High Fidelity

Super Portables!

Field Test!

First Look!

Sony's 8mm Camcorder

Incredible "Credit-Card" Stereos!
SONY INTRODUCES
A CLEAR CASE FOR SOUND OF A DIFFERENT COLOR.

It's different alright. Clearly different.
In fact, it's unheard of.
Imagine sound so rich and dazzling,
so dynamically out-of-this-world, so clearly clear,
so oh so colorful.
Imagine rock's sonic sounds sounding supersonic.
And soul's fiery tones breathing fire. And a very vivid Vivaldi.
And jazz that jumps.
Imagine all that explosive vibrancy in
a clear cassette that gives you a clear view of exactly how much Sony tape is left.
Unheard of? Of course. Every other tape pales by comparison.
7 Currents
Sony’s 8mm camcorder; sizing up “credit-card” stereo

21 Tokyo Tryout
by Robert Angus
HIGH FIDELITY field-tests Panasonic’s Omnivision camcorder.

24 Bringing Home the Movie Experience
by Dawn Gordon
Surround-sound decoders add new realism to audio-video systems.

28 Ragtop Tunes
by Jay Taylor
Convertibles pose special problems for car stereo installations.

TEST REPORTS

37 Onkyo TX-85 AM/FM receiver
40 Nakamichi OMS-5 Compact Disc player
42 Perreux SM-2 preamplifier
43 B&O Beogram TK-2 turntable
46 Kinergetics KBA-100 power amplifier
48 Acoustic Research Connoisseur 20 loudspeaker

MUSIC

51 Digestible Fare
by Robert E. Benson
Twenty-two recording sessions with Charles Gerhardt and London’s NPO

66 Notes from Underground
by Edward Greenfield
Signs of life in Britain

Popular/Backbeat

67 Not Fade Away
by Wayne King
How rock history is being rewritten by “Best Of” compilations

72 Reptilian Rock Redux
by John Piccarella
What the Doors were and weren’t: the Dance on Fire video

DEPARTMENTS

3 The Editor’s Page
4 Letters
16 Crosstalk
19 Basically Speaking
50 Medley
53 Classical Reviews
64 Critics’ Choice
69 Jazz Reviews
73 Popular Reviews
80 Advertising Index
Sherwood car stereo:
Quality, innovation, and money left over for the good times.

At Sherwood, we think you shouldn’t sacrifice your lifestyle for your car stereo. So we make great car stereos that don’t cost like great car stereos.

Built into every one is the quality and innovative design that has been Sherwood’s benchmark for more than 30 years. The result is performance that sets standards for the more expensive brands.

**New CRD-180.**
Take, for example, our new CRD-180. It not only performs with the finest car stereos, it has features you usually find only on far more expensive units. It has auto reverse, Dolby* metal tape capability, pre-amp output with fader, separate bass and treble controls, locking fast forward and rewind, and terrific night illumination.

**Great FM, and AM stereo.** And the CRD-180 not only has electronic synthesizer tuning with MOS-FET front end for super FM, it also has AM stereo, opening a whole new world of exciting long-range on-the-road listening. (Sherwood was the first to introduce AM stereo in separately available car receivers.)

**Computerized features.** Advanced digital tuning lets you enjoy two scanning modes: Scanning all stations, or just the ones in memory. This unique preset scan feature works with the ability of the CRD-180 to remember up to 12 of your favorite stations.

**LCD display and digital clock.** The latest in convenience, a multifunction liquid crystal display (LCD) indicates frequency, preset channel, local/distant, stereo, AM/FM, Dolby, tape direction and more. The CRD-180 is easy to use because this display lets you know what’s happening, including time of day, since it even has a digital clock.

**Fits your budget.** All of this innovation and performance comes in a mini chassis, so this great car stereo will fit just about any car. And just about any budget.

How much you pay for a great car stereo may not be the only thing on your mind, but it’s not the only place you have to put your money, either. So have a little money left for the good times, but get all the car stereo you want. Buy Sherwood.

She wo odQuality and Innovation You Can Afford
13845 Artesia Boulevard, Cerritos, California 90701
In Canada, The Pringle Group, Don Mills, Ontario.

* Dolby is a trademark of Dolby Laboratories.
An anniversary year

This year has its share of anniversaries. As I'm writing this, two that summon mixed emotions are being noted worldwide: the 40th anniversary of the end of World War II in Europe and the 10th anniversary of the departure of the United States from Vietnam. In the music world, this is the 300th anniversary of the birth of three of its masters—Beethoven, Handel, and Scarlatti—as well as the 400th of Heinrich Schütz and the 100th of Alban Berg.

And in consumer electronics, 1985 marks both the beginning and the end, respectively, of the 25th year in the United States for two of the industry's major movers and shakers: Sony and Panasonic.

