REVIEW. One of them is a new column, called “Time Delay,” that had something to do with the idea for this column. And we have redesigned the music sections to make space for more record reviews and more color photographs. These changes reflect a conspiracy among the editors, the graphic designers, and management to bring you a better magazine. We hope you like it.
Henry Kloss Does It Again. And Again.

"Henry Kloss has demonstrated a rare talent for spotting important new concepts and incorporating them into readily affordable consumer products. His new models have stemmed from a deeply rooted desire to move audio technology forward and provide buyers with previously unavailable benefits.”

Audio Magazine, February 1992

Audio Hall of Fame member Henry Kloss created the dominant speakers of the '50s (AR), '60s (KLH) and '70s (Advent). Now he's created a new kind of audio company with factory-direct savings...Cambridge SoundWorks.

The SurroundTM II. Price Breakthrough In Dipole Radiator Surround Speaker.

The Surround II is specifically designed for use as a rear/side speaker in Dolby Surround or DSP systems. They "surround" the listener with non-directional ambient sounds, unlike conventional speakers that are designed to create a precise stereo "stage."

The Surround II is a dipole radiator. Mounted on the side walls of your listening room, the sound is directed towards the front and rear of the room, using a wide dispersion tweeter delivering accurate response over a wide area. Phase cancellation to create a null in the direction of the listener. The sound then reaches the listener from all directions, the way it was meant to be heard. The acoustic performance of the Surround II is essentially identical to that of our original surround speaker, The Surround.*

At $249 pr., The Surround II is the value on the market.

Introducing The In-Wall Ambiance™ Speaker System.

Ambiance In-Wall provides overall performance (particularly deep bass response) unmatched by its competitors. Unlike many in-wall speakers, Ambiance In-Wall uses a true acoustic suspension enclosure. We know of no other system like it that can match its bass performance.

Henry Kloss designed Ambiance In-Wall with a wide dispersion tweeter delivering accurate response over a wide area. Place Ambiance In-Wall where it looks right in your wall (or your ceiling), and still have it sound right no matter where you are in the room.

Stereo Review said Ambiance "easily held its own against substantially larger, more expensive speakers.” Ambiance In-Wall is also very simple to install—it’s a custom installer’s and do-it-yourselfer’s delight.† At $329 a pair ($165 each), direct from the factory, it’s an outstanding value.

Turn your TV into a home theater! In our catalog you’ll find complete Dolby Surround Sound systems starting at under $1,000.

CALL 1-800-FOR-HIFI.

24 hours a day, 365 days a year. We’ll send you our 48-page color catalog with components from Cambridge SoundWorks, Pioneer, Philips, Denon and others.

We Know How To Make Loudspeakers.

CAMBRIDGE
SOUNDWORKS

© 1992 Cambridge SoundWorks. Ensemble is a registered trademark of Cambridge SoundWorks. Ambiance and The Surround are trademarks of Cambridge SoundWorks. AR & Advent are trademarks of Lenin Laboratories.

*Crops to overall power handling capability. (For those who want all-out bass response, it is also compatible with our Ensemble subwoofer systems.)

CIRCLE NO. 6 ON READER SERVICE CARD
Cambridge SoundWorks changed the audio world when we began direct-marketing Ensemble by Henry Kloss. Ensemble is a revolutionary dual-subwoofer/satellite speaker system offering all-out performance, without cluttering up your room with huge speaker cabinets. Available only factory-direct from Cambridge SoundWorks, with no expensive middle-men, Ensemble is priced at hundreds less than it would have sold for in stores. Audio magazine says Ensemble "may be the best value in the world."

And Then There Were Two.

Now Cambridge SoundWorks has introduced Ensemble II, a more affordable version of Ensemble using only one cabinet to hold both subwoofer drivers. Ensemble II has joined Ensemble in the ranks of the country's best-selling speakers. The real difference is in the subwoofer.

The Same Satellite Speakers.

When you listen to either Ensemble system, almost 90% of the music you hear is being reproduced by the satellite speakers. Both Ensemble and Ensemble II use satellite speakers that are virtually identical. Unlike many competing systems, Ensemble's satellites are true two-way speaker systems, each containing a high performance tweeter and a 4-inch woofer. Stereo Review said, "The Ensemble satellites delivered a smoother output than..."
many larger and more expensive speakers."
Small (8½" x 5½" x 4") and unobtrusive, they'll fit into the decor of any room. They're available in scratch-resistant gunmetal grey Nextel, or primed so you can paint them any color you wish.

Ensemble satellite speakers are available primed for painting, so they can match your decor exactly.

The Same Overall Sound.
In many rooms, Ensemble II sounds virtually the same as Ensemble, especially when Ensemble's two subwoofers are placed right next to each other. The real difference between the two systems is that Ensemble, with its two ultra-compact subwoofers (12" x 21" x 4½"), gives you ultimate placement flexibility.

The Same Attention To Detail.
Ensemble and Ensemble II are constructed with the very best materials and no-compromise workmanship. Their subwoofers use heavy-duty woofers in true acoustic suspension enclosures. The satellites are genuine two-way systems with very high quality speaker components. Individual crossover networks are built into every cabinet for maximum wiring flexibility. Robust construction is used throughout, featuring solid MDF cabinets and solid metal grilles.

The Same Factory-Direct Savings.
Cambridge SoundWorks products are available only factory-direct. By eliminating the middle-men, we're able to sell Ensemble and Ensemble II for hundreds less than if they were sold in stores.

The Same 30-Day Total Satisfaction Guarantee.
Choosing a loudspeaker after a brief listen at a dealer's showroom is like deciding on a car after one quick trip around the block. So we make it possible to audition our speakers the right way—

The Real Difference: The Ultimate Placement Flexibility Of Dual Subwoofers.
Placement of bass and high-frequency speakers in a room—and how those speakers interact with the acoustics of the room—has more influence on the overall sound quality of a stereo system than just about anything. As an alternative to spending hundreds (or thousands) of dollars on this or that new amplifier or CD player design, you should invest some of your time experimenting with various speaker positioning schemes. Ensemble's two ultra-slim (4½") subwoofers give you more placement flexibility than any speaker system we know of (including Ensemble II), and is most likely to provide the performance you want in real world...in your room.

How To Order.
The dual-subwoofer Ensemble system is available in two versions. With handsome black-laminate subwoofers for $599. Or with black vinyl-clad subwoofers for $499. Ensemble II is priced at $399. For more information, a free 48-page catalog, or to order...

CALL 1-800-FOR-HIFI
24 hours a day, 365 days a year. We'll send you our 48-page color catalog with stereo and surround sound components and systems from Cambridge SoundWorks, Pioneer, Philips, Denon and others. Because we sell factory-direct, eliminating expensive middle-men, you can save hundreds of dollars.

We Know How To Make Loudspeakers.
CAMBRIDGE SOUNDWORKS
© 1992 Cambridge SoundWorks. Ensemble is a registered trademark of Cambridge SoundWorks. Ambience and The Sound are trademarks of Cambridge SoundWorks. AR & Adorn are trademarks of Techno Laboratories. Error is a patented trademark of Here Corporation. Prices do not include shipping. * Only the connecting terminals are different.
CIRCLE NO. 6 ON READER SERVICE CARD
Why Other Loudspeaker Companies Can't Run This Ad.

There are almost 400 speaker companies in the United States. But none of them can offer you all this...

Audio Hall of Fame member Henry Kloss. Cambridge SoundWorks products are designed by our co-founder, Henry Kloss, who created the dominant speakers of the '50s (AR), '60s (KLH) and '70s (Advent).

We eliminated the expensive middle-men. By selling factory-direct to the public, we eliminate huge distribution expenses. Don't be fooled by our reasonable prices. Our products are very well made.

High performance transportable system. Our Model Eleven combines a powerful 3-channel amplifier, two satellite speakers and a bassCase® subwoofer/carrying case. Works on 110, 220 & 12-volts.

Ambiance ultra-compact speaker system. We think Ambiance is the best "mini" speaker on the market, regardless of price. Deep bass and high-frequency dispersion are unmatched in its category.

The best values in Dolby Surround Sound. We believe The Surround and The Surround II are the country's best values in surround speakers. Complete Dolby Surround Sound systems start at under $1,000.

30-Day 100% Satisfaction Guarantee. Try our speakers in your own home, with your music, for 30 days. If you're not satisfied, return them for a refund. No need to return original ground shipping charges.

Audio experts on call 365 days a year. Our knowledgeable audio experts (not clerks) are on duty for advice, hook-up information, or orders, 8AM–midnight every day, including Sundays and holidays.

30-Day 100% Satisfaction Guarantee. By our speakers in your own home, with your music, for 30 days. If you're not satisfied, return them for a refund. We even refund original ground shipping charges.

The High End

A chief design engineer for Clearfield Audio, the speaker division of Counterpoint Electronics, and an audio engineer for seventeen years, I must reply to Ian G. Masters' "Buying Time" in May ("The Powers That Be"). Mr. Masters states that "toroidal transformers, odd-ball capacitors, etc. have no justifiable use in modern amplifier design, as the costs outweigh any audible difference in sound quality, and that "tubes have been abandoned by most of the electronics industry, for good reason.

Mr. Masters does your readers a great disservice in not qualifying his opinions. He leaves the casual reader with the opinion that inexpensive receivers or rack systems sound as good as American high-end electronics and, by implication, that high-end audio equipment is a waste of money.

This bothers me no end. Shall we tell the public that fine wines are a poor value and that cooking sherry or cheap port are good enough for the unwashed masses? How about spreading the news that prime-rib steaks taste no better than burgers and that grinding your own coffee beans has no more reward than drinking instant?

I fear a world where consumers have no choices. What incentives do manufacturers have to develop better sounding and more reliable equipment if your publication insists that there is no reason to buy anything other than the bottom of the line? Who are you serving when you indoctrinate first-time buyers with the concept that high end is basically an overpriced rip-off?

ALBERT VON SCHWEIKERT
Vista, CA

We do not mean to suggest that people should simply buy the cheapest equipment they can find or that high-end components are unworthy of consideration. Mr. Masters' point was just that rather fanciful claims are sometimes made for the sonic benefits of various design and construction techniques and that it is not usually necessary to buy costly, exotic electronics to get good sound.

Audio Answer

My subscription to STEREO REVIEW has proved to be invaluable with a single "Audio Q&A." I had been unable to use my Kenwood power amplifier until I read "Driving a Subwoofer" in the May Q&A column. Endless thanks to Ian G. Masters.

MARCUS MCCONNELL
Yucaipa, CA

NSM CD Changer System

Thank you very much for Julian Hirsch's very thorough review in June of the NSM CD 3101 compact disc changer system. We do have a few points to make, however.

NSM America in Chicago was listed as the distributor. Although we do consolidate all shipping, spare parts, and service functions in our Chicago facility, NSM America distributes NSM's coin-operated equipment. Our consumer products are marketed in the U.S. by EuroSon Ameri-
ca. Consumers and dealers should direct their inquiries to NSM Consumer Electronics, Euro-Son America, Inc., 694 Ft. Salonga Rd., Northport, NY 11768, telephone (516) 261-7700.

Mr. Hirsch stated that "the shut-down process requires opening and closing the single-play drawer of the control unit." It is correct that opening the drawer stops play and returns the disc to its storage location in the CD Library, but during play of any disc in the Library, pressing the STOPCM (Clear Memory) button once will stop the program, and pressing it again returns the current disc to its tray location. Opening the single-play drawer has the same effect as pressing STOPCM twice, because we assume that doing this means you want to play a single disc and therefore would like to stop the disc playing from the Library.

Finally, it was mentioned that in many installations it would be desirable to place the CD Library at a greater distance from the controller than the supplied 6-foot cables allow. The control cable is a standard RS-232 connection, which can be up to 150 feet in length. And since the CD Library has optical and coaxial digital outputs and left-right analog outputs, connection of the audio cable over this length is rather easily done with available high-quality cables from numerous suppliers.

Kevin Byrne
President, NSM Consumer Electronics
Northport, NY

Nuclear Valdez

Parke Puterbaugh's May review of "Dream Another Dream" by Nuclear Valdez was very biased. This is a band brimming with soul and emotion, as well as being excellent in live performance. Mr. Puterbaugh downed the drummer's laid-back style as being too predictable, missing the point that his style adds a distinct flavor to the band's music, along with a variety of other subtle percussion instruments.

How in the world did Mr. Puterbaugh come up with the comparison to the band Ambrosia? I'm familiar with that 1970's sound, and Nuclear Valdez is far removed from it. They reflect the sound of today, one which cries out for freedom of expression on the FM airwaves.

And by the way, the band is from Miami, not New York. Daniel H. Carlson
West Palm Beach, FL

More on DAT

While I agree with most of Ken Pohlmann's April "Signals" column on "How DAT Went Wrong," the implied criticism of digital audio tape as a recording medium seems unfair. I have used a DAT machine for many months now, and I am very pleased with it. I, too, wondered whether the average consumer had a need for such a thing. The answer is still no, but that doesn't take away from the merits of the format or make it a bad idea. As Richard Thompson said, "I asked you for a race horse, now don't hand me no mule." We shouldn't fault the racehorse for being what it is. Craig Omelan
Winnipeg, Manitoba

Car CD Compression

In May the "Signal Processing" article discussed dynamic range compression and "Heads First" discussed desirable features for car stereo head units. It seems that dynamic range compression would be a highly desirable feature in a car CD player, especially to enjoy classical CD's. Are there CD head units available with this feature?

W. Hatch
Brigham City, UT

According to the comprehensive buyer's guide in the July/August issue of Car Stereo Review, the only CD head units available with dynamic range compression are Yamaha's YCDR-1020 CD receiver and YCDT-720 CD tuner, but Pioneer offers the feature in its CDX-FM38 trunk-mounted changer.

Albert Ayler

Chris Albertson's contention, in his review of Albert Ayler's "Love Cry," in April, that Ayler's career was a "dastardly clever" hoax by a "lucky amateur" is sickening. Lucky? He couldn't find work and committed suicide.

BRIAN RITCHIE
Bassist, Violent Femmes
Milwaukee, WI

Laser Turntable

I did not see the laser turntable from Japan's ELP Corporation (one was recently acquired by the Canadian National Library) in your February 1992 "Equipment Buying Guide." Perhaps this is because you do not consider it to be a consumer product, but its existence is certainly newsworthy. Is it related in any way to the U.S. development that never seemed to reach fulfillment?

Donald Pounder
Ottawa, Ontario

The ELP product is a second-generation version of the Finial laser turntable that never quite made it to market. The patents were acquired by ELP, which reworked the design. In any event, the ELP unit is intended primarily for use by record archivists.

Correction

Our review of Nakamichi's CassetteDeck1.5 in May mistakenly indicated that the deck's recording and playback heads are held in fixed alignment to one another by a shared housing. As in previous three-head Nakamichi tape decks, the heads are completely separate.

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

STereo Review July 1992 11

FREE Audio Catalog

Our 48-page color catalog is loaded with stereo components and music systems from Cambridge SoundWorks, Pioneer, Philips, Denon, Sony, Thorens and others. Because you buy factory-direct, you can save hundreds of dollars. For example, you can buy a complete Dolby Surround Sound system—with our Ensemble II subwoofer-satellite speaker system, rear speakers, Pioneer Dolby Surround receiver, CD player and system remote—for under $1,000. So call today and find out what thousands and thousands of satisfied customers already know: This is the right way to get the right deals on the right audio components.

• Call toll-free for factory-direct savings.
• Save hundreds on components and systems from Cambridge SoundWorks, Pioneer, Philips, Denon, Sony and more.
• Audio experts will answer your questions, before and after you buy. 8AM-11P.M., 365 days a year—even holidays.
• 30-day Total Satisfaction Guarantee on all Cambridge SoundWorks products.

Call 1-800-FOR-HIFI
24 hours a day, 365 days a year.

We'll send you our 48-page color catalog with components from Cambridge SoundWorks, Pioneer, Philips, Denon and others.

We Know How To Make Loudspeakers.

Cambridge SoundWorks
564 California St., Suite 120, Newton, MA 02158
1-800-367-4434 Fax 617-332-9229 Canada: 1-800-525-4434
© 1992 Cambridge SoundWorks
© Ensemble is a registered trademark of Cambridge SoundWorks.
by Steve Simels

Walter’s Mahler Ninth as “definitive,” and Ralph Bates rates Erich Leinsdorf’s Schubert Mass in E-flat as a great performance with a “thrilling” stereo perspective. Elsewhere, reviewer Joe Goldberg dismisses an early Aretha Franklin album as portending “little staying power,” and jazz/folk critic Nat Hentoff hails Bob Dylan’s first album as the work of “a major folk talent.”

On the back cover: An ad for the original (now legendary) AR turntable. List price: $58.

10 years ago

Letters, we get letters: Reader Edward G. Macomber accuses us of trying to “dumb down” the record-buying public with too many reviews of Bach, Beethoven, and Brahms. Editor William Anderson counters by noting recent reviews of Cavalli, Tippett, and Schnittke.

Test Reports: Julian Hirsch recommends JBL’s L46 speaker system, at $165 list, as the first speakers from the company that audiophiles can purchase “without financial strain.” Elsewhere on the tech front, contributor Len Feldman notes that high-quality stereo audio for TV awaits only an FCC decision, a bit of news sure to gladden Furman Hebb.

Best Recordings of the Month include Van Morrison’s “Beautiful Vision” and Edita Gruberova’s “French and Italian Opera Arias” on Angel. Over in the classical section, David Hall gets excited by a Philip Fowke recording of the Bliss Piano Concerto and George Jellinek endorses a Lauritz Melchior reissue disc on Pearl. In pop, Noel Coppage is more enthusiastic about Simon and Garfunkel’s “Concert in Central Park” than he had been about Simon solo, and Mike “Tubular Bells” Oldfield tells Mark Peel in an interview that he built his recording studio “like a large bathroom.”

Who’s That Girl? A tall, toothy model wearing Sennheiser phones on the front cover turns out to be Carly Simon.

20 years ago

On the cover the STEREO REVIEW staff models fifteen of the thirty-three different stereo headphphones reviewed inside. Julian Hirsch declares the Sennheiser GD-414 “the lightest we have ever worn.”

Among the new products is the dodecahedral D-12 speaker system from Design Acoustics. Components tested by Hirsch-Houck laboratories include a BSR McDonald automatic turntable, a Pioneer SX-727 receiver, and an Audio Dynamics ADC-XLM phono cartridge, which Hirsch says is capable of tracking almost all records at 0.4 gram.

Critical mass: On the classical side, Eric Salzman finds the sound on a Clifford Curzon recital inexplicably “squishy,” and harpsichord virtuoso Igor Kipnis has some thoughts on a Jorge Bolet piano record and the Romantic Revival. In the pop reviews, dedicated rock hater Rex Reed unaccountably waxes enthusiastic over “The History of Eric Clapton.”

From the high (priced) end: Marantz advertises a tuner/preamp/power amp combination priced at over thirteen hundred pre-Arab-oil embargo/inflation dollars.

30 years ago

Plus ça change: In the July 1962 issue, Editor Furman Hebb categorizes most television audio as “far below high-fidelity standards.”

Installation of the Month: Sidney Freedman, of Forest Hills, New York, has Tannoy speakers concealed in a credenza, a Harman Kardon Citation I and II preamp and amp, a Citation III-X stereo tuner, a Thorens TD-124 turntable with an Empire 98 tonearm and an Ortofon cartridge, and a Berlant-Concertone Series 20-20 tape deck. All this equipment generates enough heat that the system must be cooled by a small fan.

Best of the Month: Critic David Hall salutes Bruno Walter’s Mahler Ninth as “definitive,” and Ralph Bates rates Erich Leinsdorf’s Schubert Mass in E-flat as a great performance with a “thrilling” stereo perspective. Elsewhere, reviewer Joe Goldberg dismisses an early Aretha Franklin album as portending “little staying power,” and jazz/folk critic Nat Hentoff hails Bob Dylan’s first album as the work of “a major folk talent.”

On the back cover: An ad for the original (now legendary) AR turntable. List price: $58.
FOR THE DISCRIMINATING MOVIE FAN.

<table>
<thead>
<tr>
<th>The Motion Picture</th>
<th>The Man Who Would Be King</th>
<th>12 Month Membership</th>
<th>$1,00 each</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Empire Strikes Back</td>
<td>Harry Connick, Jr.: Singin' &amp; Swingin'</td>
<td>24 Month Membership</td>
<td>$5,00 each</td>
</tr>
<tr>
<td>Return Of The Jedi</td>
<td>Goodfellas</td>
<td>36 Month Membership</td>
<td>$7,00 each</td>
</tr>
<tr>
<td>Blue Velvet</td>
<td>Edward Scissorhands</td>
<td>48 Month Membership</td>
<td>$9,00 each</td>
</tr>
<tr>
<td>Patriot</td>
<td>Predator</td>
<td>60 Month Membership</td>
<td>$11,00 each</td>
</tr>
<tr>
<td>2001: A Space Odyssey</td>
<td>Predator 2</td>
<td>72 Month Membership</td>
<td>$13,00 each</td>
</tr>
<tr>
<td>The Hunt For Red October</td>
<td>Jaws</td>
<td>96 Month Membership</td>
<td>$15,00 each</td>
</tr>
<tr>
<td>Scarface (1983)</td>
<td>The Blues Brothers</td>
<td>120 Month Membership</td>
<td>$17,00 each</td>
</tr>
<tr>
<td>E.T.: The Extra-Terrestrial</td>
<td>Part III</td>
<td>144 Month Membership</td>
<td>$19,00 each</td>
</tr>
<tr>
<td>Batman (1989)</td>
<td>Part II</td>
<td>168 Month Membership</td>
<td>$21,00 each</td>
</tr>
<tr>
<td>Back To The Future</td>
<td>Back To The Future Part III</td>
<td>192 Month Membership</td>
<td>$23,00 each</td>
</tr>
<tr>
<td>Back To The Future</td>
<td>Back To The Future Part II</td>
<td>216 Month Membership</td>
<td>$25,00 each</td>
</tr>
<tr>
<td>Back To The Future</td>
<td>The Blues Brothers</td>
<td>240 Month Membership</td>
<td>$27,00 each</td>
</tr>
<tr>
<td>Harry Connick, Jr.: Singin' &amp; Swingin'</td>
<td>Goodfellas</td>
<td>252 Month Membership</td>
<td>$29,00 each</td>
</tr>
<tr>
<td>Predator</td>
<td>Edward Scissorhands</td>
<td>276 Month Membership</td>
<td>$31,00 each</td>
</tr>
<tr>
<td>Predator 2</td>
<td>Predator</td>
<td>300 Month Membership</td>
<td>$33,00 each</td>
</tr>
<tr>
<td>Jaws</td>
<td>Jaws</td>
<td>324 Month Membership</td>
<td>$35,00 each</td>
</tr>
<tr>
<td>The Man Who Would Be King</td>
<td>The Man Who Would Be King</td>
<td>348 Month Membership</td>
<td>$37,00 each</td>
</tr>
<tr>
<td>Kindergarten Cop</td>
<td>Kindergarten Cop</td>
<td>372 Month Membership</td>
<td>$39,00 each</td>
</tr>
<tr>
<td>Fatal Attraction</td>
<td>Fatal Attraction</td>
<td>396 Month Membership</td>
<td>$41,00 each</td>
</tr>
<tr>
<td>Star Trek: The Motion Picture</td>
<td>Star Trek: The Motion Picture</td>
<td>420 Month Membership</td>
<td>$43,00 each</td>
</tr>
<tr>
<td>Star Trek II: The Wrath Of Khan</td>
<td>Star Trek II: The Wrath Of Khan</td>
<td>444 Month Membership</td>
<td>$45,00 each</td>
</tr>
<tr>
<td>Star Trek III: The Search For Spock</td>
<td>Star Trek III: The Search For Spock</td>
<td>468 Month Membership</td>
<td>$47,00 each</td>
</tr>
<tr>
<td>Star Trek IV: The Voyage Home</td>
<td>Star Trek IV: The Voyage Home</td>
<td>492 Month Membership</td>
<td>$49,00 each</td>
</tr>
<tr>
<td>Star Trek V: The Final Frontier</td>
<td>Star Trek V: The Final Frontier</td>
<td>516 Month Membership</td>
<td>$51,00 each</td>
</tr>
<tr>
<td>Beverly Hills Cop</td>
<td>Beverly Hills Cop</td>
<td>540 Month Membership</td>
<td>$53,00 each</td>
</tr>
<tr>
<td>Beverly Hills Cop II</td>
<td>Beverly Hills Cop II</td>
<td>564 Month Membership</td>
<td>$55,00 each</td>
</tr>
<tr>
<td>48 Hrs.</td>
<td>48 Hrs.</td>
<td>588 Month Membership</td>
<td>$57,00 each</td>
</tr>
<tr>
<td>Another 48 Hours</td>
<td>Another 48 Hours</td>
<td>612 Month Membership</td>
<td>$59,00 each</td>
</tr>
<tr>
<td>The Naked Gun 2 1/2: The Smell Of Fear</td>
<td>The Naked Gun 2 1/2: The Smell Of Fear</td>
<td>636 Month Membership</td>
<td>$61,00 each</td>
</tr>
<tr>
<td>Airplane</td>
<td>Airplane</td>
<td>660 Month Membership</td>
<td>$63,00 each</td>
</tr>
<tr>
<td>Coming To America</td>
<td>Coming To America</td>
<td>684 Month Membership</td>
<td>$65,00 each</td>
</tr>
<tr>
<td>Allen</td>
<td>Allen</td>
<td>708 Month Membership</td>
<td>$67,00 each</td>
</tr>
<tr>
<td>Allenians</td>
<td>Allenians</td>
<td>732 Month Membership</td>
<td>$69,00 each</td>
</tr>
</tbody>
</table>

Here's a great way to build a collection of your favorite movies—on laserdisc! Just write in the numbers of the 3 laserdiscs you want for $1.00 each, plus shipping and handling. In exchange, you simply agree to buy two more laserdiscs in the next year, at regular Club prices (currently as low as $29.95, plus shipping and handling)—and you may cancel membership at any time after doing so.

Free Magazine sent every four weeks (up to 13 times a year) reviewing our Director's Selection—plus scores of alternate choices, including many lower-priced laserdiscs. And you may also receive Special Selection mailings up to four times a year. (That's up to 17 buying opportunities a year.)

Buy only what you want! If you want the Director's Selection, do nothing—it will be sent automatically. If you'd prefer an alternate selection, or nothing at all, just mail the response card always provided by the date specified. And you'll always have 14 days to decide; if not, you may return the selection at our expense.

Money-Saving Bonus Plan. If you continue your membership after fulfilling your obligation, you'll be eligible for our generous bonus plan. It enables you to enjoy great savings on the movies you want—for as long as you decide to remain a member! 10-Day Risk-Free Trial. We'll send details of the Club's operation with your introductory package. If it doesn't satisfy you, return everything within 10 days for a full refund and no further obligation.

For fastest service, use a credit card and call us toll free 24 hours a day:

1-800-539-2233

Columbia House Laser-disc Club
Dept. 034 P.O. Box 1112, Terre Haute, Indiana 47811-1112

Yes, please enroll me under the terms outlined in this advertisement. As a member, I need buy only 2 more selections, at regular Club prices, within the coming year.

Please send me these 3 laserdiscs for $1.00 each plus $1.50 each shipping and handling (total $7.50).

[ ] My check is enclosed
[ ] Charge my introductory laserdiscs and future Club purchases to:

[ ] MasterCard
[ ] Dinners Club
[ ] AMEX
[ ] VISA
[ ] Discover

Acct. No. Exp. Date

Signature

Name

Address

Apt.

City State Zip

Phone No.

Note: Columbia House Laser-disc Club reserves the right to reject or cancel any membership. Offer limited to continental U.S. (excluding Alaska). Applicable sales tax added to all orders. 1-800 N. Providence Avenue, Terre Haute, IN 47811-1112

©1992, The Columbia House Company
Television viewers can now experience the sensation of sitting in the front row of a concert or stage production, thanks to a new sound system that recreates the dynamic range of the original performance. This Sound Retrieval System™ (SRS®), developed by Hughes Aircraft Company, retrieves and restores spatial information present in all acoustic situations. SRS supplies the spatial cues that enable the human ear to discern the source or location of the sound. Listeners can turn their heads or move about the room and still hear the live effect, while the position of a soloist or vocalist at center stage is maintained. Available on selected RCA and Sony models, SRS operates on both stereo and monaural signals without the need for encoded program material.

A new audio and video entertainment and communications system will soon enable passengers on Northwest Airlines’ jumbo jets to play video games, select movies, make phone calls, receive flight information and order merchandise while aloft. Called Worldlink by the airline, the interactive system will be available at every seat in the aircraft to provide a new level of in-flight passenger entertainment and conveniences. It will be installed on Northwest’s Boeing 747s beginning this fall under a $70 million contract with Hughes. The contract also marks the entry of Hughes into the business of airborne merchandising; the company will establish merchandising centers around the world to maintain inventories of in-flight sales items and fill customer orders.

Hughes is now producing the world’s first interactive entertainment simulators which offer the excitement of a true simulation environment through integrated real-time control of vision, motion, and CD quality sound. These simulators use many of the same technologies Hughes developed for sophisticated flight simulators used in training pilots of Boeing 747-400s and military aircraft. The Commander simulator capsules are hydraulically operated as you steer through the computer image-generated screen experience. Because the graphics are generated as the adventure is experienced, you can go wherever you want in the scenario. The Commander includes a variety of safety features and will be located at arcades, shopping malls, bowling alleys, leisure centers, amusement/theme parks, as well as airports and museums.

Now, public address announcements can be made clearly intelligible despite high ambient noise, with new audio technology from Hughes. This unique circuitry, called Voice Intelligibility Processor™ (VIP), improves the listener’s ability to understand an audio signal in a high-noise environment, without an appreciable increase in the volume of the transmission. Initially, this system is expected to find use in places such as airport terminals, shopping malls, and hotel meeting rooms.

Magellan program leaders were awarded the 1992 Goddard Memorial Trophy for the remarkable performance of the Hughes-built synthetic aperture radar aboard the orbiting Venus Magellan spacecraft. The trophy is presented annually to individuals or groups that have contributed significantly to U.S. leadership in rocketry and astronautics. Thanks to this radar, the sole scientific instrument on Magellan, a map of Venus is nearly complete. Now in its third 8-month cycle around the planet, the Magellan radar mapper has delivered images of the Venusian surface with resolution 10 times better than any previously made. Scientists hope that by studying the surface of Earth’s near-twin, they can learn more about processes that formed this planet.

For more information write to: P.O. Box 80032, Los Angeles, CA 90080-0032

© 1992 Hughes Aircraft Company

HUGHES Subsidiary of GM Hughes Electronics
NEW PRODUCTS

BOSE
The Bose 301 Series III, the latest upgrade of the popular direct/reflecting bookshelf speaker, features one forward-firing 8-inch woofer and two 3-inch tweeters. It's rated to handle inputs of 10 to 150 watts a channel. Dimensions are 17 x 10½ x 9½ inches. Price: $318 a pair. Bose Corporation, Dept. SR, The Mountain, Framingham, MA 01701-9168.

CLIF DESIGNS
The new Clif Designs car tweeters include the swiveling CD-5, CD-7, and CD-9 and the nonswiveling CD-1 and CD-3. All feature neodymium magnets, ferrofluid-cooled voice coils, and thermal-protection devices. Prices: from $99 to $149 each. Clif Designs, Dept. SR, 1602 Babcock St., Costa Mesa, CA 92627.

NAD
The NAD Model 208 is a 250-watt-per-channel stereo power amplifier said to be capable of driving speakers that present difficult loads or are inefficient. Its power supply has a massive toroidal transformer and storage capacitance of more than 100,000 µF. Price: $1,199. Distributed by Lenbrook, Dept. SR, 633 Granite Ct., Pickering, Ontario L1W 3K1.

INLINE DESIGNS
The CD Storage Tower holds fifty-five CD's. It stands about 49 inches high and is illuminated from behind with red or blue neon. Several finishes are available. Price: $275. Inline Designs, Inc., Dept. SR, 1353 Wabash Ave., Suite 209, Chicago, IL 60605.

STEREO REVIEW JULY 1992
NEW PRODUCTS

**JVC**
The HA-W70 infrared cordless headphones from JVC use neodymium magnets and polymer-film diaphragms to achieve high performance in a lightweight headset. Price: $250. JVC Company of America, Dept. SR, 41 Slater Dr., Elmwood Pk., NJ 07407.

**Sennet Concepts**
The SH200 from Sennet Concepts is a three-piece stereo clock-radio/loudspeaker system. The AM/FM tuner, clock, and controls are built into one of the satellite speakers, and the foot-wide bass module has an antenna input. Price: $200. Sennet Concepts, Dept. SR, P.O. Box 1630, Old Milford Rd., Milford, PA 18337-2630.

**Counterpoint**
The Solid 2 from Counterpoint is a solid-state power amplifier rated to deliver 200 watts per channel into 8 ohms and nearly double that into 4 ohms. It uses a Class A field-effect-transistor (FET) input stage and a high-current bipolar output stage. Dimensions are 19 x 6½ x 19 inches, and weight is 65 pounds. Price: $1,995. Counterpoint Electronic Systems Inc., Dept. SR, 2610 Commerce Dr., Vista, CA 92083.

**AudioSource**

**Fultron**
Fultron's new MOSFET car audio power amplifiers are all bridgeable and stable into 2-ohm loads. Shown above are four of the five models: the 16-0050M, 16-0075M, 16-0100M, and 16-0150M, rated from 50 to 150 watts per channel into 4 ohms in stereo operation. Prices: $230 to $450. Fultron, Dept. SR, P.O. Box 177, Memphis, TN 38101.
Go from 0 to 8 CDs the fast way.

SPEED
moul
t
the fast
Go from 0 to 8 CDs

Do you have VCR? (04)
State Zip
Address

Skid ROW,
0 Heavy Motel
ZZ Top
Van Haien.
0 Hard Rock
(But I may always choose from any category)

My main musical interest is (check one).

selections (at regular Club prices) in the next 3 years -and may cancel under the terms outlined in this advertisement.