True, the state of the art of today's audio and video equipment is the culmination of efforts by many individuals and companies, but there's no doubt that any new products from the labs of Matsushita Electric (parent company of the Panasonic and Technics brands) and Sony are watched closely, as they often portend trends. The American divisions of these two manufacturers recently previewed their new product lines for their sales forces and a small contingent of press, several weeks prior to the giant Summer Consumer Electronics Show, where most major announcements are made to the trade. A glimpse of the future appears both on this month's cover and in a special report in "Currents." Full SCES coverage will appear in our September issue.

Our AUDIO & VIDEO features this month include a field test by regular contributor Robert Angus of the Japanese-market version of Panasonic's Omnimov (featured on the cover). The U.S. version should now be available. In "Bringing Home the Movie Experience," Dawn Gordon describes the current crop of surround-sound decoders, which unlock the Dolby-encoded high fidelity soundtracks of movies on videocassette and videodisc.

Finally, "Autophile" columnist Jay Taylor offers detailed pointers on installing car stereo systems in three challenging types of convertibles.

On the music front, Robert E. Benson profiles Charles Gerhardt, who with the National Philharmonic Orchestra has just completed a major recording project for Reader's Digest. The 22 sessions covered works by everyone from Tchaikovsky to Leroy Anderson. And in BACKBEAT, Wayne King explains how "Best Of" compilations are slowly revising rock history (for better and worse), John Picarella distinguishes between schmilts and substance in the Doors, and Steve Futterman reviews Bill Evans' Complete Riverside Recordings, an 18-record boxed set.
LETTRES

CD INDEXING: GET TO THE POINT

I wonder how many readers of your magazine shared my puzzlement at the reply from Hans G. Gout on the subject of indexing Compact Discs ["Medley," March]. It is hard to believe that it took some five months for Polygram to come up with such a confusing response.

Mr. Gout will have us believe that Polygram has not indexed its releases so far because so few of the CD players in use can read index numbers. Or is it because the company did not have the necessary equipment? The reply does not make that clear. However, he writes that Polygram is about to begin indexing—even though the status of player capability has not changed at all.

I don’t know why Mr. Gout tries to pretend that selecting index points is such an agonizing problem. I doubt that any CD buyer really cares who chooses the index points, as long as they are chosen judiciously. Surely the issue is whether track numbers or index numbers should be used. Who decided where to place the track numbers within the individual movements of Herbert von Karajan’s Mahler Ninth. Mr. Gout?

Gordon Lilley
Ottawa, Ont., Canada

We, too, thought that it was a confusing reply and that Polygram was ducking some of the important issues you refer to in your letter. However, the company does seem to be mending its ways. As this issue of HIGH FIDELITY was going to press, the first Polygram CD with indexing arrived in the stores: London’s recording of Le Sacre du printemps with the Montreal Symphony Orchestra, conducted by Charles Dutoit. Also indexed in London’s CD remastering of Turandot with Dame Joan Sutherland, Montserrat Caballé, and Luciano Pavarotti, conducted by Zubin Mehta. The mountain has labored and brought forth two mice, but perhaps more are coming.—Ed.

HERRMANN LOST IN "THE TWILIGHT ZONE"?

I was interested to read Marius Constant’s account of his writing of The Twilight Zone’s signature theme ["Medley," April]. Not to detract from Constant’s deserved place in the history of cultural music, but I am always irked to see another ingenious compos-
er get lost in the shuffle. The more ethereal music that introduced some of the earliest Twilight Zone episodes was written by Bernard Herrmann, better known for his work in cinema.

Jeffrey S. Menkes
Chicago, Ill.

Herrmann’s scores for The Twilight Zone—including the alternate main and end titles—were reviewed by Noah André Trudeau in “Submitted for Your Approval” (August 1984), the article that originally prompted Constant’s remarks.—Ed.

WHAT’S IN A NAME?

“Enescu”? Where did Bill Zakariasen get this spelling? [reviews, April]? True, many Romanian names use the “cu” ending, but not this one. Two friends of mine studied under Georges Enesco, and that is how he signed his correspondence.

Ernest Finke
Sedona, Ariz.

Our authority for the spelling of Enescu’s name is The New Grove Dictionary of Music and Musicians. It states: “Georges Enesco” is only “the form of his name he adopted while living in France.” We also use the accepted spelling of Romania.—Ed.

CORRECTIONS

Just a note of clarification to K. Robert Schwartz’s otherwise accurate and thought-provoking review of Peter Lieberson’s Piano Concerto [April]: The pressings are not imported. They are domestic pressings done at Europakids, Ltd., in New York City on German Teldec virgin vinyl.

Elizabeth Ostrow
Director of Artists and Repertoire
New World Records
New York, N.Y.

Contrary to an erroneous statement made in our review of John Fogerty’s Centerfield (April), Fogerty first played saxophone on record—both modest solos and a multi-tracked facsimile of an r&b sax section—on Creedence Clearwater Revival’s Cosmo’s Factory (1970).—Ed.