CDs. plus $1.85 for shipping and handling) Please accept my application

COLUMBIA HOUSE, 1400 N. Fruitridge Ave., P.O. Box 1129, Terre Haute, IN 47811-1129

Luther Vandross - Power Of Love (Columbia) 418.848
James Brown - CD Of JB (Polydor) 425.025
Linds Ronstadt's Gt. Hits (Columbia) 286.740
Meat Loaf - Bat Out Of Hell (Epic) 279.133
Bruce Springsteen - The River (Epic) 297.444

COLUMBIA HOUSE

CLASSIC ROCK'S GREATEST HITS

Send these 8 CDs For 1c

8 CDs for a penny.
PLUS A CHANCE TO GET ONE MORE CD -FREE!

See details.

JUST mail the coupon together with check or money order for $1.86 (that's 1c for your first 8 CDs, plus $1.85 for shipping and handling).

And you may cancel membership at any time after doing so.

The Music Magazine sent every four weeks (up to 13 times a year), describing the Regular Selection for your listening interest, plus hundreds of alternates. And Special Selection mailings up to six times a year (total of up to 19 buying opportunities).

Buy only what you want! If you want the Regular or Special Selection, do nothing—it will be sent automatically. If you'd prefer an alternate selection, or none at all, just mail the response card always provided by the date specified.

You always have 10 days to decide; if not, you may return the Selection at our expense.

Half-Price Bonus Plan. If you continue your membership after fulfilling your obligation, you'll be eligible for our money-saving bonus plan.

Forum, 1400 N. Fruitridge Ave., Terre Haute, IN 47811-1129

COLUMBIA HOUSE, 1400 N. Fruitridge Ave., P.O. Box 1129, Terre Haute, IN 47811-1129

I am enclosing check or money order for $1.86 (that's 1c for my 8 CDs, plus $1.85 for shipping and handling). Please accept my application under the terms outlined in this advertisement. I agree to buy 6 more selections (at regular Club prices) in the next 3 years—and may cancel my membership anytime after doing so.

My main musical interest is (check one):

(But I may always choose from any category)

Extra Bonus Offer: you may take one additional CD right now at the super-low price of only $6.95—and you are then entitled to take an extra CD as a bonus FREE! And you'll receive your discounted CD and your bonus CD with your 8 introductory selections—that's 10 CDs in all!

If the application is missing, write to: Columbia House, 1400 N. Fruitridge Ave, Terre Haute, IN 47811-1129.

S E N D THESE 8 C D S F O R 1 C

Selections with two numbers contain 2 CDs and count as 2 write each number in a separate box.

Mr. Mrs. Initial Last Name
Address Apt.
City

Do you have a VCR? (04)
Do you have a credit card? (03)

Note: We reserve the right to reject any application or cancel any membership. Offers not available in ACF, PPO, Alaska, Hawaii, Canada, U.S. territories or possessions of the U.S. Residents in Canada, Puerto Rico and Virgin Islands receive offers from COLUMBIA HOUSE (Canada) Limited. From Toronto. Application subject to credit check and approval.

Hugh Stewart—Downtown Train/Soul to a Feeling From The Storyteller Anthology (Warner Bros.) 425.522
Boston (Epic) 269.209

Columbus—Forever My Lady (MCA) 430.959

Marvin Gaye's Gt. Hits (Motown) 367.956

The Rolling Stones—Sticky Fingers (Rolling Stone Records) 380.845
Van Morrison—Moondance (Warner Bros.) 429.803
Motown's 25 #1 Hits From 25 Years (Motown) 319.969/399.992

The Best Of Carly Simon, Vol. 1 (Elektra) 291.655

Rush—Chronicles (Mercury) 423.277

Elton John—Tenderly (Columbia) 415.711
Mariah Carey—Emotions (Columbia) 429.009

R.E.M.—Out Of Time (Warner Bros.) 417.923
Bonna Raitt—Luck Of The Draw (Capitol) 423.186

Vanessa Williams—The Comfort Zone (Columbia) 426.510
Harry Connick, Jr.—Blue Light, Red Light (Columbia) 419.191
Tom Petty—Full Moon Fever (Warner Bros.) 380.184

Natalie Cole—Unforgettable (Elektra) 428.279

435.992
**NEW PRODUCTS**

**MONSTER CABLE**
The Monster Standard line of audio and video interconnects and speaker wire are Monster Cable's first budget products. Above are the 1-meter F-pin ($11.95) and RCA-jack ($9.95) video interconnects. Monster Cable, Dept. SR, 274 Wattis Way, South San Francisco, CA 94080.

*Circle 129 on reader service card

**ACARIAN SYSTEMS**
The midrange and high-frequency drivers of the Acarian Systems Alon IV loudspeaker are mounted on a separate small baffle to minimize diffraction. Dimensions are 15 x 48 x 18 inches. Price: $3,000 a pair. Acarian Systems, Dept. SR, 15 Woodview Dr., Nesconset, NY 11767.

*Circle 130 on reader service card

**SAUDER WOODWORKING**
The Model 5059 Home Entertainment Center is one of Sauder Woodworking's many pieces of ready-to-assemble A/V furniture. Its television shelf accommodates a 35-inch direct-view monitor/receiver; the three adjacent shelves can hold audio or video components. Cabinets on the top and bottom can hold CD's, cassettes, and laserdiscs. Made of particleboard with a simulated black oak finish, the unit is 47½ inches wide, 48½ inches high, and 15½ inches deep. Price: $133. Sauder Woodworking, Dept. SR, 502 Middle St., Archbold, OH 43502; telephone (800) 523-3987.

*Circle 131 on reader service card

**THIEL**
The 1-inch dome tweeter of Thiel's SCS Coherent Source bookshelf speaker is mounted coaxially with the 6½-inch woofer to achieve proper time alignment for accurate imaging and tonal balance. The -3-dB bandwidth is rated as 64 to 20,000 Hz. Nominal impedance is 4 ohms, and power handling is 50 to 150 watts. Dimensions are 8½ x 16 x 9 inches. Finish is black piano lacquer. Price: $1,090 a pair. Thiel, Dept. SR, 1042 Nandino Blvd., Lexington, KY 40511.
A warning to those with toupees, small vulnerable house pets, and a fear of flying: Maxell has taken high bias tapes to an even higher level of performance.

The tape is XLII-S. The power behind it is Black Magnetite—a unique magnetic material recently harnessed by Maxell engineers.

With 13% greater power than the magnetic coating on all other high bias tapes, Black Magnetite helps XLII-S deliver higher maximum output levels and wider dynamic range.

Black Magnetite's tiny magnetic particles are not only more powerful than conventional gamma ferric oxide particles, they're smaller and more uniform in shape. This enables us to pack more particles more densely onto the surface of the tape.

During manufacture, conventional tapes run through a magnetic field where many of the magnetic particles adhere any-old-which-way. Like flies on flypaper.

But at Maxell, we employ a complex process called "multi-orientation" to set the particles straight. The result is a
Black Magnetite

smoother magnetic coating, which produces less AC bias noise.

Unwanted noise is further reduced by our patented dual-surface base film. One side of the film is super-smooth for closer tape-to-head contact. The other is rough, deliberately so, for a stable ride through your transport mechanism with the least possible friction and tape jitter.

These innovations, however, are no more remarkable than the cassette shell that houses them.

More rigid and weightier than standard cassettes, the XLII-S high resonance-damping cassette has been precision engineered to reduce modulation noise. By making the window smaller, for instance, we were able to build in more anti-resonant material and five support points instead of three.

All of which helps XLII-S maintain phase accuracy as well as an extremely low noise threshold.

You can feel a difference in XLII-S just by picking up the cassette. Of course, it’s nothing compared to what you’ll feel the moment you press ‘play’.

Take your music to the max.
THE WINNER OF

The 8th Rodrigues Cartoon Caption Contest

CONGRATULATIONS to Diane Sullivan of Grand Falls, New Brunswick, Canada! Miss Sullivan is the winner of this year's Rodrigues Cartoon Caption Contest, and her winning entry is printed under the cartoon below.

As we did in previous years, in our issue of January 1992 we published a drawing by our regular cartoonist, Charles Rodrigues, and invited readers to submit proposed captions for it. The prize for the one the judges considered to be the funniest is $100 and the original Rodrigues drawing.

The editors of STEREO REVIEW wish to thank Miss Sullivan and the thousands of other readers who submitted captions. This year we had a noticeably larger number of entries from women readers and from U.S. military personnel across North America and in Europe and Asia. We had a great many entries from Sheboygan, Wisconsin, plus entries from word-processing students in Sonoma, California, and from students at the J. R. Nakogee Elementary School in Attawapiskat, Ontario.

We also thank the seven previous winners—Thomas Briggle (Wadsworth, Ohio), Michael Binyon (Waverville, California), Bruce Barstow (Philadelphia, Pennsylvania), Matthew Mirapaal (Evanston, Illinois), Marc Welenteychik (Richmond, Virginia), Douglas Daughthee (Augusta, Georgia), and Kelly Mills (Raleigh, North Carolina)—who generously served as judges.

Among the entries there were quite a few variations on the "name-that-tune" theme, but the one from Jennifer Zingarelli listed among the runners-up had the earliest postmark.

Barry Manilow, Milli Vanilli, New Kids on the Block, Roseanne Barr, and Metallica were among the most frequently mentioned musicians, but a few entries contained the names of such nostalgia figures as Tiny Tim, the Village People, and Zamfir.

Miss Sullivan, our first female winner and our first Canadian, comes from a fairly musical family, but she is modest about her own abilities. "I pick on the guitar a little," she says, and she describes her stereo system modestly. "It's basically a Yamaha system with a Realistic add-on and some extension speakers that belong to my brother. But I have a really big record collection. I listen to all kinds of music—mainly to rock-and-roll, but I'm also interested in country." Although she is not working in music at present, Miss Sullivan has been employed as a DJ.

In past years our readers have told us they liked the winning entry less than some of the runners-up. We hope the ten listed below will give you a few extra laughs, and if your entry is not among them, we wish you better luck next time. Look in the January 1993 issue for the announcement of next year's contest. —William Livingstone

RUNNERS-UP

"Careful, Baxter, the heat sinks are exposed, and she's been driving 2-ohm loads."
—Jeffrey R. Hartman, Leola, PA

"All right, maggot! Name that tune!"
—Jennifer Zingarelli, Bay St. Louis, MS

"All right, private! We've got an unstable stereo image and low Wife-Acceptance-Factor here!! What are you going to do about it?!?"
—Dennis Francis, Akron, OH

"You go in, you change the presets, you get out."
—Jan Gahagan, San Jose, CA

"Now price this system in 10 seconds or yer outta retail."
—Wes Thorn, Houston, TX

"Holler up! Real wood or veneer?"
—Eugene Althen, Sheboygan, WI

"IM distortion! Find it! Kill it!"
—John Rollason, Tempe, AZ

"A tempo, Murphy. Allegro vivace! Presto! Con bravura!!"
—John D. Durrant, Allison Park, PA

"Back in my day we went over white-hot tube amps."
—Philip Tallick, Phoenix, AZ

"Rewire, soldier, and set to Noriega volume."
—John Rollason, Tempe, AZ

"I have an LP of Lawrence Welk, and I'm not afraid to use it!"
Philips Presents
CD-Interactive

When the engineers from Philips invented CD audio, they knew they were at the forefront of a remarkable new technology. Naturally, they continued to evolve their idea. The result of their effort is the latest Philips innovation: CD-Interactive.

The Philips CD-Interactive player connects quickly and easily to both your television and stereo system. By simply inserting a CD-I title into the player, you can then use the special "thumbstick" remote to chart your own course along the CD-I disc, controlling everything you see and hear.

And because CD-I is a global standard, the Philips CD-Interactive player will be compatible with all forthcoming CD-I titles. It is also backwards compatible with 3" and 5" audio CDs, CD Graphics, CD ROM-XA "bridge" discs, and forward compatible with the new Photo CDs.

Philips CD-Interactive is clearly the next generation of both television and CD audio. Once you've experienced CD-I, we think you'll find it impossible to get it out of your system.

©1992 Philips Consumer Electronics Company
A Division of North American Philips Corporation.
Warped LP’s

Q During a recent move, most of my vinyl recordings became slightly warped. Is there any method of reversing the damage?

A There are a few tricks that may help, but before you try them, it’s worth taking some time to determine which LP’s, if any, really need treatment. Most good tonearms can cope with a certain amount of warpage without audible ill effects, so you should go through your collection record by record, putting aside only those that your equipment really can’t handle. Slight warps sometimes even themselves out if you store your records packed fairly tightly (but not crammed onto the shelf) and leave them alone for a while.

If you still have a large number of damaged discs, it might be easier and cheaper to upgrade your equipment than to try to correct hundreds of warped LP’s. Denon, for instance, has several turntables with servo-driven arms that are remarkable in their ability to track even severely warped discs.

But if all else fails, a last-resort technique is to place a record between two pieces of glass with a weight on top and put this “sandwich” in the oven under very low heat long enough for the worst of the bumps to subside. Don’t go for too long, or you might risk melting the disc and making it even worse than before.

Back-to-Front Surround

Q I plan to convert my audio system to a home-theater setup, but because of the special configuration of my listening room, the main speakers must be placed in the rear and the ambience speakers in front. Will this arrangement seriously affect the tonal balance or the imaging of the system?

A If you set up the system normally, but facing the wrong way, you are likely to get some fairly weird effects: screen action moving left to right with right-to-left audio for instance, and actors on screen in front of you sounding as though they’re speaking behind you. Depending on what equipment you use, however, it may be possible to accommodate the constraints of your room and still achieve reasonable surround sound.

I assume you want to use your present speakers as the main stereo pair but that they are at the opposite end of the room from your video monitor. If you were to use them for the surround channels instead, a modest-size satellite/subwoofer system could be installed at the video end of the room, with or without a center-channel speaker. The satellites would take up very little space, and the subwoofer could be placed almost anywhere—even at the end where your present speakers reside. With such an arrangement, there would be no reason not to install a simple switch to restore your existing speakers to their prime role when you just want to listen to music without surround sound or video.

Simulated Berlioz

Q I recently attended a performance of the Berlioz Requiem in which, as Berlioz intended, two of the four brass choirs were located not on the stage but farther back in the hall. Since digital signal processing just adds simulated reverberation to a recording, I wondered if there were any way for a two-channel stereo system to reproduce Berlioz’s effect. Has anybody ever tried?

A There are several good reasons for storing CD’s with their labels upward.

CD Storage

Q Should a compact disc be stored in its jewel box with the data side facing up or with the label side up?

A Actually, the label and the data are on the same side of a CD, although the digital information is in fact read from the other side, through the transparent layer. Nitpicking aside, there are several good reasons for storing CD’s with their labels upward. First, it lets you read the label so that you can program your player with a minimum of handling. Second, it makes it less likely that you’ll get fingerprints on the playing surface—the other side—when removing or replacing the disc. Perhaps the most important benefit, however, is that if you scratch a disc slightly with the spindle in the center of the box, which is very easy to do, the damage will be minor. A scratch on the label side runs the risk of penetrating the thin coating that seals in the reflective aluminum layer, which could result in oxidation and the eventual destruction of the disc’s playability.

Unequal Levels

Q My receiver has a “CD Direct” switch that bypasses most of the input electronics and feeds the signal directly to the power-amplifier stages. When I use this feature, the level is so much greater from CD’s than from other sources that I have to remember to adjust the receiver’s volume whenever I switch sources. If I use the CD player’s output volume control to match it to other sources, will I degrade its sound quality?

A Not at all: That’s one reason it has an output level control. If your player had no such feature, however, I would have suggested that you simply forgo the CD Direct switch. It is very unusual for the electronics in a decent receiver to cause any audible signal degradation. If they do change the sound, the most likely reason is that the tone controls do not deliver exactly flat response when they are in their centered positions. In that case, and assuming that the alteration is bothersome, you could try adjusting them for more pleasing results or engaging the tone-control defeat switch, if there is one separate from the CD Direct feature.

Persistent Hiss

Q My speakers are driven by a good receiver, connected by high-quality cables, and yet I can still hear a very slight high-frequency noise when I put my ear to a speaker. Is there some way I can correct this, or will the subtle noise always be there?

A There are a few tricks that may help, but before you try them, it’s worth taking some time to determine which LP’s, if any, really need treatment. Most good tonearms can cope with a certain amount of warpage without audible ill effects, so you should go through your collection record by record, putting aside only those that your equipment really can’t handle. Slight warps sometimes even themselves out if you store your records packed fairly tightly (but not crammed onto the shelf) and leave them alone for a while.

If you still have a large number of damaged discs, it might be easier and cheaper to upgrade your equipment than to try to correct hundreds of warped LP’s. Denon, for instance, has several turntables with servo-driven arms that are remarkable in their ability to track even severely warped discs.

But if all else fails, a last-resort technique is to place a record between two pieces of glass with a weight on top and put this “sandwich” in the oven under very low heat long enough for the worst of the bumps to subside. Don’t go for too long, or you might risk melting the disc and making it even worse than before.

Back-to-Front Surround

Q I plan to convert my audio system to a home-theater setup, but because of the special configuration of my listening room, the main speakers must be placed in the rear and the ambience speakers in front. Will this arrangement seriously affect the tonal balance or the imaging of the system?

A If you set up the system normally, but facing the wrong way, you are likely to get some fairly weird effects: screen action moving left to right with right-to-left audio for instance, and actors on screen in front of you sounding as though they’re speaking behind you. Depending on what equipment you use, however, it may be possible to accommodate the constraints of your room and still achieve reasonable surround sound.

I assume you want to use your present speakers as the main stereo pair but that they are at the opposite end of the room from your video monitor. If you were to use them for the surround channels instead, a modest-size satellite/subwoofer system could be installed at the video end of the room, with or without a center-channel speaker. The satellites would take up very little space, and the subwoofer could be placed almost anywhere—even at the end where your present speakers reside. With such an arrangement, there would be no reason not to install a simple switch to restore your existing speakers to their prime role when you just want to listen to music without surround sound or video.

Simulated Berlioz

Q I recently attended a performance of the Berlioz Requiem in which, as Berlioz intended, two of the four brass choirs were located not on the stage but farther back in the hall. Since digital signal processing just adds simulated reverberation to a recording, I wondered if there were any way for a two-channel stereo system to reproduce Berlioz’s effect. Has anybody ever tried?

A There are several good reasons for storing CD’s with their labels upward.

CD Storage

Q Should a compact disc be stored in its jewel box with the data side facing up or with the label side up?

A Actually, the label and the data are on the same side of a CD, although the digital information is in fact read from the other side, through the transparent layer. Nitpicking aside, there are several good reasons for storing CD’s with their labels upward. First, it lets you read the label so that you can program your player with a minimum of handling. Second, it makes it less likely that you’ll get fingerprints on the playing surface—the other side—when removing or replacing the disc. Perhaps the most important benefit, however, is that if you scratch a disc slightly with the spindle in the center of the box, which is very easy to do, the damage will be minor. A scratch on the label side runs the risk of penetrating the thin coating that seals in the reflective aluminum layer, which could result in oxidation and the eventual destruction of the disc’s playability.

Unequal Levels

Q My receiver has a “CD Direct” switch that bypasses most of the input electronics and feeds the signal directly to the power-amplifier stages. When I use this feature, the level is so much greater from CD’s than from other sources that I have to remember to adjust the receiver’s volume whenever I switch sources. If I use the CD player’s output volume control to match it to other sources, will I degrade its sound quality?

A Not at all: That’s one reason it has an output level control. If your player had no such feature, however, I would have suggested that you simply forgo the CD Direct switch. It is very unusual for the electronics in a decent receiver to cause any audible signal degradation. If they do change the sound, the most likely reason is that the tone controls do not deliver exactly flat response when they are in their centered positions. In that case, and assuming that the alteration is bothersome, you could try adjusting them for more pleasing results or engaging the tone-control defeat switch, if there is one separate from the CD Direct feature.

Persistent Hiss

Q My speakers are driven by a good receiver, connected by high-quality cables, and yet I can still hear a very slight high-frequency noise when I put my ear to a speaker. Is there some way I can correct this, or will the subtle noise always be there?

A The component has yet to be made that doesn’t produce some noise, but if you have to put your ear right up to the speaker to hear it, it’s not much of a problem. If you can hear the noise across the room, on the other hand, you might have some cause for concern. That’s extremely unlikely, however, as today’s electronic components—amplifiers in particular—routinely boast noise levels approaching the vanishing point.

If you have a question about hi-fi, send it to Q&A, Stereo Review, 1633 Broadway, New York, NY 10019. Sorry, only questions chosen for publication can be answered.
CD-Interactive is a uniquely crafted key, designed to unlock the potential of your television. As the leading developer of CD-I titles, Philips is working closely with the world's most renowned publishing and entertainment companies. Time Life, The Smithsonian Institution, Children's Television Workshop, ABC Sports Presents, and Mercury Records are just a few of the groups already involved in the production of CD-I titles.

The current CD-I catalog covers a wide spectrum of interactive games, how-to's, children's programs, museum tours, musical jukeboxes and historical journeys. Scores of new CD-I's will be released in the coming year. And with the introduction of Photo CD processing, you will be able to create your own CD-I family albums.

The doors CD-Interactive can open are endless. And the entertainment and educational opportunities it brings into your home will revolutionize your entire concept of what television has to offer.

PHILIPS
Audio/Video Ergonomics

One of the fastest-growing segments of the high-fidelity audio industry is the combination of audio and video applications usually referred to as home theater. The synergy between sound and vision often gives the combination of video and audio components an effect greater than the sum of the parts. Furthermore, the spatial enhancement afforded by home-theater systems is not limited to audio/video applications, since the different simulated acoustic environments they can usually provide may also add greatly to one's enjoyment of recorded music even without the accompaniment of a video program.

An A/V system, which can be assembled for as little as $1,500, can be as simple as a small-screen TV combined with a VCR and an inexpensive A/V receiver with a simple Dolby Pro Logic decoder (or even a basic Dolby Surround decoder, although these have pretty much disappeared from the marketplace) and four or five modestly powered amplifier channels driving inexpensive speakers.

At the other end of the scale, a deluxe system combining a large-screen projection TV with a highly sophisticated digital signal processor, seven channels of powerful, audiophile-grade amplification, and speakers of comparable quality can easily top $20,000. You get what you pay for, more or less, but incremental improvements soon become unreasonably costly.

One thing that both systems, the basic and the deluxe, will likely have in common is operating complexity. Such complexity seems to be typical of the key electronic components in home-theater systems, and especially the complete audio/video receivers that seem to be dominating today's receiver market.

A growing percentage of the receivers tested by Hirsch-Houck Laboratories in recent months seem to be of the A/V variety. All are relatively complex, with many more control functions than were typical of earlier stereo receivers. With the increasing availability of affordable digital signal-processing (DSP) chips, even relatively inexpensive receivers can provide a choice of four or five simulated acoustic environments plus Dolby Pro Logic decoding.

All but the most basic models provide some degree of user adjustment of these environments, involving selection (or modification) of a number of parameters for each one (Hall, Theater, Stadium, etc). Typical parameters include levels for all the speakers, initial delay in the surround outputs, reverberation level and echo density, and frequency response (not necessarily the same for all channels). Many of these adjustments can be left alone once the best values have been determined, but the audible effects of trying different settings is a strong inducement to experimentation, and it is usually necessary to play with them some initially.

A/V receivers differ widely in their ease of adjustment and, at least as important, in the clarity and completeness of their instruction manuals. The process is further complicated, perhaps unavoidably, by the digital nature of today's signal-processing circuitry. In pre-digital times, most adjustments were done with knobs, whose settings could be viewed visually. A modern A/V receiver with DSP uses pushbuttons almost exclusively for its adjustments, and sometimes for normal receiver operation as well. Usually the parameter settings can be seen only in a small display window on the front panel of the receiver or on the screen of the TV monitor.

My own experience with a number of today's A/V receivers and some DSP accessories makes me wonder how the general public will fare as these products expand into a mass market, as seems likely if one extrapolates past and current experience into the future. Many people have never succeeded in programming their VCR's for timer recording. How will they be able to deal with the setup and operation of an immeasurably more complex A/V receiver? This situation is not entirely caused by excessive complexity in the product design but also reflects the fact that most Americans simply do not read instruction manuals for anything they buy, whether it be a digital clock, an automobile, or a sophisticated piece of electronics.

As much as I admire the talent and ingenuity of the designers of today's A/V components, whose capabilities boggle the mind, I wonder whether they will be able to simplify the operation and setup of future products to make them usable by a larger segment of their potential market without sacrificing too much performance and versatility. Perhaps they already have simplified versions waiting for the time when audio/videoophiles are no longer their major market. I certainly hope so.
All in all I am confident that CD-I will play a dramatic role in the future...I give CD-I a thumbs up!

Harry Somerfield
San Francisco Chronicle

This technology may well signal the start of a new era of interactive entertainment and education.

Philips CD-I system is one of the year's 100 greatest achievements in science and technology.

Brent Butterworth
Kenneth Korman
Video

"Best Of What's New"
Popular Science

Frank Vizard
Rolling Stone

Children can reap the benefits of CD-I, too. Titles based on Sesame Street characters and Mother Goose rhymes, along with interactive coloring books and other educational games, stress the value of CD-I as a learning tool.

"YES, IT SINGS! IT DANCES! IT TELLS YOU STORIES AND TAKES YOU PLACES YOU'VE NEVER BEEN BEFORE!"

Johnathon Takiff
Daily News

CD-I also includes a photo CD standard which was jointly developed by Philips and Kodak for storing photos on CD. The image quality is as good or better than anything you'll see on cable TV.

Okay. So we've told you that the Philips CD-Interactive is the next generation of both television and audio. And we've gone on and on about our amazing selection of CD-I titles.

But because our opinion is, admittedly, more than a little biased, we wouldn’t dream of asking you to settle for our word on it.

We would, however, like you to consider the opinions of electronics writers from coast to coast who've had the chance to see the Philips CD-Interactive system in action.

Review after review heralds CD-I as the future of home entertainment and a format that's here to stay.

Popular Science even went so far as to call it one of 1991's 100 greatest achievements in science and technology.

Of course, the opinion that matters most is, ultimately, yours. So we'd like to encourage you to take your own CD-I test drive. For the name of the Philips dealer nearest you, call 1-800-223-7772.
THE RV-6010R, Sherwood's most powerful stereo receiver, was designed to serve as the center of an audio/video system. Its basic stereo features include an AM/FM tuner, a preamplifier, and power amplifiers rated to deliver up to 105 watts per channel into 8-ohm loads from 20 to 20,000 Hz with no more than 0.05 percent total harmonic distortion (THD).

In addition, the RV-6010R contains a pair of rear-channel amplifiers rated at 18 watts each and a center-channel amplifier rated at 30 watts as well as signal-processing circuitry. It provides several surround-sound modes, including simulation of stadium or theater acoustics and Dolby Pro Logic decoding for movie soundtracks recorded with the Dolby Surround system. There is also a three-channel Dolby mode, in which the rear-channel signals are played through the front speakers when a full five-speaker Pro Logic playback configuration is not available.

The RV-6010R has audio inputs for phono, CD, tape/DAT, and auxiliary sources plus audio and video inputs for two VCR's and a videodisc player. The video program of a selected source is available at a rear output jack for connection to an external video monitor. The second set of VCR input jacks is on the front panel, and the outputs to the first VCR (on the back panel) can be fed from the front-panel inputs, from the videodisc inputs, or from a selected audio source.

Groups of pushbuttons select the program sources and control the various surround-sound adjustments, such as center- and rear-channel levels and delay time. Others set the center-channel mode (normal, wide, or phantom) and activate random-noise test signals that sequence through the different channels to aid in setting their levels. Small round buttons select Stadium, Theater, three-channel Dolby, or Dolby Pro Logic surround. Other pushbuttons select AM or FM reception and frequency. The FM tuner can be set for mono operation or automatic stereo/mono switching, and tuning intervals can be set for the next channel or the next receivable signal. A source-direct button can be used to bypass the tone-control circuits for flattest frequency response.

A row of ten buttons can be used to select from up to thirty preset station memories, each assignable to either an FM or AM channel. The tuner can also scan the preset channels automatically, remaining on each one for about 5 seconds.
IN OCTOBER, TECHNICS WILL TURN THE WORLD OF MUSIC UPSIDE DOWN.

Technics proudly brings you DCC. It's a new digital format that combines the pristine sound of a CD with the convenience of a standard size cassette. And when DCC is introduced, over 400 pre-recorded digital tapes will be in music stores everywhere. But even more impressive, with a Digital Compact Cassette system you can also play back your existing analog tapes.* DCC. Suddenly, the world of music will never be the same.

Technics
The science of sound

*Plays back in analog format.
### FEATURES

- Digital frequency-synthesis AM/FM tuner with thirty presets
- Auto-scan and manual-step tuning
- Selectable automatic stereo/mono switching or mono-only operation
- Inputs for CD, auxiliary, phono, audio tape deck, two VCR's, videodisc player
- Video-monitor output
- Volume knob motor-driven in remote operation
- Bass and treble tone controls
- Source-direct switch to bypass tone-control circuits
- Switchable loudness compensation
- Separate amplifiers for front channels, rear channels, center channel
- Separate preamplifier outputs and power-amplifier inputs for all channels, joined by removable links
- Connections and switching for two pairs of front speakers
- Line-level output for subwoofer amplifier
- Digi-Link interface for controlling compatible Sherwood cassette decks, CD players
- Surround-sound signal processing with Stadium. Theater, Dolby Pro Logic, three-channel Dolby modes
- Infrared remote control operates most receiver functions. also controls compatible Sherwood cassette decks and CD players
- Display shows status of most functions
- Sleep feature to shut off receiver automatically after 10 to 90 minutes
- Inputs for 75-ohm FM antenna (wire antenna supplied) and AM loop antenna (supplied)
- Three AC outlets, two of them switched

### LABORATORY MEASUREMENTS

- **Tuner Section** (all figures for FM only except frequency response; measurements in microvolts, or µV, referred to 75-ohm input)
  - **Usable sensitivity:** mono, 12.1 dB [1.1 µV]
  - **50-dB quieting sensitivity:** mono, 17 dB [2 µV]; stereo, 40 dB [28 µV]
  - **Signal-to-noise ratio** at 65 dB: mono, 61.5 dB; stereo, 60 dB (see text)
  - **Harmonic distortion** (THD + N) at 65 dB: mono, 0.084%; stereo, 0.64% (see text)
  - **Capture ratio** at 65 dB: 1.1 dB
- **Am rejection:** 64 dB
- **Pilot-carrier leakage:** 19 kHz, -65 dB; 38 kHz, -32 dB
- **Hum:** -61.4 dB
- **Stereo channel separation** at 100, 1,000, and 10,000 Hz: 42, 53, and 38.5 dB
- **Frequency response:** FM, +0.8, -0.6 dB from 20 to 15,000 Hz; AM, +0.2, -6 dB from 49 to 3,100 Hz
- **Amplifier Section** (front channels unless specified)
  - **1,000-Hz output at clipping:** 124 watts into 8 ohms, 118 watts into 4 ohms
  - **Clipping headroom** (relative to rated output): 8 ohms, 0.72 dB; 4 ohms, 0.51 dB
  - **Dynamic power output:** 8 ohms, 162 watts; 4 ohms, 153 watts
  - **Dynamic headroom** (relative to rated output into 8 ohms): 1.88 dB
  - **Frequency response** (auxiliary input): tone controls bypassed. +0.1 dB from 20 to 20,000 Hz; tone controls active: +0.1 - 0.8 dB from 20 to 20,000 Hz
  - **Distortion** at 1,000 Hz: front channels, 8-ohm setting, 0.05% at 121 watts; front channels, 4-ohm setting, 0.05% at 115 watts; rear channel (8 ohms), 0.5% at 16 watts; center channel, 0.05% at 24.9 watts
  - **Sensitivity** (for a 1-watt output into 8 ohms): auxiliary, 19 mV; phono, 0.3 mV
  - **A-weighted noise** (referred to a 1-watt output) auxiliary: -78.2 dB: phono, -78.5 dB
- **Phono-input overload** (1,000-Hz equivalent levels): 141 to 212 mV from 20 to 20,000 Hz
- **Phono-input impedance:** 45,000 ohms in parallel with 92 pF
  - **Tone-control range:** bass (100 Hz), ±10 dB; treble (10,000 Hz), ±10 dB
  - **Loudness-compensation range** (relative to 1,000-Hz level): +10 dB at 20 Hz, +3.5 dB at 20,000 Hz

The RV-6010R has four knob-operated controls: volume, bass, treble, and balance. The large volume knob, which is motor-driven under remote control, contains a red LED index marker. Near it are small buttons to mute the audio and activate the loudness-compensation circuit.

Several pushbutton controls at the left of the panel control power, activate the two sets of front speaker outputs, and operate the sleep function, which sets the receiver to play for up to 90 minutes (selectable in 10-minute steps) before shutting off automatically. There is also a front-panel headphone jack.

One of the most prominent front-panel features of the RV-6010R is its display window. The multicolor display shows the status of almost every operating feature of the receiver.

As might be expected from the RV-6010R's many features, its rear apron is well populated by the various signal input and output connectors. In addition, the input to each of its power amplifiers is connected to the corresponding output from the preamplifier or surround-decoder section by a removable link. This enables any of the amplifiers in the receiver either to be replaced by a separate external unit or to be used for a different purpose, which provides for exceptional flexibility in upgrading or expanding an A/V system, with minimal chance of obsolescence. There is even a line-level output, from the center channel, that is intended to drive a subwoofer through a separate power amplifier.

The front speaker outputs are insulated binding posts that also accept single or dual banana plugs. The other speaker outputs use spring-loaded clips that accept only stripped wire ends. Three jacks are provided for integrating the RV-6010R with compatible Sherwood components or a multiroom installation via Sherwood's Digi-Link system. A switch reduces the power-supply voltage for safely driving 4-ohm speakers with the front-channel amplifiers, which are designed primarily for 8-ohm loads. Two of the three AC outlets are switched. A detachable wire-loop AM antenna and a relatively short (39-inch) wire FM antenna are provided. The FM antenna jack is an unbalanced coaxial type for a 75-ohm feed.

The supplied remote control is actually a system control for several other
For far too long, replacing your stereo system has meant getting a new version of the same old technology.

The newest and even more affordable Bose Lifestyle music system, with:
• Powered Acoustimass-3 speaker system.
  Virtually Invisible cube speakers – lifelike sound and added placement flexibility.
  Bose patented Acoustimass bass module (not shown) – deep bass with no audible distortion.
• Lifestyle music center with advanced technology remote control.
  System design – built-in CD player and AM/FM stereo tuner.
  Remote control works around corners and through walls – system operation from anywhere in your home.