Letters should be addressed to The Editor, High Fidelity, 855 7th Ave., New York, N.Y. 10019. All letters are subject to editing for brevity.
Music is a demanding master. Nowhere does it ask more of amplifiers than in the reproduction of musical peaks. It's in this area of dynamic range that conventional amplifiers fail. They simply run out of energy before the sound does. Now, with the increased dynamics of digital audio discs and hi-fi video sound, there's more than ever to hear...or miss.

DPD lets you hear it all. Dynamic Power on Demand is a radical new design that uses two different types of circuits to supply power. The first is ideal for most of the signals that music produces. The second circuit stores power, and automatically takes over when the loudest musical passages require the big reserves; and, it provides power as long as the musical peak lasts. That's what only DPD can do — deliver its reserve capacity up to 20 times longer than other amps!

The result is performance that's fanatically faithful to your favorite Benatar or Beethoven. With more realism and dynamics than you've ever heard before. But even DPD is just the beginning of our remarkable D540 integrated amp. Add to that a unique dual action volume control, phono circuitry for either moving magnet or moving coil cartridges, complete record-playback flexibility, and the ability to bridge to mono. This is the Proton D540 with DPD.

The demands of music have never been better fulfilled.

Proton Corporation • 737 West Artesia Blvd. • Compton, CA 90220 • (213) 638-5151

* Patent Pending
Capture all the dynamics of digital performance on your cassette deck. TDK HX-S blasts through the sonic barriers with high powered digital sound.

Its exclusive metal particle formulation reproduces a wider dynamic range and a higher frequency response to handle digitally-enhanced music sources on any cassette deck with a Type II (High-Bias) switch.

With four times the magnetic storage ability of any tape in its class, TDK HX-S virtually eliminates high frequency saturation, while delivering unsurpassed sensitivity throughout the audio spectrum. Additionally, HX-S excels in retention of high frequency MOL, which no other Type I formulation attains.

And to maintain its dynamite performance, TDK HX-S is housed in our specially engineered, trouble-free Laboratory Standard cassette mechanism for durability and reliability—backed by the TDK Lifetime Warranty.

So for optimum results with Type II (High-Bias) and digitally-sourced recordings on your cassette deck, get the only super-duper. TDK HX-S.
**CURRENTS**

**High-Tech Hi-Fi Toys**

Okay, serious audiophiles: It's time to lighten up, grab your portable audio gear, and head for the great outdoors. You won't have your 100-watt-per-side with you, but if the first of this year's portables are harbingers of offerings to come, you'll have plenty of lightweight music-makers to choose from. (Material for this special portables preview was garnered from recent national sales meetings held by Panasonic and Sony, two companies whose products usually are solid indicators of industry trends. Similar offerings from other companies should be available soon.)

**ENDLESS SUMMER**

Dual-well "dubbing" cassette decks, which first appeared for home use two years ago, are odds-on favorites as the hottest portable feature this summer. Although you can actually use them as dubbing decks, the primary purpose of the twin wells in portables is to give you, in conjunction with automatic reverse, an almost limitless stream of music without having to change tapes: First both sides of one tape play, and then the unit switches to play the second tape.

The "most portable" award goes to Sony for its WM-W800 dubbing Walkman, which accepts tapes in both sides of its 1/5-inch-thick body. Most dubbers, however, will likely resemble Panasonic's RX-F22 (shown here).

"CREDIT-CARD" STEREO

Stereo FM receivers keep getting smaller and lighter. Last year's twist was miniature headphone/receivers; this year, ultrathin, credit-card-size, rechargeable NiCad-powered receivers will probably steal the scene. Weighing just barely more than one ounce, Panasonic's AM/stereo-FM H-25 slips into an AC recharger; Sony's stereo-FM SRF-201 docks with a portable (!) recharger powered by three AA cells said to be capable of giving 50 charges. Having used both units, I can verify that the ability to recharge the units and avoid constantly changing batteries is a real asset. The sound quality of the two receivers is also good.

*(Continued on page 8)*

### SONY'S VIDEO 8: WHAT IMPACT WILL IT HAVE?

The video field may soon embark on an era of transition as a result of Sony's new 8mm camcorder. Although not the first to debut an 8mm system—Kodak, Canon, and Polaroid have sold them for several months—Sony is the first "video" company to embrace the format. The CCD-V8 (right) has state-of-the-art features that place it squarely in competition with not only the VHS Omnimovie design (left) and VHS-C Videomovie, but also Sony's own Betamovie. Weighing only about five pounds, it uses a charge-coupled device (CCD) instead of a tube, for very good low-light sensitivity (19 lux) and minimum lag; a new metal- evaporated (as opposed to metal particle) tape, roughly the size of an audio cassette, for better video quality; and AFM audio recording, like that found in Beta and VHS Hi-Fi VCRs. Playback through a TV is via a plug-in palm-size adapter, which connects directly to audio and video inputs on a monitor or to the VHF antenna terminals of a standard TV. Will 8mm become a major video format or go the way of RCA's highly promoted, now defunct CED videodisc? Sony predicts that 8mm and 1/2-inch (both Beta and VHS) will have equal market shares by 1990. Independent observers believe success hinges on developing prerecorded 8mm software, which now is virtually nonexistent.