Conventional stereo system technology hasn’t changed much over the past decade or two. Most of today’s equipment looks and sounds about the same as the equipment you already own. That’s not much reason to replace what you have.

Bose products are different; they reflect our commitment to research and our passion for excellence.

For example, our award-winning Lifestyle music system replaces an entire rack of conventional electronics and speakers. It shows what can be accomplished as we apply breakthrough technology to the goal of providing clear benefits.

The Lifestyle music system doesn’t even look like stereo equipment. It won’t dominate your room. It won’t be too complicated to use. And its Virtually Invisible system design means it won’t be the first thing your friends notice. Until you turn it on.

At that instant, its performance will speak for itself. And you’ll realize that replacing your conventional system was actually a very good idea.

There are various Bose Lifestyle music systems available. One will surely fit your budget.

We invite you to visit your Bose dealer and compare our Lifestyle music systems to larger, more expensive conventional stereos. For more information, and names of Bose dealers near you, call toll-free:

1-800-444-BOSE Ext. 122

USA: Monday-Friday 8:30AM-9:00PM (ET)
Canada: Monday-Friday 9:00AM-5:00PM (ET)

Better sound through research
 Sherwood components as well as the RV-6010R. Many of its fifty-seven buttons are not used with the receiver, being designed to operate a CD player and a cassette deck, but the remaining buttons control almost all the receiver’s functions. The Sherwood RV-6010R is a large, fairly heavy receiver. It measures 17½ inches wide, 15 inches deep, and 5½ inches high, and it weighs just under 29 pounds. Price: $450. Sherwood, Dept. SR, 14830 Alondra Blvd., La Mirada, CA 90638.

**Lab Tests**

The front-channel amplifiers delivered about 123 watts per channel into 8-ohm loads from 70 to 20,000 Hz at 0.1 percent total harmonic distortion (THD) plus noise. The power dropped to 111 watts at 20 Hz but always comfortably exceeded the 105-watt rating. With the rear-apron switch set to 4 ohms, the output at 0.25 percent THD + N was about 100 watts from 80 to 20,000 Hz, falling to 93 watts at 20 Hz. Although it is not a recommended practice, we also made this measurement with the 8-ohm impedance setting (into 4 ohms) and measured 150 watts per channel at 0.1 percent distortion from 50 to 8,000 Hz, falling to 138 watts at 20,000 Hz and 131 watts at 20 Hz. Since this does not represent a significant (or audible) increase over the output with the recommended switch setting, we would not suggest using 4-ohm speakers without changing the impedance setting accordingly. Dynamic power measurements of the front channels produced burst outputs of 162 watts into 8 ohms (headroom = 1.88 dB) and 153 watts into 4 ohms.

The rear channels delivered 16.5 watts into 8 ohms from 100 to 20,000 Hz, falling to 7 watts at 20 Hz. The center-channel output (at 0.1 percent distortion) was 26 watts from 100 to 20,000 Hz, falling to 12 watts at 20 Hz. These measurements apply to the power amplifiers alone (unlike the front channels, which we tested through the preamplifier section).

Front-channel frequency response, through the preamplifier but with the tone controls bypassed, was within ±0.1 dB from 20 to 20,000 Hz. With the source-direct switch off (sending the signal through the tone controls), the response was slightly degraded to +0.1, -0.8 dB from 20 to 20,000 Hz.

Tone-control characteristics were very good, with the bass inflection point (±3 dB response change) shifting between 100 and 400 Hz as the control was varied. The treble-control curves were hinged at about 3,000 Hz. The loudness contours began to boost the bass at volume settings below -20 dB and stayed constant from -30 dB to -60 dB, with a maximum boost of 10 dB at 20 Hz and 3 dB at 20,000 Hz.

The R1AA phono equalization was accurate within ±0.2 dB from 100 to 20,000 Hz, falling off at lower frequencies to -3 dB at 22 Hz. The phono-input stage overloaded at 1,000-Hz-equivalent inputs ranging from 212 millivolts (mV) at 20 Hz to 141 mV at 20,000 Hz.

The FM tuner section’s distortion (THD + N) at 65 dBf was 0.084 percent in mono and 0.64 percent in stereo. The stereo distortion figure does not represent actual distortion but mainly large levels of inadequately filtered 38- and 76-KHz components from the stereo demodulator, which masked the actual distortion components. Stereo channel separation was good, with minimum readings of about 35 dB at 30 and 15,000 Hz and a maximum of 52.5 dB from 400 to 1,000 Hz.

The FM capture ratio was excellent, and AM rejection was good. Selectivity was only fair but probably adequate for most situations, and image rejection was undistinguished. The only measurement we made on the AM tuner section was of its frequency response, which was typically narrow.

**Comments**

For our listening tests, we installed the Sherwood RV-6010R in a basic four-speaker surround installation and used both the Theater and Stadium modes. The sound quality was very good, largely depending on the specific program material.

More extended listening to FM radio and CD’s showed that this is a very good stereo receiver. Its FM tuner, using only the supplied wire antenna, seemed to produce better quieting and cleaner sound than most tuners we have used with conventional indoor antennas, both passive and active. Apparently the short vertical antenna is far less prone to multipath distortion than any of the indoor dipoles or amplified antennas that we have used previously.

We found the RV-6010R to be a highly listenable receiver, with more power than most people will ever need and enough operating features to satisfy a confirmed button-pusher and knob twister. Every feature that we used worked well. A couple of unconventional characteristics of the receiver are worth mentioning, however. When you select a preset radio channel, there is a disconcerting 2-second delay after you press the button before the tuning change takes place. Another oddity, not unique to this receiver but happily rare, is the arrangement for driving two pairs of front speakers.

Most receivers simply connect the two sets of speakers in parallel, but this one (presumably to safeguard the output transistors against a very low load impedance) puts them in series. That means that if only one set of speakers is connected, pressing both selector buttons will silence the receiver. You could waste a lot of time troubleshooting this effect if you fail to read the instruction book carefully.

Nonetheless, these are not serious flaws, and with its many features and moderate price, the Sherwood RV-6010R is a lot of receiver for the money. Few people will need more than it can deliver.
Adcom would like to make this perfectly clear.

Regardless of how sophisticated your stereo and video system is, it may never achieve its full performance if plugged directly into an AC outlet. Raw and unprocessed AC power can severely diminish the clarity of audio signals and reduce the resolution of your video picture.

ADCOM's ACE-515 AC Enhancer significantly improves the performance capabilities of your system by filtering and processing raw AC power, unveiling a pure, noise-free power source.

Listen To The Critics

"...the effective suppression of AC 'RF hash' by the ACE-515 improved clarity and lowered noise in all three CD players. ...the significant improvements in instrumental and vocal harmonic retrieval and hall ambience are superb. ...it simply appears to allow musical information to be passed through to the listener with less veil and electronic 'haze.'"
—Lewis Lipnick, Stereophile, Vol. 11 No. 4, April 1988.


Line Protection: It Pays For Itself

The ACE-515 also protects your valuable equipment from harmful high-voltage spikes and surges. And, its sequential turn-on/turn-off control circuit guards your speakers from disturbing, damaging thumps.

Again, The Critics Agree

"Electronic equipment (especially digital audio gear) is vulnerable to both annoying and catastrophic power-line problems. Your stereo gear should have line spike and surge protection, with hash filters thrown in too. Line protection—you can pay a little for it now, or you can pay a lot for it later."
—Ken Pohlman, AUDIO, November 1987.

For a modest investment, the ADCOM ACE-515 enhances both audio and video clarity while protecting your equipment from damaging line voltage disturbances. Once again, ADCOM lives up to its reputation of offering superior performance at a reasonable cost. For complete technical data, please visit your Adcom dealer. You'll discover the ACE-515 is more than an accessory. It's a necessity.
The four L Series loudspeakers from JBL, the L1, L3, L5, and L7, were designed to bring many of the special qualities of the company's professional speakers to the home audio market. Their drivers have cast-aluminum frames and cones made of composites of felt, fiberglass, and other materials to provide optimum performance for each application. The tweeter domes, including their diamond-patterned surrounds, are each formed of a single piece of titanium film.

The L Series enclosures all have sloping speaker panels so that the outputs of their drivers will arrive at the listening position in the correct time relationship. All except the shelf- or stand-mounted L1 are narrow, floor-standing columns made of internally braced high-density fiberboard. The bass drivers are back-loaded through tuned ports on the rear of the cabinets. The L3 is a two-way system with an 8-inch woofer crossing over at 3,000 Hz to a 1-inch tweeter. Its frequency response is rated as 35 to 27,000 Hz ±6 dB, and it is recommended for use with amplifiers rated between 35 and 250 watts. Nominal impedance is 8 ohms, and sensitivity is rated as 89 dB sound-pressure level (SPL) at 1 meter at an input of 2.83 volts (1 watt into 8 ohms).

The JBL L3 is finished in black ash, with a removable black cloth grille whose shape conceals the rearward slope of the speaker panel. The bass port and the input terminals are on the rear, near the bottom. The enclosure is supported on a black plastic base flush with the column at front and back and extending about 2½ inches on each side. The L3 measures 32¾ inches high, 9¾ inches wide, and 12 inches deep, and it weighs 30 pounds. Price: $425 each. JBL, Inc., Dept. SR, 240 Crossways Park W., Woodbury, NY 11797.

Lab Tests

JBL recommends that the L3 be installed about 3 feet in front of a wall and 3 feet from the side wall, although these distances are not critical. We were able to locate the pair within a foot or so of the recommended positions.

The averaged room response of the two speakers was exceptionally free of the large peaks and dips that typically appear in live-room measurements. Even the usual floor-bounce irregularity in the 250- to 500-Hz region was insignificant. This result was almost certainly due to the angled speaker board, and it makes a strong case for that design feature.

The low bass was also strong and relatively smooth. In fact, merely by averaging the responses of the left and right speakers in our room (using a one-third-octave warbled, swept sine-wave signal), we could describe the L3's frequency response as ±5 dB from 20 to 20,000 Hz. Nevertheless, we followed our usual practice of measuring the bass response with a close microphone spacing to simulate an anechoic environment. The combined outputs of the port and cone, corrected for their respective diameters, was within ±2 dB from 24 to 500 Hz. This curve spliced easily to our averaged room curve, producing a composite frequency response of ±3 dB from 23 to 20,000 Hz.

Other frequency-response measurements, using the MLS (quasi-anechoic) capability of our Audio Precision System One, confirmed the midrange and treble characteristics revealed by our live-room swept-sine-wave measurements. The on-axis response at 1 meter was ±2.5 dB from 300 to 20,000 Hz. At 45 degrees off the speaker's horizontal axis, the response was down about 3 dB (relative to its on-axis level) from 1,000 to 7,000 Hz, falling to -5 dB at 10,000 Hz and -8 dB at 20,000 Hz. This dispersion is typical of 1-inch dome tweeters.

The L3's impedance was at its minimum of 4.3 ohms at 260 Hz and

**JBL L3 Loudspeaker System**

**JULIAN HIRSCH**

**HIRSCH - HOUCK LABORATORIES**
Compact Discs

For the Price of

With Nothing More to Buy
...Ever!

No Postage
Necessary
In the United States

First Class Mail
Permit No. 5071
Indianapolis, IN

Business Reply Mail

BMG Compact Disc Club
P.O. Box 91412
Indianapolis, IN 46209-9758

POSTAGE WILL BE PAID BY ADDRESSEE

No Postage Necessary
In the United States
3 COMPACT DISCS FOR THE PRICE OF 1
WITH NOTHING MORE TO BUY...EVER!

---

START WITH 4 COMPACT DISCS NOW!
Buy just 1 smash hit in one year's time.
Then get 3 CDs of your choice, FREE (\*)
Enjoy 8 CDs for the price of one

Nothing more to buy...EVER!

---

Mail to: BMG Compact Disc Club / P.O. Box 91412 / Indianapolis, IN 46291

YES, please accept my membership in the BMG Compact Disc Club and send my first four CDs (check box below for cassettes) as I have indicated here under the terms of this offer. I need buy just one more CD at regular Club prices during the next year—after which I can choose 3 more CDs FREE! That's 8 CDs for the price of one... with nothing more to buy, ever! (And shipping and handling is charge is added.)

---

RUSH ME THESE 4 CDs NOW (indicate by number)

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

1) LIGHT SOUNDS
2) COUNTRY
3) HARD ROCK
4) POP/SOFT ROCK
5) CLASSICAL
6) JAZZ
7) HEAVY METAL

---

Mail to: BMG Compact Disc Club / P.O. Box 91412 / Indianapolis, IN 46291

YES, please accept my membership in the BMG Compact Disc Club and send my first four CDs (check box below for cassettes) as I have indicated here under the terms of this offer. I need buy just one more CD at regular Club prices during the next year—after which I can choose 3 more CDs FREE! That's 8 CDs for the price of one... with nothing more to buy, ever! (And shipping and handling is charge is added.)

---

Mail to: BMG Compact Disc Club / P.O. Box 91412 / Indianapolis, IN 46291

YES, please accept my membership in the BMG Compact Disc Club and send my first four CDs (check box below for cassettes) as I have indicated here under the terms of this offer. I need buy just one more CD at regular Club prices during the next year—after which I can choose 3 more CDs FREE! That's 8 CDs for the price of one... with nothing more to buy, ever! (And shipping and handling is charge is added.)

---

Mail to: BMG Compact Disc Club / P.O. Box 91412 / Indianapolis, IN 46291

YES, please accept my membership in the BMG Compact Disc Club and send my first four CDs (check box below for cassettes) as I have indicated here under the terms of this offer. I need buy just one more CD at regular Club prices during the next year—after which I can choose 3 more CDs FREE! That's 8 CDs for the price of one... with nothing more to buy, ever! (And shipping and handling is charge is added.)
TEST REPORTS

reached peaks of 20 ohms at 22 Hz, 32 ohms at 60 Hz, and 50 ohms at 2,200 Hz. It averaged 8 ohms or better over most of the frequency range except from 100 to 500 Hz, where it was between 4 and 5 ohms.

Sensitivity was 89 dB, as rated. The woofer distortion with a 3.18-volt input (equivalent to 90 dB in a sensitivity measurement) was very low, about 0.3 percent from 90 to 800 Hz and rising to 1 percent at 65 Hz, 4 percent at 40 Hz, and only 8 percent at 20 Hz.

The L3's phase linearity was as good as its other qualities, producing a group-delay variation of less than ±0.1 millisecond over the tweeter range (3,000 to 20,000 Hz) and only a 0.3-millisecond increase in the woofer's range (down to a couple of hundred hertz).

Single-cycle pulse power tests produced the usual results: At middle and high frequencies the amplifier clipped before there was evidence of overloading from the speaker. At 100 Hz, however, the woofer's output distorted audibly at 132 watts into its 5.5-ohm impedance.

Comments

Not only did the JBL L3 deliver above-average performance for a two-way system in its size and price range in just about every respect, but its sound was completely consistent with its measured performance. Smoothness and balance were its most striking attributes. In particular, the bass was audibly flatter than that of the vast majority of speakers we have tested. That means no boom and no artificial heaviness on voices (the usual byproducts of a bass output peaked in the 100- to 200-Hz range to give an illusion of true bass).

The L3's bass was real, manifesting itself as a solid foundation to orchestral music rather than tubbiness or muddiness. This characteristic is uncommon in speakers as small and modestly priced as the L3. As is usually the case, however, a measured response down to the bottom octaves does not necessarily mean that those frequencies will be reproduced with full impact, which is one reason large speakers and subwoofers are still on the market.

Nevertheless, our experience with the JBL L3 indicates that its deep bass is not likely to be improved significantly by a subwoofer in more than a few cases. If your musical tastes run to pipe-organ recordings or heavy-metal rock with substantial output below 30 Hz (the kind that gives you a massage and shakes the walls), there is no economical substitute for a good subwoofer. Otherwise, the L3 will do a first-rate job on its own, making it clearly one of the best values available today in a moderately priced speaker system.

“... I’ve tried everything, Mr. Travis. Look—does it really bother you to have ‘Fried Clam Plate’ on your on-screen menu?”
One of Hafler's new line of audio components is the Series 945, a combined tuner/preamplifier. This combination of functions, though not new, has never enjoyed the popularity it deserves. The widespread availability of excellent separate power amplifiers in all power and price brackets has now made the tuner/preamplifier an especially attractive approach to a flexible system design that allows easy updating with minimum obsolescence and expense.

The Hafler 945 is a compact, low-profile unit measuring only 2 1/2 inches high (excluding the mounting feet). The all-black enclosure is 17 inches wide and 11 5/8 inches deep, and the unit weighs 10 3/4 pounds. It is also available with a rack-width (19-inch) silver-colored panel.

The front-panel controls consist of knobs for volume, balance, bass, and treble and a number of small, round, gray pushbuttons, which operate with light pressure, a positive action, and a short throw. The seven input selectors are identified as CD, TUNER, A/V1, A/V2, A/V3, TAPE 1, and TAPE2/EPL (for an external signal processor or a second tape deck). A green light in the center of each button indicates its selection. The POWER ON/READY switch displays an amber light when it is in standby mode (off), changing to green when it is on.

In addition to selecting the indicated audio programs, the three audio/video (A/V) selectors simultaneously switch the video portions (if any) of their respective sources between the corresponding video input and output jacks on the rear of the unit.

When the tuner input is selected, a small display window on the panel shows the band (AM or FM) and frequency in bright green/blue characters. If one of the eighteen available station presets (each assignable to either an AM or an FM channel) is selected, its number also appears in the window. A small TUNED indication appears (in dark red) when a station is tuned in, together with the word STEREOREO if a stereo subcarrier is present in the signal.

The ten preset-selector buttons are numbered 1 to 9 and +10 (there is no No. 10 button). Other buttons select AM or FM, mono or stereo mode for the tuner and other input sources, and automatic or manual tuning mode (automatic seeks the next receivable station, and manual steps to the next channel with each press of a tuning button). A MEMORY button is used to store station frequencies, and TONE IN activates or bypasses the tone-control circuits. The tuning control is a center-pivoted rocker that shifts the tuned frequency up or down depending on which side is pressed. There is also a front-panel headphone jack.

The Hafler 945 is supplied with a wireless remote control that duplicates its key pushbutton control functions, including input selection, preset selection, and tuning. It also controls volume (driving the front-panel knob with a small motor), switches power on and off, and mutes or unmutes the audio (a feature not provided on the front panel).

Program-selection functions (both audio and video) are performed by CMOS-FET electronic switches located close to the portions of the circuit involved. The front-panel buttons control only the DC voltage required to operate the switches.

The line amplifier of the preamplifier section is a Class A differential...
If you don't want to enjoy
you can go to church.
A jazz club.
A concert.

A man's home has always been his castle. But with Yamaha's new 7-channel DSP-A1000 audio-video amplifier, it can be almost anything he wants. What makes it all possible, is the combination of Dolby* Pro Logic and Yamaha's Digital Soundfield Processing.

We call it Dolby Pro Logic with Enhancements. The Dolby section delivers precisely the same effects and dialogue placement that could only be experienced in the finest movie theatres.

The Enhancement portion funnels all the Dolby Pro Logic information through Yamaha's exclusive Digital Soundfield Processing circuitry. The end result makes listening to music or a movie at home seem like you're actually somewhere else. Like a colossal 70 mm movie theatre. A huge stadium. An intimate jazz club. Or — you get the idea. All at the push of a button.

Stop by your Yamaha dealer today. And discover the only audio-video amplifier that can take you out just by turning it on.
The Hafler Series 945 is one of the versatile, easy-to-use, and attractive stereo control centers. We found no idiosyncrasies in its operation, which is about as intuitive and straightforward as one could hope for. Credit is also due to the excellent manual, which leaves nothing to the imagination and provides an informative description of the unit's circuitry as well as how to install and use it.

The FM tuner section is above average in the aspects of its performance, such as interference rejection, that have a close relationship to listening quality. We appreciated the fact that the display window was active only when the tuner section was selected, unlike those of most receivers, whose full displays are confusingly active at all times. The dark-red STEREO and TUNED indications were difficult to see at a glance from a distance, however.

The Series 945, like several other recent audio control components we have seen, acknowledges the dominance of digital media and the diminishing number of phonophiles by omitting a phono preamplifier. Concurrently, it accepts the audio/video linkage, at least in part, by including simultaneous audio and video signal switching. Although its video-related functions appear to be limited to controlling one or more VCR's or video-disc players, surround-sound capabilities can be added through an external processor.

The Hafler Series 945 is one of the most attractive solutions we have seen to the problem of setting up a high-quality sound system with a minimum of visibility. Power amplifiers (especially some of the compact ones currently available) can be located inconspicuously or concealed, and the compact tuner/preamplifier is a most attractive and economic choice for the system control center.

**JFET design using four active devices per channel. The tone-control network is inserted in this portion of the amplifier, and it is completely removed when switched out by the front-panel button. When power is first applied, or if the AC line voltage becomes very low, the audio is muted by a gold-contact relay that disconnects the output and grounds the output jacks. During muting, a green light in the volume knob flashes, lighting continuously when the amplifier has returned to service.**

The FM tuner section's front end has dual-gate FET's and digital frequency-synthesis phase-locked loop tuning. There are binding-post terminals on the rear apron for an AM antenna (a loop antenna is supplied) and a 300-ohm FM antenna and a coaxial connector for a 75-ohm FM antenna.

The Hafler 945 has one unswitched AC outlet and three switched outlets, rated to handle a total of 800 watts (one of the switched outlets is a three-pin type, the others two-pin polarized sockets). The heavy-duty line cord plugs into a recessed socket on the rear apron. Price: $600 with either front panel. Hafler Division, Rockford Corporation, Dept. SR, 613 S. Rockford Dr., Tempe, AZ 85281.

**Lab Tests**

The Hafler Series 945's FM tuner section had a 50-dB quieting sensitivity of 16 dBf (3.5 microvolts, or µV) in mono and 39 dBf (49 µV) in stereo. The signal-to-noise ratio (S/N) at 65 dBf was 75.5 dB in mono and 71 dB in stereo. The corresponding distortion levels were 0.15 and 0.35 percent.

The tuner frequency response was down 0.5 dB at 30 Hz and 1.1 dB at 15,000 Hz, and it was flat within ±0.1 dB between 50 and 10,000 Hz. Channel separation was 47 dB through the midrange but narrowed to 39 dB at 30 Hz and 32 dB at 15,000 Hz. The 1.4-dB capture ratio, 73-dB AM rejection, 64-dB alternate-channel selectivity, and 66-dB image rejection were all better than average readings. The AM frequency response was typical of AM tuners, within ±2 dB from 20 to 1,700 Hz and down 6 dB at 2,500 Hz.

The preamp section's sensitivity, for a reference output of 0.5 volt, was 46 millivolts (mV). The output clipped at about 7 volts. Frequency response was flat within ±0.05 dB from 20 to 20,000 Hz (with tone controls bypassed), falling to −3 dB at 150 kHz. We noted that the channel gains differed by 0.6 dB with the tone-control circuits bypassed and the balance control at its center-detent setting. The A-weighted noise level, referred to 0.5 volt, was −87 dB. The tone controls had excellent characteristics. The range between 200 and 1,500 Hz was not affected significantly by the control settings.

The bass control shifted the turnover frequency between 200 Hz and less than 50 Hz, and the treble control's frequency response was hinged at about 2,000 Hz.

We measured the distortion by spectrum analysis to exclude noise from the readings. For 1,000-Hz output levels between 0.5 and 5 volts, total harmonic distortion (THD) ranged between 0.04 and 0.01 percent.

**Comments**

The Hafler Series 945 is a versatile, easy-to-use, and attractive stereo control center. We found no idiosyncrasies in its operation, which is about as intuitive and straightforward as one could hope for. Credit is also due to the excellent manual, which leaves nothing to the imagination and provides an informative description of the unit's circuitry as well as how to install and use it.

The FM tuner section is above average in the aspects of its performance, such as interference rejection, that have a close relationship to listening quality. We appreciated the fact that the display window was active only when the tuner section was selected, unlike those of most receivers, whose full displays are confusingly active at all times. The dark-red STEREO and TUNED indications were difficult to see at a glance from a distance, however.

The Series 945, like several other recent audio control components we have seen, acknowledges the dominance of digital media and the diminishing number of phonophiles by omitting a phono preamplifier. Concurrently, it accepts the audio/video linkage, at least in part, by including simultaneous audio and video signal switching. Although its video-related functions appear to be limited to controlling one or more VCR's or video-disc players, surround-sound capabilities can be added through an external processor.

The Hafler Series 945 is one of the most attractive solutions we have seen to the problem of setting up a high-quality sound system with a minimum of visibility. Power amplifiers (especially some of the compact ones currently available) can be located inconspicuously or concealed, and the compact tuner/preamplifier is a most attractive and economic choice for the system control center.
The Oldsmobile Bravada is so intelligent, it can read.

Where other vehicles meet the road, Bravada™ communicates with it. It’s SmartTrak™

All-wheel drive sends power where traction is best. Anti-lock brakes apply pressure when it’s needed the most. It’s two forces working together. Continuously. Intelligently. It’s something Ford Explorer hasn’t learned yet. It’s power. It’s the new 200-horsepower 4.3-liter V6. Standard. It’s the power to tow up to 5,500 pounds. It’s luxury. The kind you’d find in a luxury car. It’s the Oldsmobile Edge. The most comprehensive owner satisfaction program in the industry. It’s Bravada. The vehicle that speaks to your needs while it reads the road. To experience the Oldsmobile® Bravada for yourself, visit your Olds dealer for a test drive or call 1-800-242-OLDS, Monday–Friday, 8 a.m.–7 p.m. EST.

Oldsmobile Bravada

The Power Of Intelligent Engineering.
THE rising popularity of multichannel audio/video systems has brought many music lovers face to face with the problem of supplying four or more channels of amplification where formerly only two were needed. Updating an existing stereo system usually involves either replacing a perfectly good two-channel amplifier with a four-channel unit or adding another amplifier, frequently a different make or model.

It is not always easy to add a new power amplifier to an existing system without complications in placement and wiring. The problem can be even worse if the new system is to provide the full surround-sound capability of Dolby Pro Logic or Home THX, which can involve five or more discrete channels.

A neat, practical, and affordable solution is the Powerflex V from SSI Products, a modular power amplifier of one to five channels rated to deliver 32 watts each into 8-ohm loads. The dealer-installable modules are housed in a compact, lightweight case and run off a common power supply with a toroidal transformer.

The SSI Powerflex V measures 17 1/4 inches wide, 9 1/2 inches deep, and 3 inches high, and it weighs 15 1/2 pounds. The front panel contains a pushbutton power switch and a large display window. Each amplifier module has a ten-segment, bright-red, fluorescent output-level indicator that provides a highly visible indication of its status.

The other end of each amplifier module contains its input and output phono jacks, two speaker-output binding posts that accept dual banana plugs as well as wire ends, and a screwdriver level adjustment. The output jack provides a signal at the same level as the input for driving a separate amplifier in multiroom installations. The Powerflex V is protected by a single, user-replaceable line fuse accessible from the back panel. Price: $299 with one amplifier module, plus $79 for each additional module; $499 for full five-channel configuration. SSI Products, Inc., Dept. SR, 11836 Clark St., Arcadia, CA 91006.

Lab Tests

The manual for the Powerflex V stresses that its amplifiers must not be used with speakers having impedance ratings lower than 8 ohms. For this reason, we did not attempt our usual power measurements into lower load impedances other than a dynamic-power measurement into 4 ohms.

Test data provided with the sample amplifier (a prototype with five modules installed) included measurements, made on one channel at a time, of power output vs. frequency at 0.1 percent total harmonic distortion plus noise (THD + N). We made similar measurements, driving one channel or two channels simultaneously, to verify the manufacturer's data.

With one channel driven at 1,000 Hz, the output at 0.1 percent distortion was about 38 watts into 8 ohms over almost the entire audio frequency range, decreasing to 37.5 watts at 20 Hz and increasing to 39 watts at 20,000 Hz. When two channels were driven simultaneously, the output was between 34.5 and 35.5 watts from 20 to 20,000 Hz. Dynamic power was 39 watts into 8 ohms (for a dynamic headroom of 0.86 dB). With a 4-ohm load, dynamic power was 63 watts.

Frequency response was +0.0 - 0.2
LISTEN TO YOUR HEAD.

Experience the amazing quality of digital sound.
Your head will thank you for it.

SONY
**What is PARA?**

PARA stands for Professional Audio/Video Retailers Association. We are a nationwide organization of independent specialty audio/video stores dedicated to providing our customers with expert advice, quality products, and world class customer service. Our members foster the highest standards of business ethics and professionalism for the protection of the consuming public.

**Why Buy from a Store That Belongs to PARA?**

*We Help You Find What's Right for You!* In today’s competitive market, it’s easy to get so confused you don’t know what to buy. The superstores tout low prices, but there’s never anyone who can answer your questions or help you choose a component that will be compatible with what you already own. Because all PARA members specialize in selling music and home video systems, we are committed to educating our employees to understand today’s newest products and technologies so they can explain them to you in language that is clear and easy to understand. We are dedicated professionals who love music and want to help you purchase the best sound your money can buy.

*We Let You Hear and See the Difference!* Because all components are not created equal, PARA retailers maintain sophisticated showrooms and demonstration facilities to help you see and hear the difference between components. Our stores are designed to make your shopping experience easy and enjoyable. We believe in the personal approach that treats each person’s needs differently and strives to give you the most value for the money you have to spend.

*We Believe in Customer Service First, Last, and Always!* The hallmark of a PARA audio/video store is our total dedication to customer service and a true concern for the well-being of our customers. PARA-member stores are more concerned with your lifetime patronage than any single sale. By consistently going that extra mile to make sure your needs are satisfied, we hope to provide you and your family with the best in home entertainment systems today and for years to come.

To locate a PARA dealer near you, call: (816) 444-3500

---

**TEST REPORTS**

**PARA members specialize in selling music and home video stores dedicated to providing our customers with expert advice, quality products, and world class customer service. Our members foster the highest standards of business ethics and professionalism for the protection of the consuming public.**

**Why Buy from a Store That Belongs to PARA?**

*We Help You Find What’s Right for You!* In today’s competitive market, it’s easy to get so confused you don’t know what to buy. The superstores tout low prices, but there’s never anyone who can answer your questions or help you choose a component that will be compatible with what you already own. Because all PARA members specialize in selling music and home video systems, we are committed to educating our employees to understand today’s newest products and technologies so they can explain them to you in language that is clear and easy to understand. We are dedicated professionals who love music and want to help you purchase the best sound your money can buy.

*We Let You Hear and See the Difference!* Because all components are not created equal, PARA retailers maintain sophisticated showrooms and demonstration facilities to help you see and hear the difference between components. Our stores are designed to make your shopping experience easy and enjoyable. We believe in the personal approach that treats each person’s needs differently and strives to give you the most value for the money you have to spend.

*We Believe in Customer Service First, Last, and Always!* The hallmark of a PARA audio/video store is our total dedication to customer service and a true concern for the well-being of our customers. PARA-member stores are more concerned with your lifetime patronage than any single sale. By consistently going that extra mile to make sure your needs are satisfied, we hope to provide you and your family with the best in home entertainment systems today and for years to come.

To locate a PARA dealer near you, call: (816) 444-3500

---

**LABORATORY MEASUREMENTS**

<table>
<thead>
<tr>
<th>Measurement Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,000-Hz output power at 0.1% THD + N:</td>
<td>36 watts</td>
</tr>
<tr>
<td>one channel driven, 36 watts; two channels driven, 34.8 watts</td>
<td></td>
</tr>
<tr>
<td>Dynamic power output:</td>
<td>39 watts into 8 ohms, 63 watts into 4 ohms</td>
</tr>
<tr>
<td>Dynamic headroom (relative to rated output):</td>
<td>0.86 dB into 8 ohms</td>
</tr>
</tbody>
</table>

**Frequency response:**
- +0 dB from 20 to 20,000 Hz
- -1.7 dB from 20 to 20,000 Hz

**Total harmonic distortion** (at 1,000 Hz):
- less than 0.009 percent from 1 to 30 watts

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

**A-weighted noise** (referred to a 1-watt output):
- −93.6 dB
Here's how to make it pay off!

*Stereo Review* is written for people who want to make smart buying decisions. We'll help you find the right stereo equipment—the first time you buy—and show you how to use it the right way. Because *sound information* is the key to getting an audio system that will give you what you really want.

We test over 70 stereo products in all price ranges each year. *Stereo Review's* product evaluations tell you how the components sound...identify unique features...compare models to others in the same price bracket. We warn you about design quirks, distortion, potential problems. We make the components suffer—so you don't have to.

You'll appreciate our straightforward explanations of audio technology. Telling you how to get more out of your equipment. Announcing important breakthroughs. Clueing you in on professional maintenance tips. The kind of inexpensive know-how that can make a million-dollar difference in how your system sounds.

Even if you already have the perfect system, you'll value *Stereo Review's* record reviews. An average of 30 a month, in all categories of music. They'll ensure that your system's power isn't wasted on inferior recordings.

Subscribe to *Stereo Review* at up to 62% OFF. It's one of the best sound investments you'll ever make!

1 YEAR (12 issues) JUST $13.94—SAVE 54%
2 YEARS (24 issues) JUST $24.94—SAVE 59%
3 YEARS (36 issues) JUST $34.94—SAVE 62%

STEREO REVIEW P.O. BOX 52033, BOULDER, COLORADO 80322-2033
Calif. residents add 7.25% sales tax. Canadian orders add $6.00 per year for additional postage and 7% GST. GST registration no. 126018209. Foreign orders add $8.00 per year for postage; payment in U.S. funds must accompany order. Please allow 30 to 60 days for delivery of first issue.

GREAT BUYS—AT A GREAT BUY: SAVE UP TO 62%!
THE VIENNESE customs inspector was not amused. He looked bored when I pulled out the Kenwood. He smiled when I produced the Denon. He frowned when the Technics and JVC hit the counter. Then his eyebrows danced when the Sony joined the pile. What was this American up to? Smuggling portable compact disc players into Austria?

I quickly explained to him that I was conducting an important test for STEREO REVIEW, that although many reviewers test portable players while sitting in front of their word processors or perhaps while walking their dogs, I was attempting something a good deal more significant. I explained that I was bringing five of the best CD portables to Vienna to challenge them with her demanding resident: Ludwig van Beethoven. I would study them in his old haunts, pound them the way he pounded his pianos, and listen to them with his music. It would be the ultimate cultural, physical, and sonic test. The inspector pondered all that, perhaps considered calling airport security, then waved me through.

Denon DCP-150 on Probusgasse 6

I boarded the bus to the City Air Terminal at Landstrasse, and half an hour later I caught the U4 subway line to Heiligenstadt. Beethoven moved eighty times during his thirty-five-year stay in Vienna. He was constantly in flux because of landlords nagging him about money or noise, but most of all because of his own restless, temperamental nature. The house on Probusgasse 6 probably stood etched in his memory; however, because it was there, despairing over his encroaching deafness and continuing poverty, that he poured out his pessimistic emotions in the Heiligenstadt Testament. Sitting in the courtyard of the house where Beethoven lived and suffered in the summer of 1802, and wrote the Second Symphony, I reached into my knapsack, pulled out the first player, the Denon DCP-150, and loaded in a disc of the Second Symphony.

The DCP-150 is the bulkiest among the five portables I tested, but it offers several unique features, such as a built-in remote-control receiver. The top surface contains a button to mechanically release the clamshell lid and buttons for forward and reverse track skipping (fast search in forward or reverse when held down), play/pause, and stop. The front of the chassis sports a versatile Mode button that sequences through eight modes of operation: track repeat, disc repeat, random track playback, disc repeat with random tracks, track programming (up to thirty-two tracks), disc repeat with programmed tracks, random playback of program tracks, and disc repeat with random programmed tracks. A Set button changes the time display from elapsed time in the track to remaining time in the track to total remaining time. Volume control is handled with a rotary potentiometer.

The liquid-crystal display shows track numbers and timings and has indicators for battery strength, track programming, random playback, and other functions. A shortcoming: The display is unlighted even when the unit is powered via AC. Nested beside the display is the sensor window for the integral remote-control receiver. The chassis itself is finished with a suede-like material that has a nice feel and helps you keep a secure grip on the player.

The right side of the DCP-150 has a headphone jack and a three-way slider for tone control: flat, bass boost, or bass and treble boost. Another three-way switch selects normal playback, a hold function that disables transport controls, or a resume function that returns the laser pickup to where it was when the unit was last switched off. Around back is a 6-volt DC input jack.

The left side of the chassis contains jacks for analog and digital audio output. The coaxial digital output employs a mono mini-jack connector (an adaptor cable would be required to change it to a standard phono-jack connector). Optical digital outputs are more common on home CD players, but many portables have started using this kind of coaxial
The DCP-150 employs an eight-times-oversampling digital filter with dual 18-bit digital-to-analog (D/A) converters. The converters are made by Analog Devices and are the same ones found in some expensive home CD players. The DCP-150's power supply senses whether battery or AC power is being used. When you're using batteries, the maximum output level is reduced to conserve power. (A high output is needed to maximize signal-to-noise ratio in the output to a home system, when you would be using AC power, but it's not needed to drive headphones directly in portable use with batteries.)

The DCP-150 comes with a soft vinyl-and-fabric carrying case, a stereo connecting cable, and an AC adaptor/charger. One rechargeable battery is supplied, and more are available as optional accessories. A stand-alone recharger is also available.

I liked the Denon player's human engineering (ergonomics). All the transport buttons are grouped together on top, and when they're pressed they respond with a nice tactile click. The Mode button nicely consolidates the functions of many different buttons—it is a simple matter to sequence through them to find the one you want. I also liked the textured case, which is practical and pleasant to hold.

Although the DCP-150's metal construction makes it quite heavy (at 24 ounces it's almost twice as heavy as the next heaviest player in our test group, the Sony), it imparts a solidity that is aesthetically more pleasing than the lightness of plastic, and it also makes the player more immune to damage from accidental drops. The label on the top of the player calls it a "Precision Audio Component," and that's not an exaggeration.

Best of all was the solidity of the output. Underneath the chassis are not one but two battery compartments, each holding a rechargeable battery, and they can be used singly for 2 hours of playing time or together for 4 hours.

The wireless remote control has twenty-five buttons. There are buttons to control the transport, select operating modes (such as random track playback), adjust the volume, and switch the power on, along with an eleven-key key numeric keypad. When you use the remote, the display changes accordingly; for example, the timing display changes to show a numeric volume setting.
sound quality. As I listened to the Second Symphony, gazing into the window where Beethoven must have gazed out, I felt that the DCP-150 was delivering everything that Beethoven intended us to hear. Who knows, if he had owned a DCP-150, perhaps that summer of 1802 might have been a happier one for him.

**JVC XL-P90**

On Hauptstrasse 92

From Heiligenstadt it is only a short uphill walk to the Dobling district and the house on Hauptstrasse 92 where Beethoven lived in 1803. It was a charming house in Beethoven's time, owned by a vinegar maker, and set in a row of small houses; a narrow meadow separated it into two parts. He worked on his Third Symphony while living there, and I put a compact disc into the JVC XL-P90, the smallest living there, and I put a compact disc worked on his Third Symphony while ow separated it into two parts.

---

### CD PORTABLES: LABORATORY MEASUREMENTS

**H (A M M E R  L A B O R A T O R I E S)**

<table>
<thead>
<tr>
<th></th>
<th>DENON DCP-150</th>
<th>JVC XL-P90</th>
<th>KENWOOD DPC-721</th>
<th>SONY D-515</th>
<th>TECHNICS SL-XPS900</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Maximum output level (volts)</strong></td>
<td>0.833</td>
<td>0.878</td>
<td>0.752</td>
<td>1.03</td>
<td>0.744</td>
</tr>
<tr>
<td><strong>Frequency response (decibels, 20 to 20,000 Hz)</strong></td>
<td>+0.13, -0.04</td>
<td>+0.01, -1.12*</td>
<td>+0.05, -3.07*</td>
<td>+0.09, -0.52</td>
<td>+0.0, -2.30*</td>
</tr>
<tr>
<td><strong>Channel separation (decibels)</strong></td>
<td>54.9</td>
<td>49.8</td>
<td>49.3</td>
<td>57.7</td>
<td>48.1</td>
</tr>
<tr>
<td><strong>Dynamic range (decibels, A-wtd.)</strong></td>
<td>94.3</td>
<td>93.2</td>
<td>94.4</td>
<td>96.3</td>
<td>99.7</td>
</tr>
<tr>
<td><strong>Signal-to-noise ratio (decibels, A-wtd.)</strong></td>
<td>96.2</td>
<td>93.8</td>
<td>101.2</td>
<td>95.7</td>
<td>99.9</td>
</tr>
<tr>
<td><strong>Distortion (THD + noise)</strong></td>
<td>0.04%</td>
<td>0.041%</td>
<td>0.046%</td>
<td>0.009%</td>
<td>0.010%</td>
</tr>
<tr>
<td><strong>at 0 dB and 1,000 Hz</strong></td>
<td>0.39%</td>
<td>0.08%</td>
<td>0.12%</td>
<td>0.077%</td>
<td>0.051%</td>
</tr>
<tr>
<td><strong>at -20 dB and 1,000 Hz</strong></td>
<td>0.06%</td>
<td>+1.5</td>
<td>+0.1</td>
<td>-5.4</td>
<td>+8.8</td>
</tr>
<tr>
<td><strong>Interchannel phase error (degrees, at 20,000 Hz)</strong></td>
<td>0.1</td>
<td>0.1</td>
<td>0.8</td>
<td>0.2</td>
<td>0.1</td>
</tr>
<tr>
<td><strong>De-emphasis error (decibels, at 16,000 Hz)</strong></td>
<td>+0.02</td>
<td>-0.07</td>
<td>-0.25</td>
<td>-0.09</td>
<td>-0.30</td>
</tr>
<tr>
<td><strong>Defect tracking (micrometers)</strong></td>
<td>2,500</td>
<td>1,500</td>
<td>2,500</td>
<td>4,000</td>
<td>1,500</td>
</tr>
<tr>
<td><strong>Size (inches)</strong></td>
<td>5.0 x 2.5 x 5.2</td>
<td>5.0 x 0.6 x 5.8</td>
<td>4.9 x 1.1 x 5.6</td>
<td>5.0 x 1.1 x 5.6</td>
<td>5.0 x 0.7 x 5.0</td>
</tr>
<tr>
<td><strong>Weight (ounces)</strong></td>
<td>24</td>
<td>13</td>
<td>9.5</td>
<td>14.1</td>
<td>12.2</td>
</tr>
</tbody>
</table>

All measurements were made with the players powered by freshly charged batteries.

* highest deviation at 20,000 Hz
Kenwood DPC-721 (S249): The lightest and lowest priced of the five players, it has three sleep-timer modes.

Sony D-515 ($500): Electronic Suspension keeps the music flowing even when the player is bounced around.

Technics SL-XP5900 (S369): Lightweight yet sturdy, it can play continuously for up to 10 hours on batteries.

chassis that contains a wireless remote receiver, a battery recharger, and phono-jack outputs and other input, output, and power connectors.

As I boarded the U4 subway for the quick ride back to Schottenring, I examined the XL-P9. It is a handsome player with robust yet lightweight metal construction. The quality of its manufacture is apparent, but its small size presents some problems. In particular, the buttons are quite tiny. Often-used buttons such as forward and backward track skip are difficult to push without pressing nearby buttons as well. That makes the player awkward to use, particularly when you are on the move. The sound quality was good but somehow did not particularly impress me. Still, if small size is your paramount concern, the JVC is about as small as a CD player will ever get.

Sony D-515 Discman
On Mölkerbastei 8

At Schottenring, I switched to the U2 subway and took a quick ride to Schottentor. The apartment building I was looking for, on Mölkerbastei street, was only a block away from the subway station. Beethoven returned to the apartment at Mölkerbastei 8 again and again, and he occupied it for longer periods than any of his other residences. While living there he worked on the Fourth and Fifth Symphonies, Fidelio, the Violin Concerto, and a host of other compositions. I loaded the Fifth Symphony into the Sony D-515 Discman as I walked through a low corridor and climbed the hundred steps to his fourth-story apartment.

From a styling standpoint, the D-515 is a radical departure from earlier Sony CD portables. Gone are the squared corners and silver edge trim, replaced by rounded contours and a hand grip. In short, the D-515 looks like no other Sony CD player and, indeed, seems to represent an entirely fresh approach to the design of portable CD players. The sides and bottom are made of a rubbery plastic that provides a firm, no-slip grip; this is enhanced by a contoured hand grip across the back of the case. The top of the case is shiny metal, with a striking finish.

There are six buttons on top of the player. The Play Mode button sequences through four modes: Intro mode, which plays the beginning of each track on a disc; 1 mode, which repeats one track; Shuffle mode, which plays all tracks in random order; and RMS mode, which is used to
program up to twenty-two tracks. The repeat/enter button is used to repeat a whole disc, and in the RMS mode the same button is used in conjunction with the forward and backward track-skip buttons to select and program tracks. The track-skip buttons are also used for audible search when they're held down. The two remaining buttons are play/pause and stop.

On the right side of the case are a minijack for headphone output and a four-pin connector for the wired remote. The DSP Mode button selects either bass-boost or delay modes, and the disc transport. The DSP button selects headphones that come with the player symbol when a disc is playing. The mode, and, just for fun, an animated button pushing. The remote's hold button guards against accidental track skipping (fast forward and forward and reverse track-skip buttons are pressed in 3 minutes when they're held down) on the right side of the face, along with the play/pause and stop buttons. Just below them, a thumbwheel potentiometer is used to adjust the headphone volume.

In addition to the earphones and wired remote control, the D-515 comes with a soft vinyl carrying case, an AC adaptor, one rechargeable battery, a stereo output cable, and a vehicle mounting plate with a 12-volt DC adaptor.

As usual, Sony engineers have made a CD player that approaches the aesthetic ideal of design and manufacture. The instant you pick up the D-515, you know you're holding something of the highest quality. And its sonic fidelity was absolutely first-rate, neither adding nor subtracting anything from the music. As I strolled through the museum in the Molkertastei apartment, looking at Beethoven's clock, music stand, piano, and other objects, I realized that the D-515 might have been his player of choice —out of necessity. His pianos were nests of broken hammers and strings because he pounded them so hard. Only the D-515, with its electronic suspension, could have been placed on his piano and withstood that kind of bouncing without missing a beat.

Kenwood DPC-721
On Schwarzspanierstrasse 15

Schwarzspanierstrasse 15 is just a short walk away from Molkertastei 8, past the Votivkirche church. The office building there is a new structure, and the only artifacts left from Beethoven's time are now housed in the museum on Molkertastei. But Schwarzspanierstrasse 15 is an important address: It is where Beethoven died. Folk history says that a hailstorm raged over Vienna, and in his last moment Beethoven raised himself from his bed, shook his fist at the heavens, then fell dead.

The Kenwood DPC-721 is the lightest of the portables in our test group, and perhaps the most ordinary-looking, but beneath its unassuming plastic skin lurk several unique features. There are nine buttons on the sloping front face of the chassis. The open button releases the top clamshell. The repeat button provides a variety of functions depending on the number of times it is pressed: one-track repeat, all-track repeat, random playback, scan playback (the first 20 seconds of each track), and normal playback. The forward and reverse track-skip buttons (which also provide audible fast search when they're held down) on the right side of the face, along with the play/pause and stop buttons. Just below them, a thumbwheel potentiometer is used to adjust the headphone volume.

The remaining buttons on the left include PGM, AI Timer, and AI Auto/Charge. The PGM button is used to program sequences of up to twenty tracks by using the track-skip buttons to select track numbers. The AI Timer button is used to select three different timer modes: Mode 1 is a sleep timer in which the audio signal fades out at the end of the programmed time and the unit shuts itself off. Mode 2 is a wake-up timer in which the audio signal plays at a low volume until the wake-up time, when the volume increases (nap time is limited, of course, to the duration of the CD). Mode 3 works as an audition function: The beginnings of all tracks on a disc are played, with smooth fade-outs to the next track. In each mode, timing is set with the track-skip buttons. The AI Auto/Charge button automatically selects one of three preset equalization curves (pop, rock, or fusion) by auditioning several seconds of music from the disc. This button is also used when charging the batteries.

The right side of the chassis has connectors for headphone output, line output, and DC voltage input. A three-position switch on the left side selects normal playback, resume playback, or hold (which disables other controls). In addition, there is a coaxial minijack for digital output. The player also has in addition, a coaxial minijack for digital output. The player also has an automatic power-off feature: If no buttons are pressed in 3 minutes when it's in the stop mode, it turns itself off to save the batteries. Underneath is a compartment for two AA cells. The DPC-721 employs dual 1-bit D/A converters.

The display is backlit when the AC or car-battery adaptor is used, and the front-panel buttons are illuminated as well. The display uses numerals for...
track numbers and timing and indicators for battery charge and modes such as repeat, scan, programming, etc.

The wired remote control duplicates the player's front-panel controls. Because it does not derive its power from the player, a separate battery is provided. The remote also contains its own minijack headphone output. Playing time is 2 hours with the rechargeable batteries, 3 hours with alkaline batteries.

The DPC-721 is also supplied with a credit-card-size wireless remote control. Its tiny surface sports an eleven-key numeric keypad and buttons for forward and back track skip, stop, play/pause, programming, repeat, AI Auto, and AI Timer.

The DPC-721 comes with a number of other accessories: a soft vinyl carry case, an adapter for playing CD's through your car's cassette deck, earphones that plug into the wired remote control, a stereo connecting cable, an AC adapter, and two rechargeable AA batteries.

As I strolled down Schwarzspanierstrasse, I turned the DPC-721 over in my hands. The lightest of the five players, it is made entirely of plastic—thin plastic at that. This makes the player look cheap, and it is more vulnerable to damage from dropping than the others. The lightweight construction, combined with the use of AA batteries, makes it more a utilitarian player than a piece of elite electronics. I was also less thrilled about the control buttons, which are small and surprisingly hard to use. For example, the open button is recessed, and I had to dig my fingernail into the recess to reach it. Trivial, perhaps, but over time things like that become very annoying.

Still, the DPC-721 is an unassuming, affordable player, a player for everyone, not just the elite. Beethoven would have appreciated that. Throughout his life he championed democracy and the common man. He had no taste for luxury and usually selected common products for his own use. But given the way he poured his pianos, how long would this Kenwood portable have lasted?

Technics SL-XPS900
At the Zentralfriedhof

The wind blew colder in Vienna, and a drizzling rain started to fall from the amassing clouds. I caught the U2 subway to Landstrasse, then switched to the U3 line, rode it to Schlachthaus-

OLD rain continued to fall from the darkening skies. I walked through the Zentralfriedhof, Vienna's main cemetery, listening to the finale of the Ninth Symphony. Presently I came to Group 32A, where Beethoven is buried. His grave was covered with flowers, their colors vividly fresh in the cold air. There were more flowers than usual because it was March 26, exactly 165 years after Beethoven died. The world has changed a good deal since then—the CD portables in my knapsack were testament to that—but the emotion conveyed through music, and the way a musical genius can enrich our lives, thanks in part to technological genius, continues. I left a handful of lilies and began the journey home.
Getting clean, satisfying deep bass has been a challenge for as long as there have been hi-fi enthusiasts, and the difficulties have sparked the imaginations of many designers. Last month we discussed why a subwoofer can be a good solution. This month we turn to the practical side—to the question of how.

There have been many interesting and worthwhile approaches to subwoofer design. Here are some that have worked to achieve either deeper bass, more compact size, or freedom from box resonance.

Infinite baffle. To get a really big volume of air behind the woofer, you don’t have to use a big box. Instead, mount the woofer in a wall (with the back of the cone firing into the space between the walls, the next room, or the basement) or in a closet door. Even a small closet is a big box for a woofer, but the door must be very rigid so as not to flex or rattle, and it must be tightly closed, with a gasket around the edge to seal it airtight. You can buy a bare woofer with a free-air resonance below 20 Hz from a car-stereo dealer.

Corner horn. A horn in front of a speaker acts as an acoustic transformer, boosting its output. But for low bass the mouth of the horn must be very large. One practical solution, invented a half-century ago, is to install the speaker in a corner so that the walls of the room become extensions of the horn’s mouth. In a large room this can yield impressive bass. Klipsch is the leading speaker manufacturer using this method.

Bass-reflex enclosure. This is the most popular tactic in a
SO incorporates two 12-inch drivers in push-pull configuration and a 125-watt amp.

The NHT SW2 ($350) uses a long-throw vented cube for flat response to 22 Hz.

STEREO REVIEW JULY 1992

shown here with Karat 920 satellites Canton's Plus E subwoofer ($1,000), has a 12-inch driver.

The similar KUBE equalizer from Tave may be just a few decibels below the threshold of audibility. With a little equalization before investing in a subwoofer, the Allison Electronic Subwoofer, no longer in production, was a high-quality equalizer made specifically for this purpose. The similar KUBE equalizer from KEF ($400) extends the response of that company's large speakers down to 20 Hz, and a simple bass equalizer is included in amplifiers from NAD and a few other companies. You can also experiment with an ordinary graphic equalizer, but if you set the 30-Hz band at +8 dB, you should also set the 60-Hz band at −4 dB to compensate for the overlap between the bands and prevent midbass boominess.

Free-air dipole. Those who own flat-panel dipole speakers (electrostatic or planar-magnetic) often yearn for subwoofers with the same dipole radiation pattern and freedom from box resonance. If you simply mount a naked woofer in a large board, it will work fine above the frequency where the wavelength equals the size of the board, but at lower frequencies the front and back waves tend to cancel each other, rolling off the response at 6 dB per octave. If you offset this loss with a 6-dB-per-octave boost circuit, a boxless dipole woofer can produce very clean (but probably not thunderous) bass.

Dynamic EQ. Simple equalization works until a really loud bass fundamental comes along. Then the bass boost may overload everything, causing your amplifier to clip and the woofer's voice coil to clatter against its magnet, possibly damaging it beyond repair. For this reason some manufacturers use "dynamic EQ," which automatically reduces the boost when bass signals are strong. Since the equalization must be matched to the specific woofer and amplifier, this approach is found only in complete systems in which the woofer is driven by its own internal amplifier. Example: Atlantic Technology's Pattern subwoofer/satellite systems (Pattern 200, $1,200; Pattern 100, $479).

Cylindrical tube. If you want lots of very deep bass, the Iron Law of woofers—according to which you can't have high efficiency, extended low-bass response, and a small enclosure size all at the same time—leads to big woofers in large boxes, which are costly to build because they require extensive internal bracing to reduce panel vibration. If you can't hide the big box in a corner or put a plant on it and use it as an end table, its size could prove awkward. But there is a simple, low-cost alternative: Use a tube.

A tube 15 inches in diameter and 6 feet long, with a woofer at one end, encloses a volume of 6 cubic feet—enough for efficient low-frequency operation. But standing on end in a corner, it uses only 1 square foot of floor space. A tube is naturally rigid and

M&K's MX-70 powered sub ($795) incorporates two 12-inch drivers in push-pull configuration and a 125-watt amp.
needs no internal bracing; even a lightweight cardboard tube can be an excellent subwoofer enclosure. Hsu Research and Genesis Technologies make cylindrical subwoofers for home use, and many companies produce short tube woofers for cars.

**Isobaric enclosure.** Isobaric (constant-pressure) design skirts the Iron Law, enabling the enclosure to be small without sacrificing bass. Two similar woofers are wired in parallel and mounted in the same enclosure, one just behind the other. Since the rear woofer pushes against the air pressure in the box, the front woofer behaves as if it were in an infinite baffle. The only drawbacks are the cost of the two woofers and the need to drive both, using twice as much amplifier power as a single woofer.

**Bandpass enclosure.** In a bandpass system, the woofer is entirely concealed within a dual-chamber box. The chamber behind the woofer is the normal “enclosure,” either sealed or vented. A second chamber in front of the woofer functions as an acoustical filter, allowing only low frequencies to emerge through a port. The principal advantage of this approach is that it eliminates the need for a large and expensive crossover inductor in series with the woofer, saving money and enabling the woofer to be connected directly to the amplifier for better damping. A bandpass enclosure can also dramatically reduce emission of harmonic distortion.

**Bandpass enclosures were popularized by Bose with its Acoustimass three-piece speaker systems. Since their introduction, many other companies have followed with similar designs that are distinguished mainly by their various ways of loading the backs of the drivers. A lot of car-stereo hobbyists are building dual-vent bandpass boxes—with one port behind the woofer to provide bass-reflex loading and one in front to provide the low-pass filtering.**

**Acoustic Wave.** This Bose invention could be thought of as a very specific and carefully balanced type of bandpass system. It uses a small woofer firing in both directions through a convoluted tube that is folded into a small box. Careful juggling of the resonating air masses in the tube enables the woofer to outwit the Iron Law and produce extraordinarily ample bass over a range of two or three octaves. This design was first used in the Bose Acoustic Wave Music System, a one-piece portable system including a radio and cassette deck—the latest version has a CD player instead of tape ($997)—that delivers a surprising amount of bass from a single 4-inch cone. It has also been used in one of the Bose audio systems built into some Zenith TV sets, in a sound system for the Mazda RX-7 sports car, and, much enlarged, in a professional product called the Acoustic Wave Cannon designed for sound reinforcement in theaters and auditoriums.

**YST.** Another way to subvert the Iron Law is to alter the normal voltage/current relationship between the amplifier and speaker. By incorporating a model of the speaker’s behavior in an amplifier servo circuit, the amp can be made to have a negative output impedance, force-feeding the speaker with current to cancel the normal effects of the woofer/cabinet resonance. Invented by AudioPro in Sweden and licensed to Yamaha, YST is a servo technology that enables a woofer/amplifier package to generate effective bass from an unusually small cabinet.

**Accelerometer servo.** Using an accelerometer to measure a woofer’s actual cone motion, and comparing that motion with the amplifier input, a servo circuit generates a corrective signal that dramatically reduces distortion and also extends response to below 20 Hz. This method, which can deliver superb performance, is used in
home subwoofers from Velodyne and Genesis Technologies and in car woofers from Linear Power.

**Crossing Over**

If you buy a complete three-piece subwoofer/satellite system from one manufacturer, the transition from the bass to the main speakers should have been managed correctly by its designer. But if you are adding a separate subwoofer to an existing pair of stereo speakers (even of the same brand), that transition is your responsibility.

The low-cost approach uses a passive crossover network, driving the subwoofer from the same amplifier that drives your stereo speakers. Many subwoofers have dual voice coils that simplify this connection, enabling a single woofer to be driven from both amplifier channels at low frequencies while signals above 100 Hz or so are fed to your main (satellite) speakers. This method is effective because the bass in most recordings is monophonic anyway.

The principal limitation of this approach is that the interaction between the crossover network and the impedance of your speakers is somewhat unpredictable. (In general, the passive crossover network is likely to cause a response peak at the frequency of your satellite speakers’ woofer resonance.) You may have to experiment with wiring polarity and speaker placement to achieve a smooth transition, and a passive network has only a limited ability to keep low-frequency power out of your main speakers.

Another drawback of a passive crossover is that it usually rolls off the subwoofer signal at a relatively gradual 6-dB-per-octave rate. Such a transition is “ideal” in terms of phase response, but it means that a woofer with a 100-Hz crossover may still be producing audible output as high as 400 Hz or so. One reason for the recent popularity of bandpass woofers is the steep low-pass cutoff they provide without resorting to a complex and expensive crossover network.

The best bass performance is provided by an “active” subwoofer driven by its own power amplifier and using an electronic crossover that precisely controls the allocation of signals. The crossover is connected to the output of your preamplifier and splits each channel’s signals into low- and high-frequency portions that are amplified separately (a biamped system, in other words). The crossover and woofer amp may be included in the woofer cabinet or bought separately. Velodyne subwoofers, for example, include not only built-in amps and crossovers but also distortion-reducing servos that detect and correct nonlinear cone motion. The result is strong, clean fundamental output to below 20 Hz.

A separate electronic crossover gives you maximum flexibility, often enabling you to select crossover frequencies, rolloff slopes, and the phasing of the woofer relative to the main speakers. Such flexibility may help you achieve the best match between unrelated woofers and satellites, but it also gives you the greatest freedom to produce a bad-sounding system.

If you’re going to install a subwoofer without expert assistance, you should buy or rent two aids that will help you achieve the smoothest transition from the woofer to the main speakers. One is the Pierre Verany “Compact Test” (PV-784031, available in some audio and record stores or from Allegro Imports, 800-288-2007), a test CD on which Track 20 is a sequence of warbling test tones at one-third-octave intervals from 16 Hz up. The warbling (rapid variation in frequency) minimizes the effect of standing waves in the room, enabling you to judge by ear whether your system has uniform response without a large peak or suckout at the crossover frequency. (A suckout can be fixed by reversing the connections to the subwoofer, inverting its polarity.)

The other aid is a real-time spectrum analyzer (RTA), a gadget that continuously displays the frequency response of an audio system on a grid of light-emitting diodes (LEDs) while you adjust the subwoofer’s crossover and its physical placement. Most car-stereo installers use RTAs made by Ivie, Audio Control, or Gold Line, and they may be willing to rent the device to you. If not, perhaps you could hire an installer to bring an RTA to your house and help you fine-tune your setup.

The dimensions of a room are comparable to the wavelengths of low-frequency sound. As a result, bass energy is not distributed uniformly—standing waves produce alternating zones of high and low sound pressure at certain frequencies. The fundamental lowest-frequency standing wave on each room axis is the most troublesome, because it produces a pressure maximum near the room’s boundary surfaces and a low-pressure null midway between them.

For example, if your left and right speakers are equally distant from the left and right walls, when you listen at a point midway between the speakers your head is midway between the side walls—in the null for a major standing wave. When you sit in a chair your head may be halfway from the floor to the ceiling, in the null for a vertical standing wave. In any room the low bass is likely to be weakest in the middle of the room and strongest near the floor and walls.

Because of the close spacing of the loudness curves, modest changes in actual bass level may have large subjective effects. Bass that seems over-rich near a corner may be completely inaudible in the center of the room. After you invest in a subwoofer you’ll probably need to experiment with its location—and that of your chair—to obtain satisfying results.

**One Sub or Two?**

Many subwoofers are so large and costly that buying more than one seems a silly extravagance. A single subwoofer is a practical solution since the low bass in most recordings is monophonic anyway. Still, there are real advantages to doubling up:

- A second subwoofer provides a 6-dB increase in low-bass levels. Thanks to the close spacing of the loudness curves, this is a substantial boost in perceived bass power.

- When sound waves are injected into a room from two sources instead of one, wave-interference produces diminished the severity of the standing waves. Result: a more uniform distribution of bass energy, especially if the second woofer is located along a different wall from the first. Four sources would be even better, if arrayed around the room. Dolby Surround encoding puts no deep bass in the surround signal, but with concert-hall ambience-simulation systems the use of full-range speakers (or even subwoofers) in the rear can produce noticeably greater realism.

- When an orchestra or pipe organ is recorded with widely spaced mikes the bass is not monophonic, and stereo woofers increase the realism of the playback at even the lowest frequencies. In the realm of subtle rather than spectacular pleasures, the reverberant ambience of a concert hall or cathedral contains a large random-phase component of low-frequency energy that, if recorded and reproduced with two or four channels, genuinely enhances the illusion of hearing an acoustical event in a real environment—imparts a quality of you-are-there realism that is difficult to appreciate until you experience it.
"ONE must become tough, but remain sensitive." András Schiff was speaking of his schooldays, during which he seems to have taken a psychological battering, but in a sense the dichotomy can still be applied to him. Of his sensitivity there is no question. At thirty-nine, the Hungarian-born pianist has stirred critics and audiences to the highest praise for the translucence, intelligence, and tonal beauty of his musicmaking.

The toughness comes out in other ways and arises from the very nature of Schiff's musical character. He has been firm in following his truest artistic inclinations in exploring the quieter, nonbravura repertoire, concentrating on the music of Scarlatti, Bach, Mozart, and Schubert. And in the teeth of the movement toward authen-

BY SHIRLEY FLEMING
tic instruments, he has held steady in his conviction that Bach can be played successfully on the modern piano—an argument that his recording of the Goldberg Variations, among much else, should settle once and for all.

That is not to say Schiff shuns the blockbusters entirely. He has, for example, recorded the Tchaikovsky First Piano Concerto with Solti and the Chicago Symphony, and Chopin and Schumann with the Concertgebouw, all for London, with which he has an exclusive contract. But the intellectual rigors of earlier styles remain the focus of his attention, and in this he has often been compared to such pianists as Murray Perahia, Richard Goode, and Peter Serkin, none of whom show much interest in the virtuosic dazzle that makes headlines.

This seriousness of outlook is reflected in Schiff himself, who speaks with extreme quietness even when expressing some "tough" opinions—which he has no hesitation in doing. In appearance he is invariably described as "cherubic," an adjective I would have found it hard to quarrel with as I sat down with him not long ago in his midtown New York hotel suite a couple of blocks from Carnegie Hall, where he was to play the next night with the Takács Quartet. Typically, Schiff counts chamber-music performances among his top priorities; he has recorded the Dohnányi Sextet and Quintet No. 1 and the Brahms Quintet with the Takács and the Schubert "Trout" with the Hagen. But his most celebrated recording collaboration to date is his series with fellow-Hungarian Sándor Végh and the Camerata Academica of Salzburg, with whom he is traversing the complete Mozart piano concertos. The partnership with Végh, the noted violinist and former quartet leader, is obviously a close one.

"A relationship either clicks immediately or gradually or not at all," he said, "and I've found it hard to quarrel with as I first met Végh it was a revelation. There was something—a warmth—that touched my heart. He studied at the Liszt Academy in Budapest fifty years before I did. He is of a completely different generation, but it made no difference at all."

Was their shared Hungarian birth a contributing factor? "Of course it was. Your roots stay with you. Being brought up in the Hungarian language means that our pulse is on the same wavelength. We feel the same about breathing and phrasing and tempos, about what to articulate rhythmically.

But I've played with other Hungarians and didn't get along well at all."

A hint of Schiff's toughness had emerged, it seemed, when the concert-series was in the planning stage. "The record company asked about my ideas for a conductor, and they didn't like my answer. I definitely did not want to play Mozart with a star conductor. Star conductors don't play chamber music, they don't know a thing about the chamber-music attitude, about the delicate balancing of winds, strings, and piano. Végh is unconventional. He takes a lot of rehearsal, and he never continually beats time—he will sort of suggest the pace and let the music flow." London will release the final disc in the series this fall.

CHIFF, who has also recorded the complete Mozart piano sonatas, has gone on record with some fairly tart comments on the authentic-instrument movement, which he has viewed skeptically as primarily a search for novelty in a sea of indistinguishable performances. But, he said, a funny thing happened one day about two years ago in Mozart's birth house in Salzburg. "I played on Mozart's piano, in the room where he was born. It was a very moving experience, and the instrument was wonderful. The touch is different, the sound is different, and you work the pedals with your knees. The colors are not at all like the modern piano's—the bass is much better defined, not the cushioned sound we are accustomed to, and to make the instrument sing is very difficult. But the sound is gorgeous in that room, and I decided to use the piano to record there."

So taken was he with the instrument, in fact, that he is rerecording some works already released in the London cycle (the sonatas K. 545 and K. 570 were issued last February). Schiff adds that he plans to make one recording a year in the Mozart House, some of which will be devoted to the violin sonatas, with his wife, Yuuko Shiokawa, playing Mozart's violin. The first of these discs is already taped and will come out early this fall.

The path leading from Schiff's childhood in Budapest in the 1950's to his present eminence on the world's concert stages suggests not toughness but a decisiveness in determining the course of his own life. The starting point was an unhappy period in his teens, when it was already clear that his was an extraordinary talent. The signs were visible at a very early age. "I was an only child," he said, "and though my mother had once thought of becoming a concert pianist, she never played after the war [both of Schiff's parents lost close family members in concentration camps]. I could sing before I could speak, but I was naughty and restless, and my mother thought the piano would discipline me, so I began lessons when I was four or five. I had no patience for practicing, but I loved to play the radio and then improvise on what I heard. Mainly I liked to play soccer, and my mother never forced me to practice. My father, who was a gynecologist, played the violin and had a good collection of 78-rpm recordings of Hubermann and Szigi. He died when I was six."