<table>
<thead>
<tr>
<th>Omnimovie: 7 1/2 lb., 160-min. taping ...</th>
<th>Video 8: 5 lb. 1 oz., 120-min. taping ...</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 heads, Newvicon, regular audio ...</td>
<td>2 heads, CCD imager, AFM audio ...</td>
</tr>
<tr>
<td>play back tape on VCR to view on TV</td>
<td>direct TV playback via plug-in adapter</td>
</tr>
</tbody>
</table>

W.T.
Mitsubishi Three-Way 6x9s

The SG-69FM car speaker system, one of three new models from Mitsubishi, is designed to handle the output from amplifiers rated as high as 100 watts into 4-ohm loads. The woofer is made to fit the standard 6-1/2-inch oval cutouts in many cars’ rear decks. Mounted within it are a 2-1/2-inch midrange driver and a 1-inch tweeter. Information is available from Mitsubishi Car Audio, Mitsubishi Electric Sales America, Inc., 799 N. Bierman Circle, Mount Prospect, Ill. 60056.

Concord Car AM/FM/Tape

New to the Concord line of automotive sound equipment is the HPL-117 receiver/tape deck, which sells for less than $340. It incorporates two features unique to Concord: switchable FNR FM noise reduction, designed to eliminate the effects of multipath and other forms of interference, and the Matched Phase Amorphous Core tape head in the automatic reverse and playback. Other features include automatic scan and a 24-hour clock. The universal 4-inch chassis is relatively simple to install in most cars. For more information, write Concord Electronics, 6025 Yolanda Ave., Tarzana, Calif. 91356.

Versatile Numark Amp

Numark Electronics Corp. has designed the SA-220 power amplifier to combine ruggedness, the features needed for a wide range of applications, and reasonable price. At the flip of a single switch slide you can convert it from an 8-ohm-rated 125 watts (21 dBW) per channel in stereo to 180 watts (22.5 dBW) in mono. A heavy-duty power supply is said to deliver extra transient headroom above these ratings. All three standard input connectors (Continued on page 11)
“Polk Reinvents the Loudspeaker.”

Polk’s Revolutionary TRUE STEREO SDAs
Always Sound Better than Conventional Speakers.

“Literally a New Dimension in Sound!”

“Spectacular”

Stereo Review

Hear SDAs’ Remarkable Sonic Benefits Now!
“You owe it to yourself”

High Fidelity

“Spectacular”

Stereo Review

Hear SDAs’ Remarkable Sonic Benefits Now!
“You owe it to yourself”

High Fidelity

“They truly represent a breakthrough.”

Rolling Stone Magazine

Polk’s exclusive, patented, “Audio Video Brand Frix Award” winning SDA technology has been called “the most important fundamental advance in loudspeaker design since stereo.” In fact, Polk’s revolutionary TRUE STEREO SDAs are the world’s first and only TRUE STEREO loudspeakers. The experts agree; Polk SDAs always sound better than conventional speakers.

“Spectacular”

Stereo Review

Hear SDAs’ Remarkable Sonic Benefits Now!
“You owe it to yourself”

High Fidelity

“Spectacular”

Stereo Review

Hear SDAs’ Remarkable Sonic Benefits Now!
“You owe it to yourself”

High Fidelity
REDEFINITION.

THE CARVER RECEIVER

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

ESSENTIAL POWER: Your system needs an abundance of power to reproduce, without distortion, the dynamic range of music on Digital Audio Discs and fine analog recordings.

The Magnetic Field Amplifier in the CARVER Receiver gives you 130 watts per channel* of pure, clean power with superbly defined, high fidelity reproduction.

The Magnetic Field Amplifier produces large amounts of power (absolutely necessary for the accurate reproduction of music at realistic listening levels) without the need for heavy heat sinks, massive transformers, and enormous power capacitors required by conventional amplifier design.

Unlike conventional amplifiers which produce a constant, high voltage level at all times, irrespective of the demands of the ever-changing audio signal (Even when there is no audio signal in the circuit at all!), the Magnetic Field Amplifier's power supply is signal responsive. Highly efficient, it produces exactly and only the power needed to carry the signal with complete accuracy and fidelity.

The Asymmetrical Charge Coupled FM Detector was first introduced in CARVER's TX-11 Stereo Tuner, receiving unparalleled critical acclaim:

"A major advance...its noise reduction for stereo reception ranged from appreciable to tremendous. It makes the majority of stereo signals sound virtually as quiet as mono signals, yet it does not dilute the stereo effect."

Julian D. Hirsch, STEREO REVIEW

"Separation was still there; only the background noise had been diminished, and with it, much of the sibilance and hissy edgeess so characteristic of multi-path interference."

Leonard Feldman, AUDIO

"What distinguishes the TX-11 is its ability to pull clean, noise-free sound out of weak or multipath riddened signals that would have you lunging for the mono switch on any other tuner we know of!"

HIGH FIDELITY

"The Carver Receiver is, without question, one of the finest products of its kind I have ever tested and used."

Leonard Feldman, AUDIO

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

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

nectors are provided on the back panel: balanced (Cannon), unbalanced professional (¼ inch phone), and gold-plated pin (RCA) jacks. The phone jacks are repeated on the front panel for hassle operation. Its 5 ¼-inch LED-arc "meters" offer two sensitivity ranges and two brightnesses—particularly helpful in stage or deejay work. The SA-220 costs $599. Information on the company's audio products is available from Paul Friedman at Numark Electronics Corp., Box 493, Edison, N.J. 08837.

Rogers Bass Booster

The LSB-1 subwoofer (the bottom unit in the picture) was designed by Rogers, the British loudspeaker company, to complement small speaker systems of low to medium sensitivity—such as its own LS-3/5A or LS-1. The enclosure has veneer laminated to both the outer and inner surfaces to increase panel stiffness. Dual drivers, one at each end, are designed to deliver wavefronts to the inner surface that are out of phase, reducing cabinet vibration. Write the U.S. distributor, National Products, Inc., Box 1250, Falls Station, Niagara Falls, N.Y. 14304-0260.

More CD Firsts

Sanyo Electric, which recently announced the opening of its California plant for custom-pressing Compact Discs, offers two innovations to its customers. First, there's its HR (High Reliance) coating, which is said to make CDs more resistant to both heat (warping) and abrasion. Sanyo expects HR to be in demand for a number of applications: broadcast, data storage, institutional, and—particularly timely, in view of recent hardware announcements—car stereo. Another use is for audiophile pressings, and the first HR commercial release is, in fact, Mobile Fidelity's Woodstock.

More exciting, perhaps, are the CD graphics that Sanyo is prepared to cut and press. Promoters of the Compact Disc have long talked of the medium's potential for displaying text (opera libretti, for instance), still pictures, or similar material on a TV screen while the music is playing, but such features have yet to appear in any commercial issue. Three alternatives are available from Sanyo. The relatively high-resolution mode (288 by 192 dots, or pixels) has a wide range of color options and can deliver a new image every 10.4 seconds. The same resolution is possible, but with a more restricted palette, at 2.6 seconds per image. By reducing resolution to 288 by 24 pixels (most appropriate for text or other line graphics) and limiting the color range even more, the image rate can be increased to one every 0.3 second.

CD graphics uses digital subcodes that have been reserved for such ancillary purposes since the very beginning. That is, they don't impinge on the audio bandwidth or duration of the music—up to 74 minutes in the
standard format. Because that's more time than is needed for some releases, Sanyo offers yet another option: graphics on the record itself, where extra labeling space can be created by trading away the unwanted recording time. Sanyo will cut what it calls Short Play Time Compact Discs, with up to 12 minutes of music (the approximate equivalent of a 45-rpm EP). They will have the same starting radius and other technical characteristics as existing CDs and will play on the same equipment, but will leave space outside the recorded area for laser-engraved graphics.

Two Heads...

Spare headshells for conventional S- or J-shaped tonearms are available from Signet. The SK-506 is machined from magnesium for a combination of low mass and rigidity and is damped with a special compound that is said to control resonances at all frequencies. Both overhang and azimuth are user-adjustable so that the geometry can be fine-tuned to the cartridge and arm with which the SK-506 is used. Signet, which leaves retail pricing entirely to its dealers, can be reached by mail at 4701 Hudson Dr., Stow, Ohio 44224.

Studio Sound Comes Home

Fried's Studio IV loudspeaker is designed as a home music reproducer with performance nearly indistinguishable from that of the company's G/2A monitor. The Studio IV is sold in matched, mirror-image pairs ($1,100) whose orientation can be adjusted with a built-in tilting device to make best use of the dispersion pattern, which emphasizes the inward direction for good stereo imaging. The floor-standing design occupies 12 by 18 inches of carpet space—less than some "bookshelf" speakers on their stands. Its relatively tall, narrow format is dictated partly by the "line tunnel" woofer-loading system, partly by the desire for good dispersion.