At fourteen Schiff won what he terms "a silly competition—like all competitions" and appeared on television. It made him an overnight celebrity in Hungary "and gave me a lot of self-confidence." He was immediately accepted at the Liszt Academy, where the normal entrance age was eighteen, and there, he says, his "self-confidence disappeared. It was obvious that I didn't know much—a few Chopin nocturnes—and there was a lot of hostility toward me because of the television appearance. I didn't feel very much liked, by either colleagues.
or teachers, and at exams, for example, I felt great hostility. They were really very nasty to me, but it was good training. And it was the beginning of a slow process of study. I was not allowed to go on stage for many years, and rightly so."

But vistas were opening. Each summer Schiff visited relatives in England, and "being there was a great stimulation—living in a wonderful free Western country, with a flourishing cultural life, hearing music, going to the theater and museums." Musically it was a turning point: He met the distinguished harpsichordist and pianist George Malcolm, "who always treated me as an equal, not as a child," and who opened up the world of the Renaissance and Baroque—"virginal music, most of Bach, and Scarlatti. I am very grateful to him." And Schiff realized that it was important to expand his horizons beyond the limits of his "small country, very isolated."

At nineteen he entered the Leeds competition and did not progress beyond the first round (Murray Perahia was the winner). In 1974 he took fourth prize in the Tchaikovsky—the first Hungarian ever to get past the first round—and the next year entered the Leeds again, where he was among the finalists and garnered praise for a televised performance of Bach. Eventually, at twenty-six, he made a clear break from Hungary, turning his back on a reasonably comfortable life there and a secure position on the faculty of the Liszt Academy. Home today is divided between a flat in London and a house in Salzburg.

If Malcolm was a major influence on Schiff, Glenn Gould was another—up to a point.

"Gould was a fascinating musician, and not just because of the eccentricities. I met him only the year before he died, but on my trips to England I had been buying his records to take home with me, and they were like fresh spring water. Gould liberated us from our leg. He was a very wonderful performer who had a lot of hang-ups. He always tried to prove a point. He could turn the music upside down and get away with it—and he could get away with it because there are a lot of stupid people out there."

"Take the playing of Edwin Fischer, whom I admire very much. Fischer is just the opposite of Gould. The Well-Tempered Clavier by Fischer is a great religious experience, like going to church. Bach's music is abstract, but not so abstract when you understand it within the German Protestant tradition. By knowing this whole culture, as Edwin Fischer certainly did, one knows how to characterize Bach's works. Gould either did not understand or did not care. Take the E-flat Minor Prelude and Fugue in Book I. It is a deeply religious piece, like a scene of the Crucifixion. Gould gives you a parody. It's like a Broadway show. If there is blasphemy in music, this is blasphemy. I'm not dogmatic—you can play it many different ways, but not the way Gould plays it."

With his commitment to the works of Bach and the Classical masters, it is probably not surprising that Schiff professes little affinity for contemporary music. Even so, he designs the late-summer Austrian music festival at Mondsee, of which he is artistic director, around the music of a Classical composer and a twentieth-century figure—this year, Mozart and Debussy. "Of course, Debussy is not so contemporary," he admits, "but eventually I will get to the music of our time." In doing so he will doubtless have to fight a temptation to detour around the Second Viennese School.

"The music of Schoenberg—I cannot come close to it. That may be my problem, but if music remains so inaccessible to the public after sixty or seventy years, a long time, I wonder... I don't find Berg, either, a healthy being. There is something unbelievably disturbed about him. I do play his Chamber Concerto, which is more pleasant to perform than to listen to. It's like a crossword puzzle—a feast for the intellect. But you get nothing of this from one hearing."

A glance at Schiff's discography, which numbers about forty discs, reveals one glaring gap. "Beethoven? I'm nowhere near ready to record Beethoven. I am learning the sonatas, a long process, and so far I have played half of them in concert. But they have not been recorded by so many great masters. You must have something to say about them, or it's just another record. Eventually, of course, Beethoven is a must, if you are a serious musician. With Haydn, the situation is different. His sonatas—there are sixty-two—are not done at all, and they are fabulous. Perhaps I'll do them on the fortepiano." Schiff's immersion in Haydn has already come to fruition in two Haydn chamber-music festivals, the first in London, the second in New York City at the Metropolitan Museum in 1991. Both were warmly received.

For U.S. audiences, the most immediate focus is on Schubert: Schiff will play the complete sonatas next March at New York's 92nd Street Y. He has yet to record them (though a disc of impromptus will be out early next year), but it is a safe assumption that they will come in due course. "I want to be very careful not to overrecord," the pianist says. It is hardly likely, however, that he will wear out his welcome.

Shirley Fleming was for many years the editor in chief of Musical America and is now in charge of live-music coverage for American Record Guide.
AUDIO'S entry into the post-analog age has prompted some peculiar responses. For instance, after years of deriding digital sound, a salesman of my acquaintance, whose main stock in trade was high-end turntables, unexpectedly embraced digital audio tape (DAT) as the savior of audio. As it turned out, he was figuring that scores of audiophiles would end up transferring their LP's to digital tape, and he wanted to sell them their last turntables. The scheme brought to mind a correspondent of mine who was concerned about preservation—not of his recordings, but of the five turntables he intended to buy before they disappeared from the market. He intended to use each one until it wore out, then drag a new one out of storage, but he was worried that the back-up units might deteriorate over time.

Few people go to these extremes, but there is a growing feeling that we must take positive steps if we are to continue enjoying the record collections we have built up over the years. It's already getting difficult to replace favorite vinyl recordings, and it will become impossible before very long. Analog tapes are likely to be around somewhat longer, but not forever, especially if one of the digital recording formats really takes hold. Some material has been rereleased in digital formats, to be sure, but it tends to be of recent vintage; many of those 1950's and 1960's records we cherish will never show up on compact disc or anywhere else.

Planning Ahead

There are two approaches to future enjoyment of your LP's and tapes, and chances are you will want to combine them to some extent. One approach is just to insure that you can still play the records or tapes themselves. The other, especially for music you'll want to hear often or for extremely rare, definitely irreplaceable recordings, is to copy the material to a less vulnerable medium: digital tape or a high-quality analog cassette. Not only vinyl can benefit from dubbing; many commercial cassettes were made with inferior tape stock and less-than-solid cassette shells. Copying these to better tape will keep them from deteriorating further.

However you plan to enjoy your recorded music in the future, there are several steps you should take right now. The most important is to minimize the deterioration your recordings will suffer from now on. Look, for instance, at how they are stored: LP's should be stored on edge and packed tightly enough that they will stay that way, but not so tightly that the plastic is deformed. Both the position and packing will reduce the possibility of dust entering the sleeves and settling on the surfaces. Make sure each disc has its own plastic inner sleeve (available from audio dealers and record stores that still carry vinyl). Before you store your records for the future, a good wash with an appropriate record-cleaning product is advisable.

As for tapes, make sure each one has a box, and if you don't anticipate listening to it for a long time, play it through at normal speed and put it away without fast winding. The tape pack will be much smoother that way, reducing the likelihood of physical deformities. It's usually most convenient to have your tapes ready to go at the beginning of the recording, so winding the tape to the end of the first side and playing the second will leave the tape "head out." Storage is not all that critical as long as the tapes are kept away from extremes of heat and humidity and there are no stray magnetic fields to disrupt the recordings. Amplifier transformers, speaker magnets, television sets, and the like should be kept at a distance; even more destructive are magnetic door fasteners.

Pay some attention as well to the equipment you intend to play the recordings on. Although you can still upgrade or replace analog equipment, and no doubt you will be able to for some time to come, the selection will become smaller in the future, especially of turntables and cartridges. You should consider now what will probably be your last upgrade.

Unless it's a real cheapie, your present turntable is probably adequate for future use, but it may be advisable at least to check out its installation. A table that's slightly uneven, for instance, may not actually cause records to skip, but it might cause uneven wear that could become unpleasant in the future. Place a small spirit level on an LP on the stationary platter to help you level things up. Check the cables as well for oxide buildup on the connectors or intermittent discontinuities (if wiggling the cable makes crackling noises or creates hum, it should be replaced). Make sure also that the tonearm is properly adjusted in terms of both tracking force and antiskat-
ing—these can creep gradually out of alignment. And now is definitely the time to upgrade your cartridge; if there is significant mileage on your current one, it will have suffered some wear that can damage your vinyl. Replacing the stylus alone is an option, but replacing the whole cartridge usually costs just a bit more and could pay definite sonic dividends if you upgrade or buy a newer model.

With a cassette deck, it is even more important now to develop good habits with regard to cleaning and demagnetization. A magnetized head or capstan can gradually erase a tape, a little bit each time you play it, and that’s a serious problem if the tape can’t be replaced. Demagnetization kits are inexpensive and effective.

To Save or Copy

Proper maintenance of both your equipment and your recordings will insure that you will be able to enjoy them for years to come, so it’s important to keep up good habits. Always clean records before using them, always store tapes without fast winding, and check your equipment now and then to make sure things haven’t drifted out of alignment or become dirty.

Even with all these precautions, though, you’ll probably decide that some of your recordings simply have to be copied. Favorites that you anticipate playing often (but can’t find on CD) will definitely benefit from dubbing. Even if the copy is damaged, a new dub can be made; in the meantime, the possibly deleterious effects of repeated playing will not affect the original. The other circumstance in which copying is desirable is with recordings that are already damaged or worn: It may be possible to “cheat” one or two good plays from these, just enough to preserve them on tape.

The Working Copy

One basic rule in either case is to use the best recording equipment you can find. A DAT deck is ideal, but it would probably be overkill in the case of damaged recordings. (The half-speed, slightly lower-fidelity mode offered on some DAT recorders is very attractive, though, for dubbing old recordings that don’t have a great deal of very high-frequency information; you could fit up to 4 hours of material on a single tape.) Even quite modest conventional cassette decks make superb recordings, but only if you take care to use tape that is matched to the recorder and the noise reduction that is adequate for the material at hand. And if you are copying one tape onto another, use separate cassette decks rather than a two-transport dubbing deck. These decks are convenient, but they tend to offer lower performance than ordinary decks, especially in their high-speed dubbing modes.

Chances are, you are already proficient at making tapes, but when you make archival recordings it is even more important than usual to observe the rules with respect to level setting and to keep audible glitches to a minimum. Always listen to what you have done before you move on to the next stage; errors in level or false starts left uncorrected will bother you for years.

Vinyl Fixes

The LP is a mechanical medium and is subject to a number of problems that are purely physical in origin. Dirt can lodge in the grooves and be ground into the surface as the stylus passes over it; even when the offending material is removed, the audible damage remains. If the tracking force is set too low, the stylus may leave the surface for a moment, crunching back down and taking bits of vinyl with it. The soft plastic disc may become deformed in one way or another, causing noise or speed irregularities. There are techniques for dealing with all of these problems, and it’s tempting to employ them all the time, just in case.

Don’t. The record should be played as straight as possible, being doctored only as necessary. In most cases, repairs will cause some compromise in audio quality, and these compromises can quickly add up to a significant degradation.

Before you begin copying an LP, listen to it critically to find out what, if anything, needs fixing. It may simply need a good cleaning, or several if dirt has been building up over the years. You may never get it perfect, but a full-fidelity recording with a small bit of noise or a few ticks is probably better than a heavily processed one.

If cleaning still leaves unacceptable noises behind, try playing the disc in mono. That will effectively cancel out-of-phase information, including much of the noise caused by physical problems, which tends to be random in phase. It is also a very effective cure for rumble. The sacrifice of a stereo sound stage might be acceptable in the interest of noise reduction (and you should always dub in mono if the original was recorded that way).

If mono playback does seem to clean up a particular recording, you may have to do some juggling to record it that way—merely switching your amplifier or receiver to mono has no effect on what is fed to the tape deck. You will probably have to use a pair of Y-connectors back-to-back, or an audio mixer, to combine the left and right channels into one signal and feed it to both inputs of the tape recorder.

Another way to minimize physical noise is to play the record wet. Applying a thin layer of record-cleaning fluid or distilled water to the surface of a record can quiet things down wonderfully, but it does leave its own problems. For one thing, once an LP has been played wet it must always be played wet. Also, the liquid tends to combine with residual dirt on the surface and deposit it as a rock-like substance on the stylus unless it is cleaned off immediately, before it has a chance to dry and harden. And the record must be allowed to dry thoroughly before it is returned to its sleeve.

There are hardware solutions to the problem of surface noise as well. One of the simplest is using an equalizer. Most noise is in the highest frequencies, where there is usually relatively little musical information, so knocking off the top octave or so can often make a dramatic difference in noise level, especially if equalization is combined with one of the other techniques. The resulting sound may seem a bit dull, but that may be preferable to the noise; if not, the portion of the spectrum just below the rolloff can be boosted a bit to enhance brightness.

wo kinds of specialized devices can be very effective at cleaning up noisy discs. Both have been off the market for a number of years, but used models show up in the classified ads now and again. The best-known example of one type is the SAE Model 5000 Impulse Noise Reduction system—the “click and pop machine.” This and similar devices produced in the 1970s, such as the Burwen or KLH TNE-7000, sample a signal and cancel out sharp transients over a certain level. As long as such devices are set very carefully, so as not to clip off music peaks, they are effective in eliminating major scratches. The other type of device, introduced about the same time, is Phase Linear’s Autocorrelator, which filters out all noise that is not harmonically related to the music—again, very effective if adjusted carefully.

For the professional and the truly
dedicated amateur, Packburn Electronics currently offers its Model 323 A Audio Noise Suppressor, which combines features of the SAE 5000 and the Autocorrelator with several other techniques to perform transformations on the worst of recordings, including old 78's. Unfortunately, its $2,650 price tag may deter all but the most dedicated or affluent archivists.

Vinyl deformations take two forms: warps and off-center pressings. Off-center pressings are mostly restricted to 45-rpm singles and can often be corrected by carefully removing the large center adaptor and adjusting the record's position on the turntable so that the tonearm no longer wavers back and forth. This is a tricky procedure, but it can result in a real sonic benefit for the patient singles fan. LP's that suffer from eccentricity are unusual, but unless the spindle in your turntable is removable, your only recourse is to enlarge the record's hole and try to line things up properly.

Slight warps can often be dealt with by means of special clamps or weights that are sold by several companies for that purpose. Alternatively, a record can sometimes be leveled by sliding bits of paper under the lower edge of the disc to bring it up to the height of the opposite side, or the edges can be temporarily bent down to platter level by small bits of stripping tape. If all else fails, placing a disc between two sheets of glass, weighted down, in a warm oven for a few minutes can sometimes flatten it enough to play. Let it cool down totally before putting it on the turntable, and don't be too surprised if there are a few audible "swishes" as the record turns.

Mending Tapes

Cassettes are prey to somewhat different problems from those of LP's. Ticks and pops are not a problem, for instance, nor are rumble and warps. But tape can become deformed in various ways, and the interaction of tape and shell can sometimes have audibly obnoxious effects as well.

Many problems with cassettes, however, have to do with how they were recorded, particularly if they were homemade, and some detective work may be necessary before you set out to make a dub. For instance, there's the issue of which noise-reduction system was used (if any). Few amateur recordists bother to mark on their tapes whether or not Dolby encoding was applied, let alone which Dolby system, and so you may have to deduce this by listening. That's not always easy, as the noise reduction may have been misadjusted during recording, or the tape may have been ill-matched to the recorder. There may even have been alignment problems with the recorder.

The best approach is to try all your options on playback and decide which sounds best. You may even be better off canceling all noise reduction and using a graphic equalizer to create a pleasant spectral balance. An equalizer can also help you handle some of the tape hiss that sneaks into some recordings even with noise reduction.

Whatever you use for the dub—Dolby B, Dolby C, your own equalization, or nothing—don't try to bypass a decode/encode cycle by playing a tape for dubbing without properly decoding the original noise reduction. It's almost impossible to get levels right without decoding, and you will almost always end up with worse sound than you started with.

Tapes can often be deformed at the edges because of winding problems in the past, and this sometimes results in poor tape-to-head contact with the outer (left) track, which in turn can wreak havoc with the stereo image and create other unpleasant effects. One solution is to use a closed-loop dual-capstan deck to play the tapes, as this usually offers a more intimate contact between head and tape than a single-capstan mechanism. Sometimes, using a toothpick to fluff up the pressure pad inside the cassette shell behind the tape will improve contact as well. If none of this works, playing the tape in mono is a last resort.

A very common problem with old tapes is a persistent squeal that develops over time. This may simply be a fault in the shell mechanism, in which case dubbing to a new tape will get rid of it, or it may affect the signal being fed to the rest of the system. Both the use of a dual-capstan deck and fluffing up the pressure pad are sometimes effective in curing tape squeals, but more drastic measures are often required. One of these is to buy a replacement cassette shell and transfer the tape to it. That's not an easy operation, but it's often the only way to correct the problem. Once the tape is transferred, you would be well advised to copy it and take advantage of a better grade of tape.

The techniques for reviving, restoring, and preserving your precious recordings do take time and dedication, but they're a small price to pay for the continued enjoyment of your favorite music.
After fourteen years, can the original New Wave guitar hero get the commercial respect he deserves?

BY STEVE SIMELS

THE only time I ever met Tom Verlaine was back in 1973, thanks to a classified ad in the Village Voice: "Narcissistic rhythm guitarist wanted—minimal talent okay."

At that point in history, the twenty-four-year-old, New Jersey-born Verlaine was living in Manhattan's then highly unfashionable East Village under his real last name (Miller) and hanging around with Richard Myers, a pal since their late-Sixties days at a Delaware boarding school and in a short-lived band called the Neon Boys. As for me, I figured I was as narcissistic and minimally talented as the next guy, so I decided to call him.

Consequently, one afternoon I showed up at Verlaine's roach-infested apartment and jammed briefly with the duo. Both guys were laconic in the extreme and had a certain (shall we say) attitude, but as I was leaving they said they were auditioning an old friend over the weekend, and if he didn't work out they'd get back to me.

They never did, of course. The friend was the great guitarist Richard Lloyd, and after that Verlaine, Myers (who soon changed his name to Hell and became notorious for inventing the punk look), Lloyd, and drummer
Billy Ficca (another school chum) started performing around the Bowery as Television. By the time they released their debut (independent) single, Little Johnny Jewel, in 1975, they had essentially created the entire CBGB scene, and they went on—with Fred Smith replacing Hell on bass—to become one of the most popular and influential of the first generation of New Wave bands, along with Blondie, the Ramones, Talking Heads, and Patti Smith.

Television folded in 1978 after two brilliant but only modestly successful albums on Elektra. Verlaine then embarked on a solo career, became a guitar hero to countless alternative and college-radio bands, and generally refined his image as the moody poet laureate of Eternally Disaffected Bohemians, Downtown Division.

So when I chatted with him by phone this spring—to discuss his latest solo album (his seventh) as well as the eagerly awaited Television reunion on Capitol—I was flattered and relieved that the first words out of his mouth were, "We met years ago, didn't we? You answered our ad?" Reputational notwithstanding, he seemed like a thoroughly regular Joe, an unpretentious working musician rather than a tortured, mystical artiste.

"Warm and Cool," Verlaine's new solo album on Rykodisc, is all instrumental and thus something of a departure for a guy celebrated as much for his symbolist-influenced lyrics as for his guitar prowess. But Verlaine said he would have done it long ago, except that "no record label I was on ever interested.

"It was like, 'It's a nice idea, but it's not really worth it for us to issue it even if you pay for it yourself,'" he recalled. "So when I got off Phonogram, I figured, here's a chance to do it for the fun of it and then sell it." Recorded with Ficca, Smith, and old CBGB chum Jay Dee Daugherty, "Warm and Cool!" has a kind of Beatnik Jazz Meets Duane Eddy ambience. It's moody rather than intense, and short on guitar pyrotechnics.

"I knew somebody would point that out," Verlaine laughed. "But it's not really a rock record. It's kind of bluesy. There's also something Fifties about it, and something—not in terms of sound but concept—sort of Oriental, in the sense of keeping it incredibly simple and leaving lots of space."

Keeping it simple, apparently, involved having few rigid structures in place prior to making it. "The thing was recorded in two nights, and then we spent about five days editing," Verlaine said. "Basically a lot of it—maybe half, actually—is edited bits out of much longer things. They were all sort of 'Oh, let's try something' [sessions]. It was strictly luck that everybody got the idea."

Recording the new Television album, on the other hand, was a less improvisatory affair. It is, after all, the punk/New Wave equivalent of a Buffalo Springfield reunion, and consequently a lot of people have high expectations. Verlaine, however, professed not to be intimidated.

"I don't have any image of the band," he said. "To me it's two guitars, bass, and drums; that's always what it was. The second record was different from the first record, stylistically, and this will be different from both of them. Luckily we still have the same guitars."

The album, due out in July but still untitled when we spoke, seems to have been motivated in part by a certain frustration with the industry. "I had piles of unrecorded stuff," Verlaine noted, "because I had such trouble with Phonogram. "I signed with them in England around 1985, and it did one record, and they didn't put it out. Then I did another one, and it came out two years later, and I did another one that came out three years after it was recorded. In the meantime I wound up with this enormous pile of material, and I just thought it might be fun to do this again. Plus, I had played with Billy now and then, and Fred's worked with me for the last ten years or so, so it's not really such a big move even though a lot of people think it is. We were never estranged.

Interestingly, given prevailing industry practice, the band members are producing the recording themselves. "Capitol seems really great to me," Verlaine said about the label that also markets Garth Brooks. "They seem like the real record company that leaves you alone, whereas the new breed, all the new companies, seem to have remix mania."

One of the reasons so many people still love Television is that it conjured up the excitement of New York City at a moment of great artistic ferment. Verlaine, however, seemed unaffected by such Big Apple nostalgia.

"I lived in Europe off and on from 1984 to 1988, and I didn't miss New York at that point, not at all," he said. "although when I came back I noticed that a lot of places I used to go had disappeared. It's funny how [that period] is perceived. I suppose it's a part of history for many people. But I never look back at it, and I always do the same sort of things."

One of those things is dabbling in prose, as witness the "extract from Forty Monologues" on the inner sleeve of his 1984 solo album "Cover." And there's a long-ramored Verlaine book in the works.

"Somebody approached me on it in 1985, and I still haven't finished it," he laughed. "Basically, it's a box full of notebooks. I think it's going to take having six months off and having a nice place to live. It seems like I never get enough time in a block away from doing music. I'm always thinking I can, but it's hard because you're working in the studio or you're rehearsing. It's different from sitting down and just writing."

Given Television's schedule for the foreseeable future ("This is not a one-shot reunion." Verlaine said emphatically), we probably won't see his book any time soon. The band plans to tour extensively, both in the States and overseas, where it has significant chart success in the early days. There may even be a video or two in the works, however odd that may seem considering the group's old image as the Ice Kings of Rock.

The big question that remains is whether the general pop audience will finally connect with Television's visionary brand of guitar-driven music. Post-Nirvana, of course, perhaps the time is right, but Verlaine dismisses the idea that he and his colleagues may have been the most influential guitar ensemble since the Yardbirds.

"The whole reputation of being a rock guitar player, I could really care less about it," he said. "Still, when I hear new groups today I do occasionally hear something where I think . . . ahh, I've heard that lick before."
The only reason not to buy an Onkyo Pro Logic Receiver is if you're into antiques.

Onkyo's new Integra TX-SV909PRO offers home theater performance so advanced, other receivers are destined for some unhappy endings.

The TX-SV909PRO is the world's first receiver to feature a full digital Dolby Pro Logic surround decoder. The technical benefits are significant: improved signal-to-noise ratio, lower distortion and greater separation. To your ear this means Dolby surround sound that is identical to a first class theater, with pinpoint imaging of all dialog, music and sound effects.

The TX-SV909PRO is also the world's first receiver to incorporate the acclaimed Ambisonic Surround Sound System, which is to music what Dolby Pro Logic is to movies. The Ambisonic process recreates a 360° soundstage, with a seamless, natural transition from the front to rear speakers. Ambisonic recordings (such as those on the Nimbus label) played back through the decoder on the TX-SV909PRO deliver a sense of musical time and space that is more lifelike than anything you've ever heard.

The high technology found in the TX-SV909PRO can only be achieved by Onkyo's dedication to uncompromised engineering. That's why the TX-SV909PRO features 7 Discrete Power Amplifier Sections and 3 Independent Heavy-Duty Power Transformers. True Multiple Room/Multiple Source capability is assured via this 7 channel design as well - you can have full 5 channel Pro Logic in your home theater/media room while someone in the bedroom listens to a CD in stereo.

In addition to the TX-SV909PRO, Onkyo offers an entire family of advanced Pro Logic Receivers. Which means if you're looking for unequalled home theater performance, Onkyo is really the only choice you have.

Unless you're into antiques.

© 1992 Onkyo Corp. Dolby is a registered trademark of Dolby Laboratories. "Ambisonic" is a registered trademark of Nimbus Records, Ltd.
Lyle Lovett's Great American Album

To hang a label on Lyle Lovett's latest album, "Joshua Judges Ruth," would mean stringing together a bunch of categories with hyphens—you know, pop-soul-country-blues-folk-rock-gospel-etc. But doing so would miss the effortless and unbounded way Lovett has broken down the barriers. Like a sprawling novel by Twain or Dos Passos, the album roves across the American landscape with wit and perspicuity, the lyrics couched in a folksy vernacular while a sophisticated cultural commentary runs between the lines. Is "Joshua Judges Ruth" the Great American Album? Lovett himself is too down to earth for such hyperbole, but there's enough homespun wisdom and food for thought in this modest masterpiece that it has to be considered one of the nominees for that title.

The album takes its name from three successive books of the Bible, and a good portion of it is steeped in the holy-rolling atmosphere of the charismatic church. Sins and misdeeds battle it out in a timeless showdown with the will to lead a clean and decent life, and the specters of death and an eternal reckoning are never very far out of sight or mind. The ever-present temptation to stray from a right path is defined most forthrightly in You've Been So Good Up to Now, a feverish blues about one man's downfall. It's a classic slice of hard-driving Southern rock that could have come from the Allman Brothers Band.

Lovett dwells on death, with a spectral quiver in his voice, in a trio of songs: Since the Last Time (scenes from a funeral, both funny and sobering), Baltimore (about cycles of life and death, with the city standing for the restlessness that steals young ones away from family ties), and Family Reserve (wherein Lovett resurrects a gallery of friends and relatives who have died.) Comedy and sadness intermingle, especially in Since the Last Time, with its priceless opening verse, "I went to a funeral / Lord it made me happy / seeing all those people I ain't seen / since the last time somebody died." After a raucous sendoff full of tears and laughter, the last verse is sung by the deceased: "Thank you, you've been so nice / All my friends, they came / Now close the lid down tightly and quit cryin.'"

In Church Lovett takes a good-humored poke at the earthly preoccupations of God's flock. When stomachs start growling after the preacher has sermonized long past the dinner hour, the choir takes up a chant: "To the Lord let praises be / It's time for dinner now, let's go eat!" Behind them, the band launches into a wicked second-line groove. Lovett's churchy brand of country-funk also turns up in I've Been to Memphis, a song whose rhythmic ingenuity does that town proud, and She Makes Me Feel Good, which adds a touch of good-time swing.

On the quieter side, Lovett slips into a folk mode for She's Already Made Up Her Mind, which vividly details a lover's decision to leave, and All My Love Is Gone, an angrily simmering song delivered with exquisite bluesy locution.

Nashville cats will love She's Leaving Me Because She Really Wants To, a lively, pedal steel-filled country-and-western workout that would ennoble any barroom jukebox. On the evidence of "Joshua Judges Ruth," Lyle Lovett is arguably the finest songwriter working in any pop genre right now, and the album is a must-own.

Parke Puterbaugh

LYLE LOVETT: Joshua Judges Ruth
I've Been to Memphis; Church; She's Already Made Up Her Mind; North Dakota; You've Been So Good Up to Now; All My Love Is Gone; Since the Last Time; Family Reserve; and four others

(CURB/MCA)
Wayne Horvitz's "Miracle Mile"

SOMEBWHERE north of rock and west of jazz sit Wayne Horvitz and his six-person band, the President. But don't confuse their musical approach with your common, garden-variety fusion. This isn't simply jazz hitched to a rock-and-roll sensibility, or jazz gone funky or soulful for r-&-b ears, or jazz pasteurized and prettified for the fern-bar set. You can hear little snippets of music in their new album, "Miracle Mile," that point in all these directions and more. Horvitz & Co. are willing to use any riff, any texture, any sound-bite, as long as it gets the point across. The performances here summon up visual images and emotional nuances of an amazing variety.

Take the first cut, The Front. At the start, you hear what sounds like a coyote yelping and a cricket chirping (or maybe it's a synth loop and a guy growling). Then, on top of that, comes a tingly repeating synthesizer riff and some tinkly percussion. Then, on top of that, come some sustained electric-keyboard chords and a tenor sax playing what seems to be a somber lullaby. Then, over all that, wash some more cymbals. Once all of these musical motifs are introduced, everything changes. The various elements begin to drop out and return in various patterns. The tune becomes a bleak, constantly shifting aural landscape, broken up only by nasty bursts of electric-guitar distortion, much like radio static, and tiny, sharp, keyboard twangs and swoops. To listen to this performance is to understand that something, whatever it is, has gone terribly wrong.

The other compositions on the album are the same, only different. Most of them start out with a keyboard pattern and then carefully add exquisite, tightly controlled layers of other sounds. You might describe this as minimalism because of the repetitive nature of the building-block riffs. But sometimes, unexpectedly, a blowing session erupts, as in Shuffle, where the rhythm section swings along with a hopping tenor sax, or Yuba City, where a garbage-can backbeat, some pneumatic electric guitar, and a ululating tenor sax shift into a full-bore, unstructured rave-up.

The music in "Miracle Mile" has an almost narrative quality. Even better, you never quite know where things are headed. It's almost impossible to know where the compositions leave off and the improvisations begin. Nothing is obvious; everything is mysterious. You must keep listening, if only to learn how these audio narratives end.

Ron Givens

The Met's Model "Figaro"

In the Deutsche Grammophon recording of the Metropolitan Opera production of Mozart's The Marriage of Figaro, the company emerges as a true world-class ensemble in what must surely be one of the best recent versions of this peerless opera. James Levine's unhurried and loving treatment recalls Erich Kleiber's exemplary Viennese recording of three decades ago in its meticulous attention to Mozart's delicate scoring and its overall flexibility. The model pacing of the duet "Crude, perché finora," with subtle rubatos and firm yet accommodating treatment of the singers, is a good example of Levine's leadership, and he never fails to secure a glowing orchestral sound from the Met musicians.

The principals are all seasoned interpreters of their roles. Dawn Upshaw's lively and irresistible Susanna finds a good foil in Ferruccio Furlanetto's darkly resonant Figaro. Furlanetto is relentlessly jovial throughout the opera, and his "Se vuol ballare" overflows with jollity. A dash of menace would make for a fuller portrayal, but what is offered is substantial and entertaining.

In contrast with this earthy pair, both...
Almavivas are suitably aristocratic. The role of the Countess suits Kiri Te Kanawa’s silken tone and gorgeous legato to perfection. If Thomas Hampson’s youthful-sounding Count suggests more impulsiveness than authority, he has some excellent moments. Anne Sofie von Otter is not the liveliest of Cherubinos, but she is vocally impeccable. The cast is rounded out with the luxurious contributions of Tatiana Troyanos as a rich-toned Marcellina and Paul Plishka as a ripe and properly morose Bartolo, and there are no weak links in the other roles.

Appoggiaturas are sparingly employed, and a few fermatas could have used some embellishment, but Upshaw is allowed a lovely interpolated cadenza in her “Deh vieni, non tardar.” Marcellina’s and Basilio’s oft-omitted (and dispensable) arias are retained and decently sung; Craig Rutenberg is the restrained but imaginative fortepianist. The set is richly annotated, too. Compliments all around.

George Jellinek

**MOZART: Le Nozze di Figaro**

Thomas Hampson, Kiri Te Kanawa, Dawn Upshaw, Ferruccio Furlanetto, Anne Sofie von Otter, Tatiana Troyanos, others. Metropolitan Opera Chorus and Orchestra, James Levine (DEUTSCHE GRAMMOPHON 431 619-2 three discs)

Monteux’s Tchaikovsky: A Happy Discovery

The belated discovery and release on CD of a 1963 all-Tchaikovsky concert recorded by Pierre Monteux, then eighty-eight, with the London Symphony Orchestra at the Vienna Festival brings us a musical experience of the very first order. Amazingly, the twenty-nine-year-old recording has extraordinary presence and tonal body. The tapes of the concert were mislaid, and many years went by before they were discovered, still in mint condition. Nothing is known about why the tapes were made, but presumably they were for Monteux’s private use, not for release by Vanguard. When Vanguard closed its Vienna recording studio in 1968, the tapes turned up in a shipment of company material to the U.S. office, but no one had any notion of their significance until two years ago.

The first piece is Romeo and Juliet, which Monteux never recorded for commercial release. From the very first measures, one is aware of the utterly just pacing and the superb phrasing and articulation. There is both volatility and weight in the reading, and the love music has genuine passion and tenderness without one whit of sentimentality. A great performance.

The First Piano Concerto is another first on record for Monteux. The soloist is the British virtuoso John Ogdon, and the performance ranks with the best. The piano has tremendous body without in any way overpowering Monteux’s rock-steady yet subtly flexible accompaniment. There is power aplenty from both soloist and orchestra, and tenderness, too, in the slow movement, where Ogdon does a dazzling job with the central scherzando episode. Like the Romeo and Juliet, the concerto performance suggests a wonderful feel for the music’s organic ebb and flow, with the soloist, conductor, and orchestra working as one.

The final work is the Fifth Symphony, the most balletic of Tchaikovsky’s “big three,” which seems made to order for Monteux. Again, the utter rightness of the pacing and the tempo relationships is apparent throughout the first movement. While the great solo-horn melody may be the most memorable element of the slow movement for some listeners, what stands out for me is Monteux’s handling of the woodwind dialogue midway through. The waltz movement features flawless articulation by the strings and winds of the tricky episode in sixteenth notes. The finale is splendid, with irresistible momentum (no vulgarity but plenty of vital juice) and always the sense that orchestra and conductor know exactly where the music is headed. All in all, this is a wonderfully satisfying record, and its release at this late date is a minor miracle.

David Hall

**TCHAIKOVSKY: Romeo and Juliet; Piano Concerto No. 1, Op. 23; Symphony No. 5, Op. 64**

John Ogdon: London Symphony Orchestra, Pierre Monteux (VANGUARD CLASSICS OVC 8031/2 two CD’s)
At a time when many of today’s recordings are assembled in a sterile, paint-by-numbers fashion, producer Jeffrey Weber prefers to take a much more adventurous approach: He puts the musicians in a room, lets them cut loose, and captures the entire performance live on a two-track recorder.