The woofer has two diaphragms: a conventional 8-inch copolymer polypropylene cone outside and, where the dustcap normally would be, a 2-inch polypropylene cone that is said to smooth and extend the frequency response through the midrange. The unusually massive magnetic structure is vented through the pole pieces to carry energy from the turbulence of the air trapped in the gap into the enclosure, where it can be absorbed, rather than out through the dustcap into the listening space—the usual solution. Fried claims an improvement of 7 dB in peak dynamic range from this one feature alone. The woofer/midrange driver is crossed over via an unusual series network that Fried says preserves phase relationships to a degree that conventional crossovers cannot—to a high-power dome tweeter, the third generation of its sort from Fried. You can write for more details to Fried Products Co., 7616 City Line Ave., Philadelphia, Pa. 19151.

They'd Rather Switch

Parasound has introduced a compact (1 inch high) switcher for those who want to use a portable Compact Disc player (like the Sony D-5) with their car system, but don't know how to wire one in. For $30, the CDS-1 gives you switching between the front-panel inputs (for CD) and an automotive tape player, plus a 9-volt supply jack and LED indicators to show which source is in use. For more information, write Parasound Products, Inc., 680 Beach St., Suite 400, San Francisco, Calif. 94109.

Sound Picture Window

Sony has found a way to mold a large, clear window into an otherwise opaque cassette shell with a single die. The resulting housing offers a clear view of the tape inside without the imprecision unavoidable when windows are formed as separate pieces and assembled into the shells—a critical matter when, as in Sony's design, the window also acts as the bearing for the hubs that hold the tape "pancake." All of the company's cassette formulations (or reformulations, in recent months) now enjoy similar shells, from the inexpensive ferrocene to the premium Metal-EZ. Details are available from Sony Tape Sales Co., Sony Dr., Park Ridge, N. J. 07656.

Boss Bass on Wheels

Alpine uses part of the vehicle interior as an extension of the folded horn in its Model 6490 subwoofer, designed to cover the frequency range from as high as 500 Hz down to 30 Hz. The port at the end of the 20-inch enclosure is aimed toward a corner, following the lead of the classic folded horns that were the glory of early high fidelity systems. The acoustic suspension driver feeds this port via an internal labyrinth and is rated to handle peaks to 150 watts. Mounting flanges and quick wire connectors that simplify installation are included. Write Alpine Electronics of America, Inc., 191-45 Gramercy Pl., Torrance, Calif. 90502.

Home Computer Lab

You can turn many Apple, IBM, and Commodore computers into audio lab devices with the help of add-ons offered by Rapid Systems. Its Digital Oscilloscope Peripheral, aided by the software that comes with it, functions as a four-channel digital oscilloscope with a 2-MHz sampling rate and 500-kHz bandwidth. The resulting display covers 138 by 288 pixels, plus room for four lines of text, and employs color. There are ready-to-run versions for the IBM PC and XT and the Apple II, Ile, and Ilc ($499 each) and for the Commodore 64 and SX-64 ($599). The company also offers additional software for spectrum analysis ($149) and related utilities ($69). Probes are not included. Write Rapid
To the dishwasher

The best sound from your records. The answer is clear. To the Discwasher D4+™ Record Care System. Its scientific design uses a unique fluid and directional micro-fiber pad to clean your records safely. Without leaving residues behind. And the SC-2™ Stylus Care System loosens and wipes away damaging stylus contaminants. All to keep your records playing clean and clear.

Where do you turn to get the best sound from your records? The answer is clear. To the Discwasher D4+™ Record Care System. Its scientific design uses a unique fluid and directional micro-fiber pad to clean your records safely. Without leaving residues behind. And the SC-2™ Stylus Care System loosens and wipes away damaging stylus contaminants. All to keep your records playing clean and clear.

You can trust Discwasher. The clear choice for tape and video care, too.

Discwasher, leader in the technology of audio and video care products, also provides advanced systems for cleaning tape decks and VCR's.

The sound and sight come through clean and clear.

© 1985 Discwasher
A DIVISION OF INTERNATIONAL JENSEN INC

The clear choice for record care.

1407 North Providence Road, P.O. Box 6021, Columbia, MO 65205

Sylvania VHS Camcorder

Until recently, VHS was Mr. In-between in video camcorder formats. The Beta models accepted full-size Beta cassettes; the 8mm models used much smaller cassettes to keep bulk to a minimum. VHS offered a special cut-down version of its cassette, holding only 20 minutes of recording time, primarily for use in camcorders. Now Sylvania is among the companies offering a VHS model that will accept regular, full-size cassettes. The VCC-150 weighs just over six pounds (plus battery pack and cassette), uses a 1/2-inch Newvicon image tube, and has a rated sensitivity of 20 lux through its autofocus lens. Price has not been announced. Write Syl-
vania Audio-Video Products, North American Philips Consumer Electronics, Box 6850, Knoxville, Tenn. 37914.