It’s a way of working that can strike terror into even the most seasoned session players, but the results often border on magical. Take Evolution, featured on The Usual Suspects from Sheffield Labs.

As this infectious, seven-minute tribute to rhythm builds, listen carefully, and see if you can detect where the metamorphosis takes place from ancient tribal chants to a contemporary hip-hop groove. Then pay close attention to the way that the ensuing progression to jazz improvisation is weaved together with the majesty of African vocals from the 31-member L.A. Mass Choir.

You can actually feel the musicians swaying in time to the music on this incredible session. This is due to the clarity of live to two-track recording, the dedication of the performers, and the painstaking amount of preparation that Jeff puts into his sessions.

Visit a Boston Acoustics dealer and ask to hear Jeffrey Weber’s work on a pair of HD9 speakers. You’ll hear sessions with David Benoit, Tom Scott and Diane Schuur. You’ll also hear something which is sorely lacking on many of today’s recordings: real musicians playing real music in real time. And music this good should be heard on speakers this good.
The Black Sorrows is an Australian group that's more like an old-style troupe or revue than a rock band. The eight members, representing both genders and several races, make folkish barroom rock-and-roll spiced with soul, country, and ethnic idioms. The result in "Harley & Rose" is a thirteen-song delight that will alternately have you dancing jigs and crying in your beer.

Stateside recognition has been a long time coming for head Sorrow Joe Camilleri, a Malta-born musician who led Australia's homeland faves Jo Jo Zep and the Falcons until 1982 and then recorded on his own label before assembling the Black Sorrows. He has chosen and assimilated his influences well—everything from "Basement Tapes"-era Dylan and vintage Rod Stewart and Van Morrison to early Dire Straits, Graham Parker, and Elvis Costello. To say Camilleri now belongs in that company is no exaggeration. Co-composing all but one of the songs here with one N. Smith (neither a band member nor credited anywhere else on the album), Camilleri has written a batch of solid roots-rock selections and a couple of outright stunners: Hold It Up to the Wheel's on Fire.

The Black Sorrows sing about roustabouts, rounders, and down-on-their-luck characters who don't quite win but never give up. They flavor their trad-rock musical stew with violin and twelve-string (check out the starburst intro to Love Goes Wild) as well as horns and Hammond organ. Aside from one dubious bit of programming—putting Never Let Me Go, an over-the-top soul number with screeching female vocals, second—"Harley & Rose" is well-nigh perfect. P.P.

RUTH BROWN
Fine and Mellow
FANTASY
Performance: Sweet
Recording: Good

Listening to this new Ruth Brown album is like taking a stroll down memory lane and on into the kind of crowded, smoke-filled club where countless organ-and-vocal combos delighted weekend crowds in bustling urban centers three and four decades ago. The music being played was rhythm-and-blues, and back then nobody sang it better than Ruth Brown. Nobody sings it today, either. Of the three albums Brown has made since her return to regular studio work four years ago, including the Grammy-winning "Blues on Broadway," this new one may be the best. In "Fine and Mellow" she presents a selection of classic blues, swing-era evergreens, and pop songs associated with male r-b singers. One of the most satisfying is her rendition of the title song, which has been defined hitherto by Billie Holiday's insinuating interpretation. Brown wisely puts all of that behind her and takes her own tack, strutting through the number in a saucy, up-tempo treatment. Salty Papa Blues serves as a vehicle for some of Brown's well-known wry humor, especially when she ad libbs at the end. Another highlight is her version of It's Just a Matter of Time, which was a hit for Brook Benton a few years ago. Brown gives it a feminine twist that accurately expresses the national mood and then assails the aimless preoccupations of the American family. She's Mud poses the rhetorical question, "If sex is a weapon, who's winning this war?" The music takes a forlorn, angry turn on Monkey Man while Byrne cheerlessly outlines a de-evolutionary, apocalyptic future: "Monkey man, DNA and evolution / Slide on down / Say goodbye, civilization." In Somebody he raises the specter of evil lurking on the fringes of everyday life with ghostly, eerily associated vocals until the song changes tempo with the cry, "We gotta start all over!"

He's right, you know. P.P.

TRACY CHAPMAN
Matters of the Heart
ELEKTRA
Performance: Preoccupied
Recording: Very good

Tracy Chapman could never be confused with some chatty airhead making casual conversation at happy hour, but there are times she's so
out the title cut, a quick-tongued throwdown that outflanks Prince at his own game. With their manicured but funky black-tie grooves, Chic is somewhat out of step with current trends—polish being reserved mainly for balladry and driving tempos for more ragged funk and hip-hop on today’s charts. But faddishness scarcely seems to matter when you’re confronted with music of such liberating energy and power in other words, Chic is still chic. **P.P.**

### DEF LEPPARD

#### Adrenalize

**MERCURY**

Performance: Pop goes the metal

Recording: Okay

Some people make music for the space between their ears. Some people make music for a living room full of friends. Some people make music for a grungy club of punks. Def Leppard makes music for a football stadium filled to overflowing. Every over-the-top guitar snarl, every simple-enough-to-shout-along catchphrase is gauged to keep the interest of that kid in the front row of the end zone.

“Adrenalize,” the Leppards’ fifth album, is just as catchy as their previous work, if not catchier, and will likely become domicile-Platinum as easy as kidney pie. And why not? The world has enough serious, mature, angry rockers. Def Leppard would rather keep it simple, with quick, punchy guitar riffs and a straight-from-the-crotch philosophy. These songs are devoted to one adolescent fantasy after another—Let’s Get Rocked, Make Love Like a Man, and I Wanna Touch U are just what you think they are—with music that pounds their hormone-heavy attitudes home. It’s rarely more than 6 inches deep, but even mindless fun is still fun.

**R.G.**

### RODNEY DILLARD

#### Let the Rough Side Drag

**FLYING FISH**

Performance: Past prime time

Recording: Good

As part of the Dillards, Rodney Dillard appeared in numerous episodes of The Andy Griffith Show, pickin’ and grinnin’ behind ol’ Andy. Later he gained respect in bluegrass circles when he and his brother, Doug, plugged in their instruments and recorded material that crossed over to a rock audience. Now fifty, Rodney Dillard long ago split from his brother and embarked on a series of solo releases. “Let the Rough Side Drag” contains both old-style country (Rodgers’s Blue Yodel #4) dressed up in a rollicking tempo and traditional bluegrass (Reno and Smiley’s Savin’ on the Strings), as well as a pale rendition of Last Thing on My Mind and a rocking version of the Jesse Winchester title tune. Dillard does his best to sound lively and contemporary, but too often his colorless tenor sounds caught in a time warp. His version of Savin’ on the Strings, with Beverly Cotten Dillard’s driving cymbal hammer banjo, burns like a house afire, but it also seems left over from decades ago. And his Daddy Was a Mover would be an effective country-rocker in the hands of someone who knew how to deliver the evocative images with real punch—someone like, say, Marshall Tucker. As it is, Dillard will probably pack everything up and head for the little town where this album was recorded—Branson, Missouri, a haven for acts who haven’t had a hit record since Porter Wagoner had Dolly Parton. Elephants always seem to know how to find their burial ground, but with a few dozen decent songs, Dillard could delay that final move for a while. Here’s hoping he does.

A.N.

### AL GREEN

#### Love Is Reality

**WORD/EPIC**

Performance: Pop gospel

Recording: Satisfactory

In the recordings Al Green has made since he was ordained a minister, he has recreated his gospel selections by investing them with the same controlled energy and smoldering passion that marked his earlier secular work. Everything he sings has an edge of the sensual to it, no matter what the words are saying. In his new “Love Is Reality,” he has set aside almost all the divisions between the sacred and the secular, at times singing of the Almighty and at others appealing to what seems to be some far more mundane entity. Often the beat is so propulsive, as in the opener, I Can Feel It, that there is no hint of religious intent until the lyrics begin (in this case we learn that the song is about a young boy learning about Jesus from his mother).

This would have been a better album if the gospel flavor were stronger, but Green pulls it all off with his customary aplomb. He is most appealing in Just Can’t Let You Go, a love song with a lovely, lilting melody that shifts into high gear when he works over the phase “Hold on,” and in numbers like You Don’t Know Me, where a choir helps to generate the excitement of true gospel (Green even incorporates a little religious rap into this one). Recommended.

P.G.
You only get what you pay for. Right? Well, not always. Paradigm, the leader in speaker performance/value, has done the impossible - made a speaker system that is an absolute audiophile delight for an incredible $199/pair... the TITAN!

What does it take to build the finest speaker at this price?

Quite simply, better design execution and better materials.

So, rather than typical inferior cone-type tweeters, the TITAN uses a wide-dispersion dome tweeter complete with high-temperature voice-coil, aluminum former and ferrofluid damping and cooling. Instead of lesser paper-cone-type woofers, the TITAN woofer uses a polypropylene cone with a high compliance suspension, high-temperature voice-coil and kapton former.

Add to this a seamless dividing network and the results are outstanding! Musical, three-dimensional, the TITAN offers performance that belies its astonishing low price.

You won't find Paradigm speakers everywhere. Product this good requires the expertise of a qualified audio specialist. So, before you buy any inexpensive speaker, visit your Authorized Paradigm Dealer and listen to the amazing TITAN. What you will hear is music... for a song!

For more information call 1-800-553-4355 Ext. 41274 or write: AudioStream, MPO Box 2410 Niagara Falls, NY 14302.

In Canada: Paradigm, 569 Fenmar Drive, Weston, ON M9L 2R6.

Paradigm
THE JAZZ BUTCHER
Condition Blue
SKY
Performance: Worth checking out
Recording: Fair
The Jazz Butcher has recorded prolifically for a variety of labels, in any number of contexts, with a shifting cast of musicians. Hard to pin down but easy to enjoy, he enters his second decade with this set of clever, insightful songs that could have come from the singer/songwriter side of early-Eighties New Wave. His voice recalls the dry, conversational sing/speak of Lloyd Cole, and of early-Eighties New Wave. His voice recalls the quaintance. It is a fine place to make the Jazz Butcher's ac-
downcast title. But there's much to savor, and this ravers here, as "Condition Blue" lives up to its MISC.
song that's typical of his wandering, bittersweet after the science-fiction writer Harlan Ellison), a high. The next he's slipped into a Velvet Under-
had a thing about Shirley Maclaine since I was so
ning a spunky six-string jamboree with a Bo Didd-
to them, favoring guitars. One moment he's lead-
but easy to enjoy, he enters his second
with a shifting cast of musicians. Hard to pin

Praise King's X! On their fourth album, this power trio again demonstrates why they stand out in the hard-rock crowd. Musically, they manage to seem heavy and light at the same. Ty Tabor's guitar ripples with metal muscularity, while Doug Pinnick's bass and Jerry Gaskill's drums are. at times, downright bouncy. Like the best of rock trios, these guys are light on their feet. King's X can hit the brakes or step on the gas and no one gets left behind. They enthusiastically go wherever their musical instincts take them. The lyrics here are just as intense as in the past, seriously probing the problems of life. Lost in Germany, for example, captures the helpless frus-
tration of a fracturing relationship: "Shooting at a target that eludes me / Hammering on a nail that I can't shine." King's X finds answers to many of their questions in religion, but they're never heavy-
hand about it. They testify, but they never preach. You don't have to believe in God to believe in King's X. R.G.

WAYNE KRAMER
Death Tongue
PROGRESSIVE
Performance: Very loud
Recording: Appropriately murky
In which the former MC5 guitarist/noisemaker Wayne Kramer discovers drum machines, col-
laborates with ex-Pink Fairy and rock journalist Mick Farren, and cons the now incredibly famous Don Was into producing a song about gangster Dutch Schultz, a move that apparently had noth-
ing whatsoever (honest) to do with the success of Warren Beatty in Bugsy. Some of the tracks here sound suspiciously like unfinished demos, and nothing here could accurately be described as high-fidelity, but for my money all that just adds to the album's scruffy charm. Pick hit: a metal/punk assault on Jimmy Webb's MacArthur Park, which richly deserves it. S.S.

RISE ROBOTS RISE
Rise Robots Rise
ết
Performance: Deadly serious
Recording: Okay
Rise Robots Rise isn't just the name of this group and album. It's also an exhortation to those of us who haven't fully absorbed the critical state of the world around us, from the soul-
leaching horrors of drugs to the suicidal implica-
tions of pollution and militarism. These problems are laid out for us here in instant vignettes, of pollution and militarism. These problems are laid out for us here in instant vignettes, apocalyptic mini-epics, and garbled abstractions—all rapped to a variety of catchy dance-
music shuffles spiced by soul-diva choruses and flamy guitar solos. Pitching as this hybrid can be, Rise Robots Rise doesn't want us to have fun unless we're being converted at the same time. This is politically correct music for a do-good rally. R.G.

SOUL II SOUL
Just Right Volume III
Virgin
Performance: Enticing
Recording: Satisfactory
The British-based group Soul II Soul has been a refreshing presence in dance music, for they have broken away from stultifyingly formulas. Perhaps their most welcome innovation has been to employ a variety of rhythmic patterns, drawing from jazz, African music, and reggae and other
Mobile Fidelity Sound Lab continues to set the gold standard, from our careful selection of original master tapes to our meticulous proprietary mastering techniques and customized pressing of each compact disc using 24 karat gold.

Mobile Fidelity Sound Lab - Setting the audiophile standard since 1977.

For a free catalog, call MFSL at 800-423-5759
ed with a straight face. It's not that outrageous an exaggeration of the sort of grinning misogyny routinely churned out by metal acts (Cherry Pie, anyone?), so the joke may wind up being on Spinal Tap, as it was on Blue Oyster Cult, when the audience overlooks the intended irony and just rocks out.

Despite the obvious, sophomoric pun, the title track, *Break Like the Wind,* culminates in a whale of a serious guitar orgy featuring Jeff Beck, Slash, and Joe Satriani. Steve Lukather, late of Toto (he, funny?), also turns up here and there, and Cher (she, funny?) actually duets with David St. Hubbins (Michael McKean) in the Queenly (poor timing) ballad *Just Begin Again* ("Life is a wheel," Hubbins philosophizes in falsetto, "if it's even real"). The funniest stuff has less to do with metal than pomp-rock, such as *The Majesty of Rock,* a priceless platitude odes to rock's manifest destiny that sounds like an overearest cross between the Moody Blues and Jethro Tull.

Nigel Tufnel (Christopher Guest) issues a hilarious mock-dramatic plea for euthanasia for a pricelessly platitudinous ode to rock's manifest emotional and spiritual depravity. Don't Overlook

**Popular Music**

Caribbean beats, as well as African-American pop, to provide a richly varied foundation for their carefully crafted vocals.

"Just Right Volume III" is delightful from start to finish, especially the first three cuts: the buoyant *Joy, Take Me Higher,* which showcases the crystalline vocals of Caron Wheeler, and the pensive instrumental *Storm,* with a solo flute floating above an undulating background. Producer Jazze B, who has played a major role in shaping this group, raps in three other tracks, but the words are integral to the music, and the pace remains coolly reflective.

Soul II Soul unobtrusively integrates the main elements of current pop sounds into their work without strain or contrivance. To do it so well, and to make it sound so easy, is quite an accomplishment. P.G.

**Tales from the Vaults**

*The British Invasion*

The History of British Rock, Volumes 1-9

Rhino

No Stones, Who, or Dave Clark Five to be found here, for the usual contractual reasons, but otherwise this retrospective look at mid-Sixties British pop is thoroughly fab. Rhino offers it as a boxed set, but those of us on more realistic budgets can also buy the CD's individually—and should.

**Lou Reed**

Between Thought and Expression

(RCA)

If you think Reed's Seventies work is as important as his Sixties stuff with the Velvet's or his recent efforts on Sire, then this intelligently programmed three-album boxed set should be just the thing. If you don't, at least the remastering job (Reed participated) is acts.

**Michael Stanley Band**

Right Back At Ya (1971-1983)

(Razor & Tie)

The greatest almost-hits of a band that's world famous only in Cleveland. Some of it sounds dated, as Stanley admits in his amusing liner notes, but some of it—*My Town, He Can't Love You Like I Love You*—is heartland rock on a par with Springsteen or Mellencamp.

Steve Simels

**Popular Music**

You can look at heavy metal either as a rich motherlode for satire or as a parody-proof genre. Since metal is self-parodic to begin with, and the audience is not exactly attuned to the subtleties of satire, it is not impossible to imagine a Spinal Tap song like *Bitch School* being accept-

**Soul II Soul's Jazze B**

*Out-of-print* records by Lou Reed and other one-time members of the Velvet Underground (that's John Cale and Sterling box) are getting on in years, and he told his record company that if they didn't want to release it he'd pay for it himself. Columbia supposedly replied that, no, they'd put it out, even though albums like this have about a snowball's chance in... well, you know, of charting.

Now it's here, and the surprise is how much it sounds like Elvis's old gospel records. It not only *sounds* like them, with a searching voice rising above what is often a sparse piano accompaniment, but it captures Elvis's intense innocence and his devout passion for serious spiritual communion, though Shenton can't touch Presley for emotional and spiritual depravity. *Don't Look Back*
The World’s Largest CD Catalog

75,000 TITLES: The ultimate CD, Tape and Video sourcebook in the world.

240 PAGES: Rock, Jazz, Blues, Country, Opera and Classical

OVER 1,000 INDEPENDENT LABELS: Including impossible to find labels like Cheskey, Pausa and Alligator!

Subscription/Mail Order Form

☐ Yes, send me Bose Express Music’s 1992 CD, Tape and Video Catalog plus free updates for just $6.00/YR — completely refunded with my first order from the catalog. (Additional $5.00 S&H charge for orders outside U.S. except APO/FPO)

☐ Please send me the attached list of recordings (include artist, title, format [CA or CD] & number). I’m enclosing $12.99/CD + $3.95 S&H per music order (CDs must be priced below $17.00).

☐ Check ☐ Credit Card ☐ Visa ☐ MC ☐ Amex

Credit Card No. ________________________________

exp ________________________________

BOSE EXPRESS MUSIC
The Mountain, Framingham, MA 01701
Fax: 508-875-0604

1-800-451-BOSE
Knowledgeable operators standing by

FREE UPDATES: up-to-the-minute updates plus recommendations on all the latest releases!

ANY CD IN THIS ISSUE OF STEREO REVIEW JUST $12.99
See Below

ONLY $6.00: Completely refunded with your first order!

TO ORDER CALL 1-800-451-BOSE. — just $6.00! All major credit cards accepted.
ART ENSEMBLE OF CHICAGO WITH CECIL TAYLOR
Thelonious Sphere Monk—Dreaming of the Masters Vol. 2 (DIW/COLUMBIA)
The Art Ensemble of Chicago, which has been around for three decades but is as sly as ever, dedicated this album to Thelonious Monk. It's a tribute we can all do without.  C.A.

BEDLAM
Into the Coals (MCA)
Ever wondered how the Replacements would have sounded if they'd come up in Nashville's postpunk scene rather than the wilds of Minneapolis? If so, "Into the Coals" provides an intriguing answer: It's powerful modern guitar rock with the haunted country soul of the late Gram Parsons. Inspirational verse: "Her name was Rather Loosely."  S.S.

CHRIS BELL
I Am the Cosmos
BIG STAR
Big Star Live
Sister Lovers (RYKODISC)
Big Star's 1974 "Sister Lovers," now making a domestic CD debut, deserves its rep as a pop masterpiece. But the real finds in this batch are the spunky Big Star concert set from 1973 and the haunting solo album by the band's late co-founder, both previously unreleased. Alternative rock begins here.  S.S.

THE BLOOD ORANGES
Lone Green Valley (ESD)
Stinging guitar leads, Celtic harmonies by a hauntingly real girl singer. Fatalistic love songs...no, this isn't "Shoot Out the Lights, Vol. 2," but it's worthy of the comparison. In fact, this sturdy EP of an EP might be the best Richard and Linda Thompson record those two never got around to making.  S.S.

GOSPEL HUMMINGBIRDS
Steppin' Out (BLIND PIG)
This splendid group demonstrates the close link between gospel and rhythm-and-blues. Lead singer Rob Tyler—who wrote some of the most interesting material here—has a fine voice, and the whole album is just great, a breath of fresh air in an era when rhythm passes for music.  C.A.

COL. BRUCE HAMPTON & THE AQUARIUM RESCUE UNIT
(CAPRICORN)
Take a jazz-fusion rhythm section, add a hot Southern guitarist, throw in the Allman Brothers' old keyboardist, and cap it all with Col. Bruce Hampton, one of the strangest products of the South sincepickled pigs' feet. Result? A strong, original album by a band that didn't get its deal because it was easy to market.  P.P.

NAKED LUNCH
(MILAN)
This original-soundtrack album is another reason David Cronenberg is one of the few North American directors on a par with Martin Scorsese. He really knows how to use music, in this case a spooky Bernard Herrmannesque score by Howard Shore with some glorious sax solos by Ornette Coleman. Great stuff.  S.S.

YOKO ONO
Onobox (RYKODISC)
Hey, I feel sorry for Jacqueline Kennedy Onassis, but I wouldn't listen to her albums either.  S.S.

GWIL OWEN & THE THIEVES
Phoenix (RAMBLER)
Owen, an authentic country-rock natural last glimpsed on a Capitol CD produced by Marshall Crenshaw, returns with a self-produced cassette overflowing with mordant wit, cool tunes, and "Exile on Main Street" guitars. A genuine find.  S.S.

KENNY ROGERS
Back Home Again (REPRISE)
For the first time in a long while, Rogers sounds as if he means what he sings. There's some filler here, and a hanky-tongue tune he can't handle, but when he is faced with strong material Rogers nails his notes and shares his soul. Will wonders never cease?  A.N.

THE WENDYS
Gobbledygoo (EAST/WEST)
Paint-by-numbers alternative pop by a sort of Flock of Seagulls for the Nineties. It sounds thin on first listening, but it grows on you in spite of itself.  P.P.

NANCY WILSON
With My Lover Beside Me (COLUMBIA)
Wilson is in fine voice here, and she makes a generally emphatic case for eleven songs with lyrics by Johnny Mercer and new music composed by Barry Manilow. Manilow's settings are all likable, and Eddie Arkin's silky arrangements are first-rate.  R.H.

WYNONNA
Wynonna
CURB/MCA
Performance: Strong
Recording: Very good
She used to be one of the Judds, but now she's just plain Wynonna. So you don't forget, "Wynonna" is the name of her solo debut, too. The album pretty much fulfills all the great expectations people have had for her ever since they heard her singing with her mom, Naomi.

Wynonna has a powerful alto, rich enough to bloom with a little sass or melt with a little tenderness. In What It Takes she makes you want to jump out of her insouciant way before she flattens you. In My Strongest Weakness she makes you want to give her a shoulder so she can weep away all the hurt from that skunk who dumped her. In fact, the tunes here have been carefully selected and arranged to bring out all of the facets of her personality. Unfortunately, that also includes the sort of muddin' sentimentality she exhibited with Mama. It's Never Easy to Say Goodbye and All of That Love from Here ooze with the same kind of emotional overkill that characterized the Judds at their worst. But that's only two songs out of ten, and the others are a state-of-the-art showcase for country music.  R.G.

XTC
Nonsuch
GEFFEN
Performance: Odd
Recording: Good
There's a fine line between the charmingly eccentric and the just plain weird. In "Nonsuch," XTC troops all over both sides of the boundary. When Andy Partridge or Colin Moulding—the two writers—keep at least one foot on the ground, their hyperimaginative songs can be one-of-a-kind gems. Partridge's Dear Madam Barnum, for example, is about a circus clown who suspects he's being two-timed by Ms. Barnum: "If I'm not the sole fool / Who pulls his trousers down / Then Madam Barnum / I resign as clown." And even the overindulgent allusion or the numbingly naive insight is often redeemed by its springy, theatrical sound track. XTC hasn't broken new ground this time around, but its peculiar pleasures are still there for the taking.  R.G.

XTC: hyperimaginative

P popular Music

and what he wants to build with them. His bass lines are mesmerizing, and while his voice is little more than a gruff croak, he defers to his female back-up singers (including Sinéad O'Connor) much of the time. This record certainly won't be everyone's cup of tea, but it follows an interesting trajectory.  P.P.
DEE DEE BRIDGEWATER
In Montreux
VERVE
Performance: Vibrant
Recording: Live and good

Dee Dee Bridgewater, who once sang with the Thad Jones-Mel Lewis Orchestra and recorded with talents like the trumpeter Charles Sullivan, settled in France in 1986. There, like jazz musicians of earlier generations, she found a greater appreciation than in the U.S. for her gifts and the music she represents. Yet she has maintained a presence here by hosting a program, Le Jazz Club, on public radio.

"In Montreux" is the second album she has released in the States since she became an exile. It captures her live at the 1990 Montreux Jazz Festival, and from the very first notes it's obvious that she was in fine form. She launches into the standard All of Me with exuberance, scatting with the fleetness and authority of a master of improvisation. She is just as impressive with the Brazilian balladry of How Insensitive, and she serves up a taut rendition of the Billie Holiday classic Strange Fruit. But Bridgewater is at her best in an amazing interpretation of Dizzy Gillespie's Night in Tunisia, where she mixes up the rhythms, shifting suddenly from sensual indolence to fiery insistence. Similarly remarkable is her display of blistering verbal virtuosity in Sister Sadie.

For those who lament the passing of Sarah Vaughan and the aging of Ella Fitzgerald, Dee Dee Bridgewater is a welcome reminder that jazz singing is still very much alive.  

THE DIRTY DOZEN BRASS BAND
Open Up—Watcha Gonna Do for the Rest of Your Life
COLUMBIA
Performance: Good clean fun
Recording: Very good

I have been aware of the Dirty Dozen Brass Band for about ten of its fourteen years, and it has been a pleasure to hear this New Orleans group grow. When I first heard them, they were somewhat raucous and engagingly undisciplined, but I was immediately won over by their energy and spirit, which reflected a joyous New Orleans tradition. In 1961, when I was in New Orleans producing a series of albums for Riverside, the trumpeter Kid Thomas told me, "I want to feel happy when I'm playing, and you can't have fun unless you're entertaining the people." It sounds like the band shares that thought, although their new album, "Open Up," is much smoother than previous efforts—the old aura of reckless abandon is barely audible. Instead, the band truly demonstrates their high degree of musicianship, explores wonderful rhythmic and harmonic effects, and loses no entertainment value in the process. Kirk Joseph's remarkably buoyant sousaphone lends strong character to the DDBB's sound, and I would be remiss if I didn't also point out the saxophonists Roger Lewis and Kevin Harris, who contribute some of the most interesting solos. Enough said—the whole band is sparkling.

BILL EVANS
The Solo Sessions, Volume 2
MILESTONE
Performance: Worthy
Recording: Excellent

Just when it looked as if Bill Evans had won his bout with heroin twelve years ago, he died. Since then nearly all of his recordings have been rereleased, including the solo performances here. Actually, the source for both volumes of "The Solo Sessions" is one 1963 date that did not find him in the best of health. In fact, the session remained unissued until many years later, when it appeared in a rather expensive twelve-CD "complete" boxed set on Riverside. Still, this is not one of those albums I wish they had kept in the can—it has a lot going for it. Evans was one of the most lyrical musicians jazz has fostered, but he didn't just play pretty for the people. He approached...
even the most banal tune with extraordinary sophistication, weaving it into a pattern of compelling complexity—Santa Claus Is Coming to Town in this set is a good example. There are many other excellent illustrations here of Evans’s introspection, and even when he seems to falter, he does it with uncommon grace. C.A.

**STAN GETZ AND KENNY BARRON**

*People Time*  
**VERVE**

**Performance:** Enduring  
**Recording:** Excellent remotes

This album captures the last public performances of Stan Getz, on four chilly March nights in 1991 at Copenhagen’s Café Montmartre. Getz had been ill for some time, and it showed in his face, but there is not a hint of fragility in the performances. As pianist Kenny Barron—the other half of this duet—observes in his excellent liner notes, "The music is real, honest, pure and beautiful in spite of the pain or perhaps because of it." Barron himself has a great deal to do with that; he is, of course, a superb pianist, but rarely have I heard him as inspired. Only two days before they opened at the Montmartre, a Boston concert had served as a rehearsal, but from the intimate weave of tenor and keyboard here you’d think these men had spent years building up a rapport. They had played together before, and toured Europe in the summer of 1990, but even lengthy associations rarely result in such coherence. Getz and Barron have separately expressed themselves eloquently over the years, but there is something special about these exquisite dialogues. C.A.

**JOE HENDERSON**

*Lush Life*  
**VERVE**

**Performance:** Sublime  
**Recording:** Excellent

In the Sixties, when most young tenor players followed in Coltrane’s giant steps, Joe Henderson chose an alternate route. There’s a good deal of Sonny Rollins to be heard in his playing, but Henderson has his own way of expressing himself. "Lush Life" is Henderson’s first studio recording in twelve years and it’s obviously long overdue. It also marks the saxophonist’s debut as a leader on Verve, and I suspect it’s the start of a new career on that label. The album offers an instrumentally diverse collection of superb tunes written by Duke Ellington’s alter ego, Billy Strayhorn. Henderson surrounds himself with fresh talent, and the result is one of the finest jazz recordings I have heard in the past year.

The program, over an hour long, opens gently with *If I Had You*, a duet with Christian McBride, a superb bassist who was still in his teens at the time of this recording, then jumps into a fitting bounce for *Johnny Come Lately*, the first of three quintet tracks featuring Wynton Marsalis in inspired form. It’s a great start that sets the tone for the wonderful interpretations that follow: a hauntingly ethereal, deeply introspective *Blood Count* by Henderson and the rhythm section; a truly original duet reading of *Lolita Blossom* that bodes very well for the future of pianist Stephen Scott; a Roldansquesque *Rain Check* with McBride and drummer Gregory Hutchinson; a solo trek into the title tune . . . I’d better stop before I get carried away by my enthusiasm for this release. Listen to it, then listen again and again. It’s a gem. C.A.
Ernie "Bubbles" Whitman, take-offs on Super Suds commercials, and a marvelous version of Rose Room featuring the rich New Orleans clarinet of Barney Bigard. Jordan's fondness for topical songs is demonstrated by Reconstruction Blues and Ofar and Oxford Grey, a somewhat naive song about racial integration that was never recorded commercially. It all adds up to a savory stew from days beyond recall. Highly recommended. C.A.

GROVER MITCHELL
Hip Shakin'
KEN MUSIC
Performance: Beyond Basic
Recording: Excellent
Grover Mitchell spent more than ten years playing lead trombone in Count Basie's orchestra, so it is not strange to find that his own big band at times has a Basie-ish sound. This is not the Basie band, however, and it is high time that we considered Mitchell on his own merits. "Hip Shakin'" is a blazing orchestral excursion led by Mitchell and featuring some of the finest big-band players on the scene today. The compositions and arrangements come mainly from within the band, although there are familiar sounds, too: Duke Ellington's In a Mellotone and C Jam Blues, Billy Strayhorn's Isfahan, and the perennial Danny Boy. This is a well-polished band aided by a good variety of intelligent arrangements and a fine array of solos. It deserves your ears. C.A.

SONNY ROLLINS
Alternatives
BLUEBIRD
Performance: Generally excellent
Recordings: Solid to so-so
One way to get a return on jazz recordings is to reissue them or to unearth and package unreleased alternate takes. "Alternatives" follows that strategy, combining performances that were originally left in the can with previously released selections. In this case the unreleased selections are different recordings of tunes that originally appeared in the Sonny Rollins album "Now's the Time," made at another session with a different combination of players. That makes them interesting, at least to the scholarly ear, but they are not without flaws—after all, they were shelved for a reason. So what we have here are pairs of very different approaches to four tunes from 1964. I Remember Clifford, which ended up in trio form with Rollins, bassist Bob Cranshaw, and drummer Roy McCurdy, was originally conceived as a quartet selection with trumpeter Thad Jones—both versions are appealing. The same quartet did make it to vinyl with St. Thomas Theme, which we now also hear in a version that runs 10 minutes longer and has a couple of the day's newcomers, Herbie Hancock and Ron Carter, joining Rollins and McCurdy. This is a hot track that boils over, then breaks down briefly, simmers, and starts cooking again. The "new" version of Four, which also features Hancock and Carter, moves smoothly until the end, when it begins to fall apart. This group was also responsible for the released version of St. Thomas, whose alternate version features Rollins and McCurdy only—here I prefer the alternate. The album is rounded out by a couple of obvious fillers, Juggs and Bluesong from the "What's New" album, that feature Candido on congas as the only percussionist. Reissue producer Orrin Keepnews is not known for his keen ear, but he could have found better tracks to fill out the CD. C.A.

Introducing The
Stereo System That
Isn't For Everybody.

We could claim that the Bose* Acoustic Wave system is for everyone. After all, it sounds like much larger, more expensive stereos. It fits almost anywhere you can put a briefcase. And it's as easy to use as a TV.

But we think you're the one to decide if the only stereo system we know of to be named Invention of the Year is for you. Because, with all the patented technology on the inside and the simplicity on the outside, the Acoustic Wave system is so advanced it may seem technically impossible. It also looks unlike any other stereo system you've ever seen. And its compact disc player (or cassette), AM/FM radio, amplifiers, and built-in patented speakers deliver sound you won't believe until you hear it in your home.

"You have to hear it to believe it."

So, if the idea of owning a revolutionary stereo from the best respected name in sound intrigues you, ask for our booklet. It's free and, like the Acoustic Wave music system, it's available by calling or writing Bose Corporation.

Call For This FREE Booklet!
1-800-282-BOSE Ext. 567

Stereo Review presents
THE BASIC REPERTORY
ON COMPACT DISC

In response to readers' requests, the noted critic Richard Freed has chosen the best available CD recordings of the standard compositions in the classical orchestral repertory. Hundreds of recordings of symphonic works from Bach to Wagner!

To receive your copy of this helpful pamphlet, send a self-addressed business-size (#10) envelope, stamped with 52¢ postage, and a check or money order for $3, payable to Stereo Review (no cash, please), to The Basic Repertory, Stereo Review, 1633 Broadway, New York, NY 10019. Outside the United States, where you cannot buy American stamps, send the self-addressed envelope and $4 (payable in U.S. funds) to the same address.

STEREO REVIEW JULY 1992 77
CALL US TOLL FREE FOR ITEMS NOT LISTED IN THIS AD

Order Toll-Free 24 Hours A Day 1-800-221-8180 Outside U.S.A. Call: 7 Days 8:30 A.M.-11:30 P.M. EST
J&R Music World, Dept. SR0792, 5950 Queens-Midtown Expressway, Maspeth, Queens, NY 11378

Compact Disc Specials

Your Choice $12.99 Per CD

Available On The Greatest Hits Series: $8.99 Per CD
Film Classics ............... RCA 60833
Opera Goes To The Movies .......... RCA 60841
Cartoon Classics ............. RCA 60738
Available For $12.99 Per CD
Rossini Recital: ..
Chailkovsky: Rococo Variations;
Ultra Harmony ......... RCA 60811
James Galway: Wind Beneath My Wings .......... RCA 60862

Audio Source

AudioSource

Equalizers

Audio Source EQ-11 10 Bands

-5-bands on channel + LEDs on sliders
-Graphical display + Audio/video input switching (for proper Impedance matching)
-Tea-to-tape dubbing +EQ record & tape monitor

Our Low Price

$129.95

(TEC EQA6)

Audio Source EQ-8 II

-Graphic equalizer 10-band/channel
-Graphic equalizer 10-band/channel

Our Low Price

$99.95

(TEC EQA8)

Audio Source EQ-A22

-Graphic equalizer 10-band/channel

Our Low Price

$99.95

(SHIQ SMH70)

Audio Source EQ-10

-Graphic equalizer 10-band/channel

Our Low Price

$299.95

(DIGI SDR880)

Audio Source EQ-7 7-band/channel

Our Low Price

$299.95

(TECH SLPD827)

Audio Source EQ-11 10-Band

-5-bands on channel + LEDs on sliders
-Graphical display + Audio/video input switching (for proper Impedance matching)
-Tea-to-tape dubbing +EQ record & tape monitor

Our Low Price

$129.95

(TEC EQA6)

Audio Source EQ-8 II

-Graphic equalizer 10-band/channel
-Graphic equalizer 10-band/channel

Our Low Price

$99.95

(TEC EQA8)

Audio Source EQ-A22

-Graphic equalizer 10-band/channel

Our Low Price

$99.95

(SHIQ SMH70)

Audio Source EQ-10

-Graphic equalizer 10-band/channel

Our Low Price

$299.95

(DIGI SDR880)

Audio Source EQ-7 7-band/channel

Our Low Price

$299.95

(TECH SLPD827)

Audio Source EQ-11 10-Band

-5-bands on channel + LEDs on sliders
-Graphical display + Audio/video input switching (for proper Impedance matching)
-Tea-to-tape dubbing +EQ record & tape monitor

Our Low Price

$129.95

(TEC EQA6)

Audio Source EQ-8 II

-Graphic equalizer 10-band/channel
-Graphic equalizer 10-band/channel

Our Low Price

$99.95

(TEC EQA8)

Audio Source EQ-A22

-Graphic equalizer 10-band/channel

Our Low Price

$99.95

(SHIQ SMH70)

Audio Source EQ-10

-Graphic equalizer 10-band/channel

Our Low Price

$299.95

(DIGI SDR880)

Audio Source EQ-7 7-band/channel

Our Low Price

$299.95

(TECH SLPD827)

Audio Source EQ-11 10-Band

-5-bands on channel + LEDs on sliders
-Graphical display + Audio/video input switching (for proper Impedance matching)
-Tea-to-tape dubbing +EQ record & tape monitor

Our Low Price

$129.95

(TEC EQA6)

Audio Source EQ-8 II

-Graphic equalizer 10-band/channel
-Graphic equalizer 10-band/channel

Our Low Price

$99.95

(TEC EQA8)

Audio Source EQ-A22

-Graphic equalizer 10-band/channel

Our Low Price

$99.95

(SHIQ SMH70)

Audio Source EQ-10

-Graphic equalizer 10-band/channel

Our Low Price

$299.95

(DIGI SDR880)

Audio Source EQ-7 7-band/channel

Our Low Price

$299.95

(TECH SLPD827)
BEETHOVEN: Symphony No. 1; Symphony No. 3 ("Eroica")
San Francisco Symphony Orchestra, Blomstedt
LONDON 430 515-2
Performance: Beautifully poised
Recording: Top drawer

If Herbert Blomstedt is embarked on a complete Beethoven symphony cycle, this initial installment bodes well indeed for what may follow. The First Symphony gets an elegantly Classical reading, but it is Classicism with muscle and finely honed dynamics. The con moto indication in the slow movement is properly heeded, and the cantabile is a joy to the heart. The trio section of the so-called menuetto is a model of gracefully nuanced phrasing. Particularly enjoyable in the finale are the dynamic gradations in the introduction. The balance of the movement goes "like oil," to use Mozart's phrase. Repeats are generous throughout.

The "Eroica" is wonderfully satisfying for heart and mind alike. The opening movement, with exposition repeat, has a classic monumental quality. The Marcia funebre is all of a piece from beginning to end, the monumentality shot through with poignant compassion. The scherzo is a true return to life, with the famous central horn episode assuming an almost unworldly aspect. The great variations finale is a magnificent virtuosic display, every strand of its intricate polyphony set out with unerring clarity and brilliance. The recording ranks with the best from San Francisco's Davies Symphony Hall.  D.H.

BERLIOZ: Symphonie Fantastique
Vienna Philharmonic Orchestra, Davis
PHILIPS 432 351-2
Performance: Poetic
Recording: Very good

Curious that it's taken till now for Philips to launch a digital Berlioz cycle with Colin Davis, but his admirers are sure to welcome this new Symphonie Fantastique. In general outlines and proportions, it varies little from his earlier versions with the London Symphony and Concertgebouw orchestras, which were not the most exciting performances but were among the most musical. The Vienna Philharmonic, which has not always been a happy choice for recording this work, comes through splendidly in this case. Its own mellow I imagine, helped to produce the noticeably "Classical" textures that seem to place the music in its own time and thereby actually enhance its forward-looking qualities. As before, the repeat is taken in the first movement, the optional cornet part is included in the second, and the overall view is more elegant, even poetic, than overly dramatic. The clarity throughout is remarkable. The fine recording job strikes me as calculated specifically for the unique qualities of this performance.  R.F.

CHOPIN: Scherzos Nos. 1-4; Berceuse, Op. 57; Barcarolle, Op. 60
Maurizio Pollini
DEUTSCHE GRAMMOPHON 431 623-2
Performance: Intellectual
Recording: Smooth

Those who have firmly made up their minds against Maurizio Pollini's approach toward the Romantic composers are likely to have their impressions confirmed by these Chopin performances. He hasn't exactly become warm and expansive in his maturity. He is still not interested in any sort of pathos, which in Chopin can be shocking—at first. Yet once you suspend your expectations, it is possible to enjoy what Pollini has to offer here, such as his impeccable taste in tempos and phrasing or the infectious energy with which he builds to climaxes. Those qualities are particularly welcome in the scherzos, which can seem big, noisy, and diffuse. Pollini keeps good control of them despite occasional lapses into colorless, opaque sonorities. The Berceuse has some wonderful moments of playfulness, and particularly blooms with Pollini's careful fingering. Emotion is missed in the Barcarolle, however, though the imagery—the piece could be interpreted as Chopin's portrait of a decaying Venice—has rarely been revealed in such sharp focus, right down to the tiniest ripples in the canals. Conceived from the neck up, these interpretations can't help but be one-sided, but they explore that one side with more artistry than many better-rounded pianists have brought to the music.  D.P.S.

CORELLI: Concerti Grossi, Op. 6
Guildhall String Ensemble
RCA VICTOR 60071-2 two discs
Performance: Elegant but unvarying
Recording: Smooth

The twelve Op. 6 Concerti Grossi of Arcangelo Corelli, published after his death in 1714 but mostly dating from the last decades of the previous century, mark the beginning of the high Baroque. The harmonic, contrapuntal, and instrumental style of composers like Bach and Handel is already fully-bloned in this collection, which set the fashion for more than half a century. Except for the "Christmas Concerto" (No. 8), these works have never achieved quite the popularity of, say, the Bach Brandenburgs or Vivaldi's The Four Seasons, but they are, in fact, among the great masterpieces of their age.

The Guildhall String Ensemble is a traditional, London-based chamber ensemble of eleven string players and two keyboardists. Except for the relatively small size of the ensemble and the use of both harpsichord and organ for the continuo parts, there is no special orientation to an early-music performance style either in the instruments or the musical approach. The playing is solid and attractive, with the requisite alternation of vigor and lyricism, but it lacks a full measure of dramatic shadows and highlights: those swells and dying falls, great articulated arches, and elaborate lyric ornaments that are so essential to Baroque style and that can make this music so effective. The individual performances are elegant, but the concertos—each movement, almost every phrase—are too much alike in the way they are approached. The overall sameness does not do justice to the richness of these works.  E.S.

DVORAK: Symphony No. 9 ("New World"); Slavonic Dances Nos. 6, 8, & 10
New York Philharmonic, Masur
TELEDISC 7334-2
Performance: With loving care
Recording: Very good

Kurt Masur takes neither a Teutonic, Brahmsian approach to the "New World" Symphony nor one like that of those Czech conductors who view the music in terms of Dvorak in the wilds of America longing for his Bohemian homeland. The program notes cite Dvorak's 1893 newspaper interview, given the day before the symphony's world premiere, in which he mentions the slow movement and scherzo as being evocative of Longfellow's poem Hiawatha. Masur appears to be conjuring that legendary atmosphere in this reading, with particular emphasis on the lyrical aspects of the score. One notes the pregnant pauses in the introduction, but it is the bucolic melodic material that stands out. The celebrated largo is deeply poignant but never lapses into bathos. The "nature" episode, when it arrives, is magical. The scherzo, which can become bumptious in some hands, here is brisk in its main body and beguilingly delicate in the lyrical sections. And Masur lingers lovingly over the melodic riches of the finale. The Philharmonic players are with him all the way—special kudos to the first-chair flute, Jeannie Baxtresser.

In the three Slavonic Dances, Masur searches out the music's feithingly lyrical character rather than its elements of Czech nationalism, at least in Nos. 6 and 10. In the popular No. 8, he does let
loose with a fierce, furiant quality. The live recording is altogether superb in its full-bodied quality and its lateral and depth imaging.

**KURKA:** The Good Soldier Schiele
**MILHAUD:** La Création du Monde
**WEILL:** Kleine Dreigroschenmusik

Atlantic Sinfonia, Schnecx
Koch International Classics 3-7091-2411
Performance: Laid-back, innocent
Recording: Clear, clear

Here are three chamber-orchestra pieces taken from stage pieces: Robert Kurka's suite from his opera The Good Soldier Schiele, a major, neglected American work; Milhaud's wonderful La Création du Monde, often said to be the first symphonic work to incorporate jazz; and Kurt Weill's Little Threepenny Music for twelve winds and rhythm section.

Kurka, who died tragically young of leukemia, based his opera on the classic satirical writings of Jaroslav Hasek; among its ingenious idiosyncrasies is the scoring for wind band. The delightful suite reflects the wit and humor of a score that deserves to be revived on the stage.

Weill's Kleine Dreigroschenmusik was put together for a 1929 Opera Ball in Berlin. It gets a performance that is measured and almost unbearably innocent, dry and yet at the same time sweet. No bite. The Milhaud, though also laid-back, has a little more energy. The Kurka is easily the album's high point—the freshest musically and the most sympathetic interpreted. The recorded sound is close and tightly focused. E.S.

---

**LISZT:** Piano Sonata in B Minor; Nuages Gris; La Notte; La Lugubre Gondola II; Funérailles

Kristian Zimerman
Deutsche Grammophon 431 780-2
Performance: Uneven
Recording: Excellent

**LISZT:** Piano Sonata in B Minor

Kathleen and Itzhak Perlman
The Bach Album
(Deutsche Grammophon 429 737-2)

**KATHLEEN BATTLE AND ITZHAK PERLMAN**

The Bach Album

There is a lot of wonderful vocal music with violin obligato in Bach's choral works, and somebody had the good idea of selecting a generous handful of arias for this record, mostly from the cantatas but also two from the Mass in B Minor. Musical sense was then coupled with commercial judgment in pairing the attractions of Kathleen Battle and Itzhak Perlman. A project like this simply cannot fail.

And it doesn't. Battle's diction is rarely clear, but her limpid and effortless tones radiate the fervor, joy, and exaltation the texts ask for. Perlman sensibly adjusts his customary "Romantic" violin sound to Baroque disciplication; he waves his delightfully ornamented around the vocal lines. The blending of voice and violin is ideal.

The full orchestra of St. Luke's, conducted by John Nelson, is called upon in only two of the thirteen excerpts. For the rest, the principals are backed up by a full continuo (double-bass added to the cello and harpsichord or organ) with additional contributions by trumpet, oboe, and cellos—all excellent.

Although this is a delightful disc, I recommend listening to it a little at a time. These are excerpts from major works. If you listen to them in uninterrupted sequence, a certain monotony is likely to set in, no matter how great the music or the interpreters.

G.J.

---

**MARTIN:** Petite Symphonie Concertante; Six Monologues from "Jedermann"; Concerto for Seven Winds, Timpani, Percussion, and Strings

Cachemaille; Suisse Romande Orchestra, Jordan
Erato 45694-2
Performance: First-rate
Recording: First-rate

Although these works by the French-Swiss composer Frank Martin (1890-1974) are surprisingly well represented on CD by reissues of historic recordings, including the composer's own of the first and last of them, there is room for this first-rate modern recording with Armin Jordan conducting and the baritone Gilles Cachemaille in the Jedermann songs.

Ernest Ansermet, the Suisse Romande's illustrious founding conductor, was an ardent champion of Martin's music and recorded a good deal of it. But Jordan has not simply carried on a tradition; the new performances bear his own stamp. They are a bit more expansive than his predecessor's, most noticeably in the more deliberate pacing of the slow sections. One feels great care being given to developing the sonorities Martin created with his unusual instrumentation, but not at the expense of momentum—the music breathes comfortably and convincingly.

Jedermann (Everyman), the morality play by Hugo von Hofmannsthal that became a tradition of the Salzburg Festival, moved Martin to create one of his finest works—the Six Monologues alone might have sustained any composer's reputation. While they have had some distinguished interpreters in the past, I have found none more persuasive than Cachemaille. His feeling for the meaning of the words, the weight and texture of his dark voice, and his rapport with the conductor are all impressive, and he is recorded in ideal balance with the orchestra. Indeed, the sound throughout the disc is exceptionally good. R.F.

**MAHLER:** Das Klagende Lied

Soloists; Chorus; Berlin Radio Symphony Orchestra, Chailly
London 425 719-2
Performance: Fresh, dramatic
Recording: Clear, glowing

Mahler began Das Klagende Lied in 1878, when he was still a student, and finished it two years later, but it had to wait until 1901 for its première. By then he had removed the first movement, the "Waldmärchen," or "Forest Fairy Tale," which only reappeared in 1969 and is here reunited with the other two movements, "The Minstrel" and "Wedding Scene."

The story is one of those classic German fairy tales about a pair of very grim brothers, one of which kills the other to steal the princess. In this case a wandering minstrel makes a flute from the murdered boy's bones and plays it at the wedding,
### Speakers

**BOSTON ACOUSTICS**

- T-930 SII**
  - 3-Way Bookshelf Speakers
  - Acoustic Suspension Design
  - Handles 15-120 Watts
  - **$566**

### Receivers

- **DENON AVR-810-**
  - **$566**
  - 265 Watt A/V Surround Receiver
  - 5 Channel x 16 AM/FM Presets
  - Dolby® Pro Logic • Prog Remote

- **DENON AVR-1010**
  - 240 Watts, 5.1-channel Surround • 20-bit (192KHz) DAC • Dolby® Digital, Pro Logic® II • DTS-ES®

- **RAKAMICHI CASS DECK1**

- **NAD 6340**

- **JVC RX-3300**

- **JVC RX-905VTN**

- **DENON DRA-510R**

- **DENON DRA-635R**

- **DENON DRA-345R**

- **CARVER HR 772**

- **DENON AVR-810-**
  - **$566**

- **SONY TCW-R875**

- **SONY TCK-690**

- **SONY STR-K357**

- **SONY TCD-D3**

- **DENON DTR-80P**

- **YAMAHA RX-V850**

- **TECHNICS SA-GX710**

- **HER-75**

- **HER-75**

- **HER-75**

- **HER-75**

- **SONY STR-D3070**

- **SONY STR-D790**

- **SANSUI RZ9500AV**

- **YAMAHA RX-V660**

- **YAMAHA RX-V850**

- **YAMAHA RX-V750**

- **YAMAHA RX-V1050**

### Tape Decks

- **NAKAMICHI DECK**
  - **$316**
  - Cassette Deck • Bias Fine Tune
  - Dolby® B & C NR • Record Mute
  - Volume Control Power

- **AWA ADX-K88**

- **AWA ADX-W88**

- **CARVER TDR 1200**

- **DENON DR-710**

- **DENON DR-735**

- **JVC TZD-M41TN**

- **JVC TZD-SW50**

- **DIAD 520S**

- **DIAD 520S**

- **DIAD 520S**

- **DIAD 520S**

- **DIAD 520S**

### Separates

- **ADCOM GFA-565**
  - **$666**
  - 300 Watt Mono Power Amplifier
  - 20 Decade Transistors

- **ADCOM GFA-555MKII**

- **ADCOM GFA-555MKIII**

- **ADCOM GFA-555MKIV**

- **ADCOM GFA-555MKV**

- **ADCOM GFA-555MKVI**

- **ADCOM GFA-555MKVII**

- **ADCOM GFA-555MKVIII**

- **CARVER TM-331**

- **CARVER TM-221**

- **CARVER TM-111**

- **CARVER TM-211**

### Surround Processors

- **CARVER DPL-33**

- **AVC-3300**

- **AVC-3300**

- **AVC-3300**

- **AVC-3300**

### Turntables

- **ARISTON 0 DECK MKII**

- **ARISTON 0 DECK MKII**

- **ARISTON 0 DECK MKII**

- **ARISTON 0 DECK MKII**

- **ARISTON 0 DECK MKII**

### Laser Players

- **PHILIPS CDV-600**
  - Comb CD/Laser Disc Player
  - 256XOS • 1 Bit D/A Converter
  - **$796**

### Satellite Speakers Systems

- **BOSE AM-3 SII**
  - Satellite/Subwoofer System
  - Acoustics Bass Module
  - Handles 50 Watt Cont.
  - Two 5 1/4" Woofers

### Sonos Systems

- **ATLANTIC TECHNOLOGY 100**

### Speakers

- **INFINITY ERS-600**

- **INFINITY ERS-800**

- **INFINITY ERS-100**

### In Wall Speakers

- **ADDS 320IS**

- **ADDS 320IS**

- **ADDS 320IS**

### In stock

- **FULL LINE IN STOCK!!**

### Rotary Phones

- **446**

- **566**

- **326**

- **256**

- **696**

- **206**

### Mail Order

- **MON THRU SAT 10AM - 7PM**

### Order

- **$566**

- **$449**

- **$256**

### Head Units

- **SONY XR-U550**
  - Cassette Receiver • Detachable Face • 30 AM/FM Presets

- **NAD 7000**

- **JVC RX-905VTN**

- **JVC RX-807VTN**

- **JVC RX-707VTN**

- **JVC RX-507VTN**

### Audio

- **YAMAHA DSP-E1000**

- **YAMAHA DSP-A1000**

- **CELESTION DL4 Series II**

- **BOSS ROOMMATE II**

- **REFERENCE 5**

- **REFERENCE 2**

- **REFERENCE 1**

### infinite

- **INFINITY ERS-600**

- **INFINITY ERS-800**

- **INFINITY ERS-100**

### Phone

- **INFINITY ERS-600**

- **INFINITY ERS-800**

- **INFINITY ERS-100**

- **FULL LINE IN STOCK!!**
whereupon it—the flute, that is—tells the whole bloody tale to the assembled guests, causing the entire castle to collapse in horror. The End.

bloody tale to the assembled guests, causing the atmosphere of far-off days, of tragedy and magic, beauty, and blood, is so unfailingly exquisite that true lovers—of Mahler, of medieval legend, of Central European romanticism—will not begrudge a single measure. Quite the contrary. The missing movement helps turn a lyrical cantata into a magnificent, epic fresco.

The performance here has a lot going for it. Riccardo Chailly has assembled an excellent cast, which includes Susan Dunn, Brigitte Fassbaender, and Werner Hollew. Both the singing and the playing have a fresh-voiced quality and a clear, dramatic vitality that suit the romanticism of the score, but without any false sentiment. The recording, made in a Berlin church, has a beautiful ruddy glow. I can't imagine anything better, nor can I imagine anyone doing this work again.

Here is the youthful Mahler, his musical and emotional style already fully developed but still in its first bloom. Technically, he was probably right to remove the first section, which is almost as long as the last two put together. But having heard it, who would want to be without it? The album is filled out with a group of oddities: four three-voiced Baroque fugues—three by Johann Sebastian Bach, one by his son Wilhelm Friedemann—transcribed for string trio and preceded by Mozart's own earnest, intense adagios.

The members of L'Archibudelli—Vera Beths (violin), Jürgen Kussmaul (viola), and Anner Bylsma (cello)—are among the strongest early-instrument string performers around, and together they produce a vigorous and highly articulated sound that evokes the period in a distinctive way while making the music jump to life. The divertimento emerges as not merely diverting but a major work, and the adagios and fugues are, in their mixture of Baroque and Rococo/Classical styles, quite moving. A fine album.

MOZART: Divertimento, K. 563; Adagios and Fugues, K. 404a, Nos. 1, 2, 3, and 6
L'Archibudelli
SONY CLASSICAL SK 64497
Performance: Gutty, moving
Recording: Full, evocative

L'Archibudelli means (I kid you not) bows 'n' guts, or, if you prefer, the gut-string players, and the string trio with that name from the Netherlands plays historical instruments with, yes, guts and gusto. The divertimento, Mozart's only composition for this combination, is a big six-movement work in the composer's best late style. The members of L'Archibudelli—Vera Beths (violin), Jürgen Kussmaul (viola), and Anner Bylsma (cello)—are among the strongest early-instrument string performers around, and together they produce a vigorous and highly articulated sound that evokes the period in a distinctive way while making the music jump to life. The divertimento emerges as not merely diverting but a major work, and the adagios and fugues are, in their mixture of Baroque and Rococo/Classical styles, quite moving. A fine album.

MOZART: Requiem
Soloists; Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Solti
LONDON 433 688-2
Performance: An Event
Recording: Reverberant but clear

T his is the ceremonial performance, already seen by millions on television and soon to be offered in video formats, that took place in St. Stephen's Cathedral, Vienna, just after midnight last December 5 to mark the bicentenary of Mozart's death. The Requiem was performed in H. C. Robbins Landon's new edition, based on the version completed just after Mozart's death by Süssmayer, Ebyler, and Freystädter. Since the performance was part of an actual church service, portions of the liturgy are spoken, with responsibilities following the Offertorium and Benedictus, and the entire presentation is framed by the tolling of the cathedral's bells.

It is probably not a recording most listeners would choose as their only one of the work, but it is one that many may want, both as a vivid souvenir of the occasion and for the power and the glory of the performance. There is nothing "ceremonial," in the pejorative sense, in the music-making. Large forces are employed, and the reverberant quality of the cathedral makes them sound larger still—though with little or no loss in clarity, the production team having done its job superbly. Georg Solti's is, to be sure, a large-scale interpretation, dynamic and driven rather than consolatory, with the drama maintained at an unrelenting level of intensity. Within that enlivening operatic concept, the orchestra and chorus are at the top of their form, and one could not imagine a more elegant quartet of soloists, individually or in ensemble, than Arleen Auger, Cecilia Bartoli, Vinson Cole, and Rene Pape. In all, a memorial tribute worthy of its subject. R.F.

PROKOFIEV: Alexander Nevsky;
Scythian Suite ("Ala and Lolly")
Warkinson; Larvia Choir; Leipzig Gewandhaus Orchestra, Masur
TELDEC 73284-2
Performance: Relaxed
Recording: Beautiful clarity

A nia and Lolly, written for the Diaghilev Ballets Russes on a suitably barbaric Russian subject, was the young Prokofiev's attempt to emulate Stravinsky. Lightning did not strike twice in the same place, however, and Prokofiev had more success with his concert version of the music under the title of Scythian Suite (the prehistoric Scythians—who were not Russians—were the protagonists of the ballet). On the other hand, the score for the Sergei Eisenstein film Alexander Nevsky was successful in both its original and concert forms and remains one of the composer's most perennially popular works. Although they are superficially very different, the two scores are recognizably by the same composer, and once you get past the obvious parallels with Sacre du Printemps, the Scythian Suite emerges as an energetic and atmospheric work with a lot of its own personality.

This new recording of the two comes not from Russia but from Eastern Europe. Musically, the performances are rather gemütlich—homey, almost relaxed, very clear and classical in dynamic. We are used to much more energetic and virtuosic performances in the hard-hitting Bernstein manner, so this takes some getting used to. The provocative and dissonant drive of the Scythian Suite and the folk/epic swing of Nevsky are perhaps not really Kurt Masur's strong points, but the lyric and impressionistic sections—especially of the earlier work—are crystalline. The English mezzo Carolyn Watson gives a version of Nevsky's "Song of the Dead" that is also not particularly Russian in style but nonetheless a high point, and the recording, made in the very historic and slightly noisy precincts of the Gewandhaus itself, has a beautiful clarity.

84 STEREO REVIEW JULY 1992
**FACTORY AUTHORIZED**

1-800-542-SAVE

---

**Come Audition at**

The Full Line of

D&B-W Loudspeakers

**ALL MODELS IN STOCK CALL FOR PRICES**

**FACTORY AUTHORIZED**

000.5

Come Audition at

The Full Line of

D&B-W Loudspeakers

**ALL MODELS IN STOCK CALL FOR PRICES**

---

**LUXMAN Digital Surround Master**

Orig. $499

5 YEAR LUXMAN WARRANTY

SALE $289

---

**RF 2000 Power Amplifier**

- Powerful, muscle, and musically accurate
- 345 watts into 8 ohms, 565 watts into 4 ohms
- 16 MOSFET output devices per channel
- 1150 watts dynamic power into 2 ohms

**FREE WITH PURCHASE**

OF RF2000 AMP

Does Not Apply To Any Previous Purchases

---

**PHILIPS CDV 600**

Laser disc player features new bitstream PDM 1-bit D/A conversion w/256X OS, 52 button jog/shuttle remote, FTS, video output, 425 lines horizontal resolution.

**SUPER SALE 1-800-542-SAVE**

**Lakeport**

**FCR506BK**

Auto reverse cassette deck with Dolby® B/C noise reduction, Dolby® HX Pro and fine bias control, quick music search, tape counter, auto music search & more

**FC315X BK**

Dual stereo cassette deck features dual A/ Muth adjustment, Dolby® B/C Noise reduction, Dolby® HX Pro headroom extension, mc mixing function and more

**DFA980BK**

Reference digital integrated amplifier features 20W/ch RMS into 4 ohms, dual monaural pre-amp/amp sections, D/A converter section, digital direct functions

**LH500**

Reference series CD player features Bitstream pulse density modulation 1-bit 256X oversampling, D/A conversion, FTS, remote, AMS, random & more

---

**Hughes AUDIO PRODUCTS**

**AK-100 MODEL**

Perhaps the most effective stereo enhancement system, one that even simulates full surround sound. Len Feldman Video Review March 1991.

The sound spread was so startling that I was certain additional speakers had been turned on!... Relay your hands. Len Feldman, Audio April 1992.

**NOW ONLY $329**

---

**Panasonic OFFICE EQUIPMENT**

Telephones  Answering Machines Fax Machines  Cordless Phones

ALL MODELS AVAILABLE

**a/d/s In-wall Speakers**

750iL Oak Only

- 7 copolymer woofers
- advanced 24dB/octave crossover
- Low-diffration flush front and bi-wire capable
- 150 W power handling
- FR 42~20kHz

**NOW ONLY $629**

---

**Sound CITY**

MEADOWTOWN SHOPPING CENTER
ROUTE 23 SOUTH
KINNELON, N.J. 07405

INFORMATION 201-838-3444
CUSTOMER SERVICE 201-838-1180

Factory Authorized For All Brands We Sell  Not Responsible For Typographical Errors  Some Pictures For Illustration Purposes Only  Absolutely No Refunds On Video Equipment or Installed/Opened Car Stereo Products  10 Day Detective Exchange From Date Of Receipt (Must call for authorization before return)  All Returns Must Be Made Within 10 Days of Receipt of Merchandise and Are Subject To A 10% Restocking Fee. Products Returned Must Be In Original Condition and Packaging.
Buon Compleanno, Gioachino!

This year we celebrate the two-hundredth birthday of a giant whose first important opera was produced when he was only twenty-one. No new operatic recording has appeared to herald Gioachino Rossini's birthday, but we are fortunate in having three new recital discs that reveal many of the qualities of his music.

Of the three, Marilyn Horne's offers the most original glimpse of Rossini's art. Ably accompanied at the piano by Martin Katz, the mezzo-soprano abandons the breathtaking fluidity usually associated with his works and her performances of them to offer twenty-two songs rendered with simplicity and close attention to musical substance. The recital is well contrasted in mood and melody, though the greater number of songs are on melancholy subjects. La Francesca da Rimini creates, in just over 2 minutes, a synthesis of that unhappy lady's misfortune. Bolero, one of over fifty settings Rossini made of a four-line verse by Metastasio (Horne sings seven of them here), provides effective contrast to La Petite Bohémienne, with its impression of loneliness. Each selection is interpreted with insight and sound musicianship.

Samuel Ramey's "Rossini Arias," conducted with spirit by Gabriele Ferro, also offers a varied program. The most successful is Lord Sidney's Scene and Aria from Il Viaggio a Reims. Of quite different emotional persuasion is the reverent "Pro peccatis" from the Stabat Mater. I regret that the bass, whose voice is surely one of the richest, smoothest, and most flexible before the public today, is apparently unable to sing with humor or, indeed, much characterization. Dandini's Cavatina from Cenerentola, for example, is admirably executed—the coloratura is tossed off with commendable accuracy and conspicuous fluency—but the scene is delivered virtually without humor. On the other hand, Assur's long passage beginning "Il di giù cade" from Semiramide, is movingly sung and ranks with Lord Sidney's apostrophe to seemingly hopeless love as the most effective offering in the album.

Finally, we have Cecilia Bartoli's "Rossini Heroines." Here is a young singer (she is not yet thirty) who follows in the way pioneered by Marilyn Horne. No vocal ornamentation seems to bewilder her by its intricacy. Her voice commands liquidity of movement throughout its range. Runs, trills, staccati—all are in place and sung with ease. Only very occasionally, at the top of her register, does she evince a slight steeliness—not unpleasant, but simply not of the same carefully matched tonal flow as her lower voice, up to the high middle range. At the same time, and despite the florid musical line, she brings a sense of character to everything she sings. The arias here are all in the opera seria vein, but Bartoli has already proved herself a charming comedian in an earlier complete recording for London Records of Il Barbiere.

These three discs are a happy commemoration of Rossini's birthday. Each is heartily recommended.

Robert Ackart

Marilyn Horne
Rossini Recital, 22 Songs
Martin Katz (RCA VICTOR 60811-2)

Samuel Ramey
Rossini Arias
Chorus and Orchestra of the Welsh National Opera, Gabriele Ferro (TELDEC 73242-2)

Cecilia Bartoli
Rossini Heroines
Orchestra and Chorus of the Teatro Fenice, Venice; Ion Marin (LONDON 436 075-2)

RACHMANINOFF: Monna Vanna, Act I
Milnes, McCoy, Walker, Icelandic Opera Chorus; Iceland Symphony Orchestra, Buketoff
Piano Concerto No. 4, Op. 40
Black; Iceland Symphony Orchestra, Buketoff
CHANDOS CHAN 8987

Performance: Okay
Recording: Okav

Rule No. 1 in the music-theater business, operatic or otherwise: Never work on a property to which you do not have the rights. Poor Rachmaninoff! In 1906-1907 he set an entire act of Monna Vanna, a play by Maurice Maeterlinck (the author of Pelléas et Mélisande), only to discover that Maeterlinck had given the rights to someone else. The story came to light in the 1970's when Rachmaninoff's sister-in-law asked Igor Buketoff to orchestrate and perform the fragment. The first performance, with Sherrill Milnes in the lead, was by the Philadelphia Orchestra in 1984. This recording, sung in English and recorded in the improbable precincts of Reykjavik, Iceland, is also a first.

It's hard to know what to make of it. The work dates from what is certainly Rachmaninoff's most prolific and popular period, but the subject matter and style are very dated, and this is, alas, one of those cases where the work is not served by translation. There is some beautiful music, especially as heard from the golden throat of Sherrill Milnes. For the rest, Buketoff had less than first-class forces to work with, but he is certainly an earnest and authentic interpreter of obscure Rachmaninoff. Take that for what it's worth. The work remains an unsatisfactory fragment.

The case of the Fourth Piano Concerto, the least known and least popular of Rachmaninoff's concertos, is almost equally odd. The work was started before World War I, completed in the 1920's, and then drastically cut and revised in 1941. Buketoff quite rightly regards the "final" version as much inferior to the 1927 "original," which, like certain fixers of lost or worn master paintings, he then overrestores, redoing the orchestration. The performance, with William Black as soloist, is good in a relatively modest way. The case for the superiority of the 1927 version is well made, but Rachmaninoff enthusiasts will wish for a more convincing restoration (the same goes for the opera).

E.S.