A/V Sound Processor
The Model TE-600, the latest in the Rhoades series of "black boxes" that adapt TV sound for stereo system listening, can be used for audio-only purposes as well. It includes IC-based stereo simulation from mono sources, DNR single-ended noise reduction (a dynamic filter based on a National Semiconductor IC), and ambience processing of stereo signals. These features are individually switchable so that any or all can be bypassed as you choose, and the device will pass signals through unprocessed when it is switched off. It can accommodate a total of three stereo or four mono sources; one mono input is designed to work from the speaker connections of a TV set and is isolated so that it can be used with "hot chassis" sets. For additional information, write Rhoades National Corp., Box 1052, Columbia, Tenn. 38401.

Budget New Tech
Wharfedale has adapted the design of its Model 708 loudspeaker—whose enclosure is made of panels that are said to be both light (important in keeping shipping costs low, particularly for imported products) and rigid (for resonance-free performance)—to two less expensive systems. The 506, shown here, relies on an internal brace and interaction between panels, rather than the expensive laminated panels used in the 708s, to achieve the necessary stiffness. The magnesium frame of its 8-inch woofer is fitted into the fiberboard front panel in the same way as is done in the 708. In essence, it locks within the thickness of the panel (rather than being screw-mounted to the surface) for a tight, permanent fit with minimum dead weight. What resembles an acoustic lens in the photograph is actually the mounting of the 3/4-inch aluminum dome tweeter. Connections within the sealed enclosure are made with 32-strand high-purity copper wire. The 506 sells for $300 per pair, the similar but larger 508 for $450 per pair. Wharfedale is located in Building E, 700 Billings St., Aurora, Colo. 80011.
One of the most advanced cassette decks in recorded history.

With its advanced technology and features, Yamaha's new K-1020 cassette deck makes most others seem like ancient history.

To begin with, the K-1020 has a specially designed closed-loop dual-capstan transport system. There's one capstan on either side of the record and playback heads. This insures that the tape is always in optimum contact for exceptional frequency response and low wow and flutter. And separate reel and capstan motors insure that the tape drive stays isolated from the reel operation for increased reliability and reduced modulation distortion.

Each of the three heads in the K-1020 is specifically designed to maximize its performance. The pure Sendust record head has a 2-micron gap for precise signal recording. The pure Sendust playback head has a 0.7-micron gap for accurate reproduction as high as 23 kHz. And the double-gap erase head has an ion-plated 0.3-micron glass coating to insure that it erases even difficult metal tape formulations completely.

To set the correct bias for not only different tape formulations, but each individual tape, the K-1020 has an Optimum Record Bias Tuning system. Just press the TEST button and adjust the bias control until the ORBiT tuning indicator shows you the bias is precisely set. Then to prevent saturation, use the variable O-VU recording level indicators to set the level for each tape formulation/noise reduction combination.

Of course, a deck as advanced as the K-1020 gives you a choice of Dolby* B and C as well as dbx** noise reduction. Plus full-time Dolby HX Pro* to increase headroom by as much as 8dB at 20 kHz. Along with a full complement of convenience features including a four-digit real-time counter with auto memory.

And the K-1020 is just one in a complete line of new Yamaha cassette decks. Because history has a way of repeating itself.

K-1020 shown with Yamaha YHD-1 Orthodynamic Headphones

* Dolby and Dolby HX Pro are trademarks of Dolby Laboratories
** dbx is a trademark of dbx, Inc.

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

YAMAHA
FOREVER DYNACO
My dad built a Dynaco PAT-4 preamplifier and Stereo 70 amplifier, which still work. The amp has done so perfectly for 18 years; the preamp developed a problem only after 16 years. Test reports of the time (including yours) praise Dynaco products highly, although the reviewers didn’t wonder if they would last. But today, in spite of their actual durability, I can find no review or ad for Dynaco products. What happened to Dynaco?
Eric A. Giles
Waynesboro, Miss.

It fell on hard times some years back and, as of this writing, appears to be inactive. Meanwhile, David Hafer—Dynaco’s co-founder, longtime guiding spirit, and chief product designer—returned to the kit business with the company that bears his name, and he has developed updated models that have been very successful. In view of that—and of the continuing interest in the Dynaco name, as witness letters like yours—the brand may yet reappear.

DISC-ONCERTING
I’m interested in learning whether the industry has developed technology for disc recording at home, now that we have cassette recorders.
Charles Eddy
Weyburn, Sask., Canada

If you mean what I think you do, you’re more than a generation too late. Old disc recorders were developed before World War II and probably reached their peak with the Presto semipro models of the Forties. But by the end of that decade, tape (and the Brush Soundmirror home recorder) already was proving easier for the amateur to use, with better overall sound quality and durability and much longer continuous recording time. In the Fifties, the LP’s microgroove became standard, increasing the difficulty of getting good results on home disc machines and enthroning tape as the home recording medium of choice. I see no possibility of a renaissance in home analog disc cutters, but user-recordable digital discs already are glimmering on the horizon. As long as you don’t hold your breath, you may survive the current disc drought.