Ravel, perhaps the classiest orchestrator of the twentieth century, and certainly one of the most imitated, hardly wrote any original orchestral music at all. Boléro was a dance score for Ida Rubinstein, the rest of the works on this CD were originally piano music. Ravel's most famous orchestration was Mussorgsky's Pictures at an Exhibition, but he was also constantly orchestrating his own music, such as the popular Pavane and the ingenious Mother Goose, originally for two and four hands. Even so, he seems never to have thought of orchestrating such a quintessentially pianistic piece of piano music as Gaspard de la Nuit. Where angels have trod, it would seem easy to make oneself foolish. But Marius Constant has done a dazzling job with it (he's best known in this country for the theatrical version of Carmen he

Classical Music
### LOUDSPEAKERS

<table>
<thead>
<tr>
<th>Model</th>
<th>Features</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>JBL PRO VIII</td>
<td>2 Way Shielded Speaker System</td>
<td>SALE 259.99</td>
</tr>
<tr>
<td>WHARFEDALE DIAMOND II</td>
<td>41 oz, 2 way</td>
<td>SALE 199.95</td>
</tr>
<tr>
<td>JBL L2013BK</td>
<td>2 way bookshelf speaker system</td>
<td>LIST 499.95</td>
</tr>
<tr>
<td>ALLISON AL-110</td>
<td>Ac sus, 69 oz. w/ crossovers</td>
<td>SALE 199.95</td>
</tr>
<tr>
<td>YAMAHA NSA-435</td>
<td>8 CHM, 83 oz. w/ crossovers</td>
<td>SALE 999.95</td>
</tr>
</tbody>
</table>

### CASSETTE DECKS

<table>
<thead>
<tr>
<th>Model</th>
<th>Features</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEAC W-6000R</td>
<td>Double Cassette Deck</td>
<td>SALE 459.99</td>
</tr>
<tr>
<td>TECHNICS SA-QX505</td>
<td>Quartz Synthesized AM/FM Stereo Receiver</td>
<td>SALE 288.99</td>
</tr>
</tbody>
</table>

### RECEIVERS

<table>
<thead>
<tr>
<th>Model</th>
<th>Features</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEAC V282CMX</td>
<td>Dolby® 8 CHx Pro</td>
<td>SALE 899.95</td>
</tr>
<tr>
<td>TECH W520R</td>
<td>Dolby® 8 CHx &amp; C</td>
<td>SALE 1499.95</td>
</tr>
<tr>
<td>TECHNICS RSTER-232</td>
<td>Dolby® 8 CHx Pro</td>
<td>SALE 199.95</td>
</tr>
<tr>
<td>JVC TDR-441</td>
<td>Dolby® 8 CHx Pro &amp; auto rev</td>
<td>SALE 2199.95</td>
</tr>
<tr>
<td>TEAC V-3000</td>
<td>Dolby® 8 CHx Pro &amp; 3 HD remote</td>
<td>SALE 3399.95</td>
</tr>
</tbody>
</table>

### AUDIO TAPE

<table>
<thead>
<tr>
<th>Model</th>
<th>Features</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAXELL XL100</td>
<td>High Bias</td>
<td>10 for 2199.95</td>
</tr>
<tr>
<td>MAXELL R-40 DM</td>
<td>Digital tape, D.A.T.</td>
<td>10 for 1999.95</td>
</tr>
<tr>
<td>MAXELL MX-90</td>
<td>Metal Bias</td>
<td>10 for 1999.95</td>
</tr>
<tr>
<td>TDK SAX-90</td>
<td>Metal Bias</td>
<td>10 for 1999.95</td>
</tr>
<tr>
<td>TDK MA-110</td>
<td>Metal tape</td>
<td>10 for 1999.95</td>
</tr>
<tr>
<td>SONY SL-CD6</td>
<td>Digital Stereo Headphones</td>
<td>SALE 799.95</td>
</tr>
</tbody>
</table>

### HEADPHONES

<table>
<thead>
<tr>
<th>Model</th>
<th>Features</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>JVC PHX15</td>
<td>w/mic matching</td>
<td>LIST 199.95</td>
</tr>
<tr>
<td>JVC PHX40</td>
<td>w/mic matching</td>
<td>LIST 1399.95</td>
</tr>
<tr>
<td>JVC PHX40A</td>
<td>w/mic matching</td>
<td>LIST 2899.95</td>
</tr>
<tr>
<td>TECHNICS SL-505C</td>
<td>Cop cord &amp; coss, adap. incl.</td>
<td>249.95 LIST 199.95</td>
</tr>
</tbody>
</table>

### AUTO

<table>
<thead>
<tr>
<th>Model</th>
<th>Features</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>PANASONIC CQ-3855</td>
<td>AM/FM Stereo Radio, 3-way</td>
<td>LIST 999.95</td>
</tr>
<tr>
<td>JBL T-900</td>
<td>List 999.95</td>
<td>LIST 799.95</td>
</tr>
</tbody>
</table>

### CD PLAYERS

<table>
<thead>
<tr>
<th>Model</th>
<th>Features</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>TECHNICS SA-GX710</td>
<td>6150F15, 2002 rear, 20 remote Dolby® &amp; Pro-Logic Surround</td>
<td>SALE 538.95</td>
</tr>
<tr>
<td>JVC RX-607TVN</td>
<td>8R/2R, 4R/2R, Dolby® Pro-Logic</td>
<td>CALL FOR PRICE</td>
</tr>
<tr>
<td>JVC RX-905V</td>
<td>Digital Sound Processing</td>
<td>CALL FOR PRICE</td>
</tr>
</tbody>
</table>

### VIDEO

<table>
<thead>
<tr>
<th>Model</th>
<th>Features</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>PANASONIC LX-200</td>
<td>Digital TV, Optical output</td>
<td>SALE 579.95</td>
</tr>
<tr>
<td>JVC HRE 940</td>
<td>HiFi, 8, 16, 32, 64, 128, 256, 512 M1</td>
<td>SALE 1426.95</td>
</tr>
<tr>
<td>SONY SL-V55S HF</td>
<td>Remote control, MIDI</td>
<td>CALL FOR PRICE</td>
</tr>
<tr>
<td>SONY MDP-333</td>
<td>Remote Multi-disc changer</td>
<td>CALL FOR PRICE</td>
</tr>
<tr>
<td>PANASONIC PV-876</td>
<td>Digital TV, Optical output</td>
<td>CALL FOR PRICE</td>
</tr>
<tr>
<td>SONY MDR-CD6</td>
<td>Digital Stereo Headphones</td>
<td>SALE 799.95</td>
</tr>
</tbody>
</table>

### HEADPHONES

<table>
<thead>
<tr>
<th>Model</th>
<th>Features</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>AKG K240M</td>
<td>100 watts w/ surround</td>
<td>SALE 729.95</td>
</tr>
<tr>
<td>SONY MDR-M60</td>
<td>Music Monitor</td>
<td>SALE 599.95</td>
</tr>
<tr>
<td>SONY MCD-CD30</td>
<td>CD-Player, w/ auto reverse</td>
<td>SALE 199.95</td>
</tr>
<tr>
<td>SONY MDR-155K</td>
<td>Digital Player, w/ auto reverse</td>
<td>SALE 999.95</td>
</tr>
</tbody>
</table>

### TURNTABLES

<table>
<thead>
<tr>
<th>Model</th>
<th>Features</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>TECHNICS SL-QD33</td>
<td>Quartz Direct Drive Turntable,</td>
<td>CALL FOR PRICE</td>
</tr>
<tr>
<td>SHURE M-111HE</td>
<td>Automatic dual motor system</td>
<td>CALL FOR PRICE</td>
</tr>
<tr>
<td>AUDIO TECHNICA AT-1550</td>
<td>Quartz locked direct,</td>
<td>CALL FOR PRICE</td>
</tr>
</tbody>
</table>

### CARTRIDGES

<table>
<thead>
<tr>
<th>Model</th>
<th>Features</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>SONY MH-1600</td>
<td>16 inch Mini</td>
<td>CALL FOR PRICE</td>
</tr>
<tr>
<td>JVC MX-555M</td>
<td>Remote system w/CD</td>
<td>CALL FOR PRICE</td>
</tr>
<tr>
<td>DENON DC-120</td>
<td>Multi-Play system</td>
<td>CALL FOR PRICE</td>
</tr>
</tbody>
</table>

### MINI SYSTEMS

<table>
<thead>
<tr>
<th>Model</th>
<th>Features</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>PANASONIC SC-CN55</td>
<td>Remote mini comp. system, w/ coss</td>
<td>SALE 479.95</td>
</tr>
</tbody>
</table>

**Note:** This is just a partial listing of our extensive inventory. Please call for quotes on additional items or request a free price list.
made by the first. The performances focus on the richness and variety of the music rather than using it as a mere "vehicle," and the recording itself is notable for its warmth and balance. R.F.

POULENC: Le Voix Humaine. Migenes; Orchestre National de France, Prêtre (ERATO 45651-2).

In spite of its limited palette, Poulenc's single-character "opera" La Voix Humaine has had a certain currency as an intense showcase for a charismatic singing actress. And certainly Julia Migenes is that. The recorded sound for both voice and orchestra is up-front—the musical equivalent of a close-up. E.S.


This first complete recording of Sibelius's two half-hour sets of incidental music for a 1911 Commedia dell'Arte-style pantomime about a hunchback violin player reveals gossamer textures, a melodic tenderness, and the muted quality one might expect given a viola as the lead instrument. Neeme Jarvi rises to the music's challenges with subtle gradations in timbre, making it seem more substantial than it is. D.P.S.

R. STRAUSS: Don Juan; Aus Italien. Cleveland Orchestra, Ashkenazy (LONDON 425 941-2).

Vladimir Ashkenazy and the Cleveland Orchestra bring plenty of dash, color, and erotic lyricism to Don Juan (the tragically shuddering conclusion is the high point) and make the most of Aus Italien. Spacious, wide-ranging sonics. D.H.

SCHOENBERG: Pierrot Lunaire; Kammerensemble. Harmonia Mundi, Pousseur, Ensemble Musique Oblique, Herreweghe (HARMONIA MUNDI 901490).

Performance: Contemporary Recording: Illuminating

Pierrot Lunaire, that crazy old avant-garde work of Arnold Schoenberg, is eighty years old here. Is a Pierrot for the Nineties. The conductor, Philippe Herreweghe, thinks the work is "a descent into the inferno of the subconscious." I wouldn't argue.

Ensemble Musique Oblique is an excellent Belgian chamber-orchestra. There is a logic to a fresh view of Schoenberg's most famous work coming from an outpost of French culture at the edge of the Germanic world. Schoenberg himself was very influenced by French art, particularly symbolism, poetry, early in his career. Pierrot is a setting of a German translation of a cycle by the French symbolist poet Albert Giraud, and it was written in a tradition that owes as much to the French avant-garde cabaret as it does to German expressionism.

These performers are not intimidated by Schoenberg's formidable-looking score, and they are not afraid to "interpret" it in the best sense of that word. Marianne Pousseur finds a declamatory or acting style for each of the twenty-one poems; her German, pianistic origins, and it makes explicit what the pianistic origins, and it makes explicit what the original only implies. Purists can object if they like; they don't have to listen. Fortunately, we don't need their permission to enjoy this recording.

The Orchestre Symphonique François is the only full-time, non-state-supported orchestra in France. It is a young orchestra (both in age and in the age of its players), and it earns its keep by putting itself up for hire, in the English manner, and getting corporate and foundation support, American style. The enterprise is promising. The quality of the playing is high, the orchestral ensemble excellent, and the recording has a nice balance between clarity and ambience. Even this umpteenth recorded version of the silly Boléro achieves a rare dignity, with a measured tempo said to be the exact one specified by the composer.

It's a little too earnest, perhaps, to raise anyone's diastolic pressure but is a nice and sober display of the composer's bag of orchestral tricks—and what a bag it is! E.S.
We Sell For Less!
And still give you the best service!

STEREO RECEIVERS

JVC RX-507
Special
New for '92, 80 watts, digital Pro Logic, 7 band EQ.

JVC RX-307
Call
New for '92, 80 watts, 40 presets, 0.03% THD.

JVC RX-807
Call
New for '92, 120 watts, Dolby Pro Logic, digital delay
69 key remote with power on/off

Call for prices on our complete selection of
Pro Logic Surround Sound Receivers!

MINI COMPONENT SYSTEMS

JVC MX-77
Call
4 amps, 7 band EQ, motorized volume, 6+1 CD changer

Denon G-05
$599
36 wts/channel, Tuner with 12 presets, Dolby B, music search

Panasonic SC-CH7
Special
20 watts/channel, CD with 20 track programming, Dolby
B/C, tri-chamber bass, 2 way speakers

Yamaha YST-C11
$588
CD player, dual A/R cassette deck, 4 band EQ, 3 way speakers

CASSETTE DECKS

JVC TDW805
$237
Twin A/R, synchro-dub, full logic, digital display

JVC TDVS41TN
$229
3 head, full logic, Dolby B/C/Hz, Pro, MPX

JVC TDW307
Call
New for '92, full logic, A/R, hi-speed dub, peak meter

Teac V390 CHX
$99
Center mount mechanism, Auto tape selector

CD PLAYERS

Magnavox CDC-552
$159
5 disc changer, 16 bit, 20 track programming, car charge 4
during play!

JVC XL1M 407
Call
6 + 1 CD Changer, music calendar, random play, remote

JVC XL2451
$168
Single CD, optical output, random play

COMPUTERS

Toshiba Laptop
- LCD display
- 1MB RAM, expandable to 9 MB
- 40MB hard drive
- Light weight: only 6.9 lbs!

Call!

CMS 386 M100 CPU 2mb/100mb HD .... S949
486-33Mhz 4mb/200mb hard drive ..... Call!

Citizen 24 pin printer ..... S229

Panasonic KXP1123 24 pin wide printer ..... Call!

Panasonic KXP1624 Wide carriage ... Call!

SPEAKERS

JBL L1001T3
Factory authorized closeout.
light walnut finish.
$699/pr.

BIC M-6 Muro ... Call
Top quality, easy to install in-wall speaker system

Design Acoustics PS-CV... S89
Center channel speaker, shielded for video

CAR AUDIO

JBL T903
$159
6 x 9, 3 way system, 120 watt

JVC KSRX-175
$177
22 watts/channel, 20 presets, auto-reverse, fader

Alphasonik PMA 2050... $138
50 watts x 2, bridgeable to mono, 4 or 8 ohms

PERSONAL ELECTRONICS

Brother FAX 380
10 page document feeder,
FAX/telephone switch
$449

Sony D-202 Discman, 8X, Mega-Bass .. S179

Panasonic KXT4200, Cordless answer/phone ... S136

Whistler 2SE, 3 band radar detector ... S139

10-Day Return Policy: Returned items accepted within 10
days of purchase. (Must get prior authorization.) Original
condition, 10% restocking fee. Shipping and handling not
refundable.

WDS, 2417 W. Badger Rd.
Madison, WI 53713
Classical Music

Schubert: Symphony No. 5; Five German Dances; Five Minuets with Six Trios

Moscow Virtuosi, Spivakov
RCA Victor 60452-2
Performance: Eloquent
Recording: Very good

Here is Schubert at age sixteen in the dances and at an almost mature age nineteen in the symphony, writing for an ensemble made up of family and neighbors—true Hausmusik. The dances flank the symphony on the disc, which adds up to an enchanting listening experience. Thanks to the small size of the superbly trained ensemble, the performances convey something of the intimacy of a Schubert "at home." The dances are for the most part charmingly naive, the exception being the longest, the third in the set of minuets, which provides a telling glimpse of the Schubert to come. The familiar Symphony No. 5 gets an affectionate performance, with lots of polish but no attempt at flash until the finale, when Vladimir Spivakov sends his Moscow colleagues off at a lively clip. The recording, done in the spacious Herkulessaal in Munich, is also surprisingly intimate. D.H.

Shostakovich: Symphony No. 15
London Symphony Orchestra, Rostropovich
TELDEC 74560-2
Performance: Mixed bag
Recording: Uneven

This last of the Shostakovich symphonies, a haunted and haunting affair, receives an eloquent reading from Mstislav Rostropovich, the composer's devoted friend in his later years. At times, however, there are small imprecisions of intonation and attack, particularly from the solo instruments, which play such a large and relentlessly exposed role in the first two movements. I also found the inner balance of the chucking and chiming percussion in the closing pages slightly off for my taste. The recording, furthermore, is at a rather low level, certainly as compared with the one by Neeme Jarvi and the Gothenburg Symphony on Deutsche Grammophon, which has far better presence. And except for a somewhat stodgy treatment of the sardonic danse macabre third movement, which Rostropovich has just right, the Jarvi performance has more snap and tension. Last but not least is the short playing time for a full-price CD, only 45 minutes. I fear this Teldec issue is for "Slava" buffs only. D.H.

Collections

Mieczyslaw Horzowski
ELEKTRA Nonesuch 79264-2
Performance: Incomparable
Recording: Very good

Mieczyslaw Horzowski had to cancel the New York City recital this past March that was intended to celebrate his hundredth birthday, but this timely disc comes as his own present to us. It actually marks two significant anniversaries, for this year Horzowski also completes a half-century on the faculty of the Curtis Institute of Music in Philadelphia, where these performances were recorded in January of last year. Though his public career now spans more than nine decades, he has never recorded enough, especially as a solo player. The few recordings he has made for Nonesuch in the last few years have been well received for the same reason his recital audiences are notable for the number of eminent keyboard colleagues in attendance: he still has a good deal to tell us about making music. He gives us a singing line, great beauty of tone, and, perhaps more conspicuously than any other single factor, a sense of purity that draws the listener into a very special world, radiant and uncluttered. You will not likely encounter a more loving and illuminating account of Schumann's Papillons or a more clarifying and enlightening one of the Schubert suite. The Chopin pieces reveal a certain diminution of physical dexterity, but they are touching encores, and all are beautifully reproduced. R.F.
FOR SALE

Wholesale Connection
To order-Call: (718) 997-6644

FOR SALE

WE SELL PREOWNED high quality Audio and Video with a money back guarantee. For a free inventory send your name and address to: ROSS EXCHANGE, 3011 Clairemont Dr., San Diego, CA 92117 or call (619) 276-3926.

CUSTOM INSTALLATION--COMPLETE TRAINING VIDEO TAPE COVERING INSTALLATIONS OF CAR AUDIO SYSTEMS INCLUDING WIRING/MOUNTING/TROUBLESHOOTING, AUTOMOBILE ALARMS, CELLULAR/HOME PHONES, HOME A/V SYSTEMS + MORE. INFORMATION PACKED SAVE HUNDREDS YOURSELF. MAKE THOUSANDS IN SPARE TIME ONLY $39.95 + $4.05 SHIP. CUSTOM INSTALLATION, #224460 PINE GROVE RD, BEAVER PA 15010.

COMPACT DISCS


SELL YOUR UNWANTED CDS; $7.00 FOR SOME. Free Catalog. Music-JR. 105 Webster, Utah 84094-3151. (801) 579-5057.

PURCHASE 10 OR MORE CDs NO SHIPPING CHARGE. Over 300,000 CDs! Ship same or next day. $12.95/191199.99 or less. Jazz, Blues, Rock & Classical. Want list to MUSIC TO GO, 4850A, South Empire, Indianapolis, IN 46203. Fax: 317-789-6183. Catalogs $4 (refundable with order).

FOR SALE

CAR AUDIO

ALPINE® * BOSTON® * PPI *

7915 $430 52 $279 pr. 2505 AM $279
714 390 52 $295 pr. 2671 AM $375
728 435 651 165 pr. 2150 AM $415
2185 188 85 $175 pr. 2671 AM $405
3555 395 10.01 F $180 pr.
7205 285 165 $130 pr.
7505 465 124 $260 pr.
7003 490 RX1020J $220 pr.
7003 379 KS2R05 C $271 pr.
ORION® * KICKER® *

XTR1 299 $99 63 pr. RS1850 C $110 $11 pr.
XTR 15 115 pr.
XTR125VC 105 pr.

NACAMIKI®

PARASOUND® * INFINITY® *

CD 2 $635 480 $499 pr.
CD 3 $625 £420 pr. 412 $230 pr.
REC1 765 £420 pr. 2150 AM $230 pr.
C1 485 FX4500 $309 pr. 165 pr.
CAS 325 P1000 590 pr. 450 pr.
PARADIGM®

NAC®

JVC

CD 2 $625 £420 pr.
JVC-1000 $330 £210 pr. 165 pr.
JVC-1200 $415 165 pr. 240 pr.
JVC-2000 $529 165 pr. 300 pr.
JVC-FX4500 $459 165 pr. 450 pr.
JVC-3000 $549 240 pr. 450 pr.

BEST PRICE ON HOME SPEAKER CALL STEVFS AUDIO ADVICE FOR THE BEST DEALS IN AUDIO.

INVENTIONS

INVENTIONS / NEW PRODUCTS / IDEAS WANTED. Call TCI for free information & Inventors Newsletter. 1-800-272-6875. 24 hours/day-USA/CANADA.

INVENTORS! Your first step is important. For FREE advice, call ADVANCED PATENT SERVICES Washington, D.C. 1-800-456-0352. INVENTORS, have a new idea for market? Call US for a free inventors kit. 1-800-8-INVENT.

PROTECT AND MARKET YOUR PRODUCT IDEAS! CALL THE IDEA INVENTORS KIT 1-800-8-INVENT.

PROTECT INVENTIONS / NEW PRODUCTS / IDEAS WANTED: Call MCI to find PROTECT INVENTIONS / NEW PRODUCTS / IDEAS WANTED, have a new idea for market/ Call ALI for a free inventors kit. 1-800-8-INVENT.

SPEAKER CATALOG

Parts Express is a full-line distributor of electronic parts and accessories, geared toward the consumer electronics industry and the technical hobbyist. Stocking an extensive line of speaker drivers and accessories for home and car. Send for your FREE 145 page catalog today.

Parts Express
340 East First Street
Dayton, Ohio 45402
1-800-338-0531

REIFCA WATCHES & ORIGINALS PREOWNED: Lowest Prices Nationwide! Exact Weight & Color! 18k Goldplated! Moneyback Guaranteed! (65) 943-3872.

CABLE TV DESCRAMBLERS

How You Can Save Money on Cable Rental Fees

Jerold, Pioneer, Scientific Atlanta
30 Day Money Back Guarantee/Best Prices
FREE 20 page Catalog: 1-800-772-6244
US Cable TV Inc. Dept. KSR792
4100 N. Powerline Rd., Blvd. F-4 Pompano Beach, NY 33070

LOW PRICES!! NAD, DENON, NAKAMIKI, CARVY, HAFLER, ADS, B&K, ONYKON, ADCOM, POLK & OTHERS!! SOUND ADVICE. (414) 727-0071. OPEN SUNDAYS!!

BLANK TAPES

USED LASER DISC CLEARANCE. WE BUY, SELL & TRADE FREE CATALOG. VHS, SSS9 PROSPECT #221, SAN JOSE, CA 95129.

LASER VIDEO

TVS \n
FOR SALE

CAR STEREO

(800) 736-5533

Sherwood
Audio Control
ADS +
Polk Audio
Samsonic
Kamedia
Cicelic
Microquart

SPEAKER CATALOG

Parts Express is a full-line distributor of electronic parts and accessories, geared toward the consumer electronics industry and the technical hobbyist. Stocking an extensive line of speaker drivers and accessories for home and car. Send for your FREE 145 page catalog today.

CALL STEVFS AUDIO ADVICE FOR THE BEST DEALS IN AUDIO. SUMMER SPECIALS BEGIN JULY. CALL 1-800-752-4018.

CALL STEVFS AUDIO ADVICE FOR THE BEST DEALS IN AUDIO. SUMMER SPECIALS BEGIN JULY. CALL 1-800-752-4018.

CALL STEVFS AUDIO ADVICE FOR THE BEST DEALS IN AUDIO. SUMMER SPECIALS BEGIN JULY. CALL 1-800-752-4018.

CALL STEVFS AUDIO ADVICE FOR THE BEST DEALS IN AUDIO. SUMMER SPECIALS BEGIN JULY. CALL 1-800-752-4018.

CALL STEVFS AUDIO ADVICE FOR THE BEST DEALS IN AUDIO. SUMMER SPECIALS BEGIN JULY. CALL 1-800-752-4018.

CALL STEVFS AUDIO ADVICE FOR THE BEST DEALS IN AUDIO. SUMMER SPECIALS BEGIN JULY. CALL 1-800-752-4018.

CALL STEVFS AUDIO ADVICE FOR THE BEST DEALS IN AUDIO. SUMMER SPECIALS BEGIN JULY. CALL 1-800-752-4018.

CALL STEVFS AUDIO ADVICE FOR THE BEST DEALS IN AUDIO. SUMMER SPECIALS BEGIN JULY. CALL 1-800-752-4018.
CD STORAGE+

Store 300 CD's behind glass doors. Free adjustable shelves with brass bookends hold single & multiple CD's. Videos and Cassettes - in any combination. Comes in Solid Oak, Walnut, Teak or Cherry. Can stack or wall mount.

FREE Literature and Prices: Call 1-800-432-8005 FAX 1-201-748-2592

SORICE
P.O. Box 767-4
Nutley, NJ 07110

CABLE TV

Lowest prices on cable TV descriptors, converters, accessories. Name brands. Good service. Immediate delivery. Call Prime Time Cable. (800) 777-7731 for information and color catalog.


Before you invest your money, spend some time with us.

Be well informed before you make a major purchase.

Our staff of knowledgeable professionals will guide you through today's maze of state-of-the-art components, as we help you design a system that is perfect for your environment and lifestyle.

We feature the latest in audio and video technology at affordable prices. We offer fast, convenient shipping and provide unparalleled service after the sale to make your investment a sound one.

Audio Concepts, Inc. has been selling Sound that Satisfies... factory direct for more than 15 years.

Mary Drainco, V.P. Audio Concepts, Inc. with 15 years experience.

You can't buy a better pair of speakers for your money. I guarantee it or your money back. For an even better value assemble them yourself. Call 1-800-346-9183 today for a free catalog on our superior quality high-end speakers.

Audio Concepts, Inc.
901 S. 4th St., La Crosse, WI 54601

Satisfies...
HARMAN KARDON
HK3300 Receiver

YAMAHA
CD 91 Changer

KLIPSCH
2.2 Speakers NEW!

Reg. $1070
NOW $889.

CAMBRIDGE
A-100 Power Amp
C-100 Pre-Amp

DENON
DCD-970 CD Player

DAHLQUIST
DQ-12 Speakers

Reg. $3000
Specially Priced! $2199.

ABSO AM-511
or
A/D/S Sub Sat II

Your Choice $559

Triad System 6 or
Triad System 7 CALL!

JVC UX-1 $429

DENON D-150
CALL NOW!
**W.E.D.**

World Wide Electronics

47 Gadsen Place, S.I., NY 10314

Hours Monday—Friday 10 AM-7PM

Saturday 10 AM-5 PM

"THE CALL THAT SAVES YOU MONEY"

Mon-Thur 718-370-1303

**KIEV’S**

913-842-1811 Lawrence, KS 66046

Mon-Thur 10-8 Fri-Sat 10-6 Ext-3

**FACTORY AUTHORIZED**

Express Audio/Video

1-800-458-9998

**PS Audio**

As Reviewed by the absolute sound...

**Pinnacle**

PN2+

-3/4" liquid cooled dome tweeter

-10-40 watts RMS power handling

-89.5 dB sensitivity

-Enhanced soundstage imaging and accuracy

**Advent**

A1028 Advent Heritage

-600W peak power handling

-2-way tower speaker system

-Dual 8" woofers

-98 dB sensitivity

**Audio Source**

AudioSource Home Theater System

+011 Dolby Pro Logic

-SS4 Dolby Pro Logic surround sound Processor

-MS-One video shielded center channel full range speaker

-LS-Teu/s surround speakers

**Straight Talk.....**

For 32 years we have provided high quality, selection, and advice to music lovers throughout the U.S. at competitive prices!

**MORE THAN 100 BRANDS AVAILABLE!**

**JVC**

Every Stock

Video Ediors

Video Switchers

Receivers

**Every Stock**

Hi-Fi VCRs

-56 Main St., Bloomingdale, NJ 07403

10 Day Defective Exchange From Date Of Receipt: All Items Must Have Prior Return Authorization And Are Subject To A 10% Restocking Fee. All Products Returned Must Be In Original Package And Condition. No Responsibility For Typographical Errors. Some Pictures For Illustration Purposes. Only Exchange On in Stock Audio Video Equipment. The Stated Prices Are Subject To Change, And Are Subject To Availability.

FOR INFORMATION • CUSTOMER SERVICE CALL 201-838-9461
The Real High End

Often I'm asked which attributes identify a "high-end" product: quality, performance, price, philosophy, religiosity, obscurity? I'm not comfortable with the question. However well intentioned, spiky feet and magic green markers don't fit any of my tentative criteria. But from time to time a few unquestionably high-end products emerge to define the breed. This spring brought two.

Dan D'Agostino of Krell favors Class A power amplifiers, and he is not pleased that some manufacturers claim Class A output-stage operation without achieving it. He built himself a pure Class A amp just to see what it would take, and as soon as it appeared in public he got requests for it despite its size, weight, and cost. It was time to get serious about a real product.

Sound by Singer, a Manhattan-based high-end retail organization, hosted the U.S. debut of the Krell Audio Standard, a prodigious monoblock amplifier about the size of a large window air conditioner but having the opposite effect on the indoor temperature. It is a characteristic of a true Class A amp to draw as much energy from the wall socket at idle as when it is driven full bore. When the amplifier is not using it, this power can do only one thing: generate heat. Hence the tendency of amplifiers with Class A biasing to be lightweight in output capability. No matter how good the reproduction, you can't fully enjoy music in equatorial temperatures that also pose a risk to your other equipment and your recordings.

In the Krell Audio Standard, D'Agostino has provided a choice of three distinct bias settings, selected according to input and load requirements. All three insure true Class A operation; this large amplifier simply pretends to itself that it's a smallish amplifier when the input and load don't require very much work from it. The bias conditions are self-latching, remaining in effect for some 90 seconds after demand triggers them. The amp's response to changing demands is said to be much faster than changes in the music that triggers them. In a fourth operational condition, called Extended Mode, the power-supply voltage is actually ramped up to deliver increased power (perhaps 400 watts, depending upon load characteristics) for a period of about 7 seconds. Making use of this feature, should you ever acquire the K.A.S. amplifier (a stereo pair costs $28,000), will probably require modifying your house wiring. That is the way of the true high end.

A week later the Sound by Singer folks married the K.A.S. to David Wilson's (Wilson Audio Specialties) seventh version of his Wilson Audio Modular Monitor system, or WAMM. This is a loudspeaker that somewhat resembles a large industrial drill press, although exquisitely matched veneers and careful routing of thumb-thick cables afford it a certain balletic grace. A sturdy base assembly embraces a low-frequency cabinet (two KEF oval woofers) and extends tall upright rods to which are clamped higher-frequency modules whose own horizontal mounting rods enable them to be slid forward or back relative to each other. The modules contain both dynamic and electrostatic drivers.

Outboard electronic crossovers and equalizers complete the basic system, but optional coffin-sized subwoofer systems can be added, extending the effective response limit from 27 Hz down into the low teens.

Wilson's claim that the WAMM is the only speaker system that can be comprehensively adjusted in both the frequency and time domains is justified, as far as I know. The suggestion that it is the highest-resolution loudspeaker available is also worth entertaining. The directivity characteristics of the ensemble are somewhat tight, probably to avoid the muddle of side-wall and ceiling reflections, and this approach, when well executed, can certainly lead to superior definition. One potential liability is a lack of sonic diffuseness that can make the projected sound sources seem pretty constrained in space as well as quite forward. When this occurs, one should try listening to a large-scale presentation, like a big symphony orchestra, to be sure it is reproduced with appropriate spread, scope, and distance.

In this and in previous encounters, Wilson has not seemed too eager to demonstrate the system using recordings of performances that could not have physically taken place in the playback space employed. His one concession in the Singer room was a transcription of Mussorgsky's Pictures at an Exhibition for large pipe organ that was enormously powerful spectrally but rather constricted spatially. This is not to say that the fidelity wasn't of the highest. By most criteria the reproduction was as flawless as a fine May morning. But the instrument and the space around it did not have enough "room." I did not consult with other auditors to gather their impressions, and I again emphasize that what I heard might well have been the best accurate playback of the recording possible under the conditions. As a rule, acoustic presentations that seem to make your room's walls go away involve elements of artificiality. But then so do most recordings. Wilson's own recordings do not (he originally assembled the WAMM to let him hear them as faithfully as could be contrived), and the WAMM system does them gratifying justice.

All serious audiophiles should hear the WAMM Series VII. Unfortunately, according to Andy Singer, his shop is the only authorized dealer in the western hemisphere, so travel to New York City will be required for many. Then again, should you decide to part with the $125,000 that buys the ensemble, travel will be required for David Wilson as well. He personally installs all his WAMM systems.

From time to time a few unquestionably high-end products emerge to define the breed.
Breathtaking

Listen To The Next Generation Of Loudspeakers

The new RTA 15TL is both a sonic and aesthetic breakthrough. It is also priced to create a new standard in value. Ask for a demonstration at your authorized Polk dealer. You'll hear the detail, depth and excitement of a live performance.

You'll hear...and see... the next generation of loudspeakers.

polkaudio

The Speaker Specialist®

5601 Metro Drive, Baltimore, MD 21215 USA
(301) 358 - 3600
These days “home theater” is a term liberally applied and widely advertised. But having defined the category in the first place, we reserve the right to redefine it. So here goes: True home theater must rival or exceed the very best movie theaters.

Not just in the quality of picture but in the quality of sound. As does the extraordinary system pictured here.

Dominating center stage is the Elite® PRO-96 Projection Television. It’s the top of a new line which once again sets the standard for projection television. The liquid-cooled aspherical lens – our own invention – projects an incredibly sharp picture of 830-line resolution. A new short focus lens system creates a picture that is 25% brighter. And contrast is dramatically improved by its new black screen. Finally, a three-line digital comb filter has significantly enhanced color accuracy.

The result is the brightest and most vivid colors ever seen on an electronic screen.

Of course, no television can be better than the medium it projects. So at the heart of our system is the Elite LD-S2 LaserDisc Player. The most accurate device for the reproduction of moving picture and sound in the home. Any “home theater” without a laser picture source is not a contender.

Which brings us to the receiver: The Elite VSX-95. It features the detail that is our hallmark. Gold-plated terminals. Hand-selected components. And five amps driving five discrete amplification channels.

In concert with Dolby® Pro Logic® circuitry, it powers another essential of Home Theater—surround sound. To deliver that sound, Elite TZ-9LTD speakers, notable for their studio heritage, ceramic graphite tweeters and midrange drivers, and urushi cabinetry.

We invite you to visit your Elite dealer to see Home Theater as intended by its maker. And discover the ultimate way to watch a movie.

THE ELITE HOME THEATER. It Stands At The Very Pinnacle Of The Category We Created.