MIDGET MONITOR
In a magazine devoted to the recording industry, I notice—along with the massive consoles, digital echo generators, equalizers, and so on—that I’d expect—a small, cubical monitor speaker with a single driver. If it’s being used to mix sessions, it must be either very, very good and capable of emulating much larger speakers or so bad that it reflects the qualities of AM table radios, cheap car radios, boom boxes, and the like. Which is it?
Jim Gillivan
Walnut Creek, Calif.

The latter. It’s standard practice to check mixdowns and even studio takes of pop records on such speakers to make sure that they aren’t too demanding to reproduce satisfactorily where it counts—on the balance sheets, at least. Classical music, which nobody’s even hoping will go platinum, never is subjected to this pragmatic indignity, as far as I know.

SNAP, CRACKLE—WHY?
My Sansui D-99X tuner is hooked to the master antenna on the roof of my high-rise. When I walk across the room, I get a crackling sound. Which would help the most; getting the Carver TX-11 tuner, getting the separate Carver add-on to use with the Sansui, or getting an NAD or Proton with the Schott circuit?
J. H. Askanas

The Carver and Schott designs both address the problems of receiving weak stations—which shouldn’t be to the point in a center-city high-rise with a community antenna. But your description of the crackle suggests that you’re picking up RF (radio frequency) energy from the release of static electricity, which would be audible only with very weak signals. (Check your tuner’s signal-strength meter.) So my first guess is that the antenna system is at fault. Perhaps it has a trap to prevent interference with TV signals by filtering out the FM band. Or it may simply need a hyster distribution amplifier.

If your problem is related to tuning distant (and therefore weak) stations, either the Carver circuit or the Schott should give you an edge over conventional tuners. However, I can’t speak at first hand about the add-on version of the Carver (although it should work fine), and some incarnations of the Schott seem more effective than others. Overall, you should get comparable results with either the Carver TX-11 tuner (test report, January 1983) or the NAD 7155 receiver (May 1985), which we consider the most impressive Schott model we’ve tested. But the behavior of the two is not identical, and one might prove a little more effective under your particular conditions.

FAST TALK
A friend with very bad eyesight needs a portable tape recorder that will play back intelligibly at faster than dictation speed for permanent notes on lectures and so on. But she would also like to play music cassettes on it. I know Radio Shack has an adjustable-speed portable, but I haven’t heard it. Does it—or any other model—offer outstanding music reproduction?
L. H. Krakowski
Constableville, N.Y.

I certainly wouldn’t call the reproduction quality on the two such portables I’ve encountered outstanding. But then I found some pocket portables downright excruciating, and millions of Americans walk around blissfully plugged into them. You’ve got to define your criteria for “outstanding” if you expect a useful answer. But if your friend’s standards are high, she might be well advised to buy two decks: one for notes and one for music.
Ah, the comforts of home. They're tough to leave behind. Especially when it comes to things like your compact disc player.

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

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

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

So record your compact discs on Maxell XL-S.

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

IT'S WORTH IT.
Next time you audition stereo components, close your eyes and concentrate on the sound of music. Don't be surprised to find that most electronics sound the same. They do! Now listen to the Nakamichi ST-7 AM/FM Stereo Tuner, CA-5 Control Amplifier and PA-7 Power Amplifier.

Hear the difference? The clarity? The transparency? Nakamichi electronics sound better because they're designed better. Unlike ordinary power amplifiers that rely on "feedback" to lower distortion, the PA-7 STASIS circuit generates negligible distortion without using global feedback. The ST-7's Schotz NR system helps it reach out farther and pull in distant stations cleanly and quietly.

And, by eliminating unnecessary circuitry and controls, the CA-5 ensures you the ultimate in sonic purity.

Step out of the ordinary...Step up to The Sound of Nakamichi.
BASICALLY SPEAKING

What You Can Hear: Vibration

In recent issues, I've been discussing what you can and can't hear from the standpoint of component features and specifications. This column continues that theme. For a description of the underlying philosophy, see "Basically Speaking," May and (especially) April.

This month, I want to explore the subject of vibration, which has managed to become a matter of some controversy in audiophile circles. The concern originates from the gross problems that can arise with analog turntables, which may skip when jostled or generate acoustic feedback when the playback level is very high. The mechanism of acoustic feedback is basically the same as that of feedback in public-address systems, wherein the sound picked up by a microphone is reproduced by a loudspeaker and then picked up by the microphone again, amplified, reproduced, and so on, in a vicious, howl-producing circle. A turntable can act as a crude microphone, vibrating in sympathy with the sound in the room and transmitting those vibrations through the cartridge stylus to the amplifier and back out the speakers. And even when the level of excitation is not high enough to cause obvious feedback, it may muddy the sound—rather like very high distortion.

Avoiding such problems requires careful design of the turntable's suspension. The best approach, when it's done properly, is to put the platter and tonearm on a rigid subchassis isolated from the turntable base by very compliant springs. If the system is tuned to a resonance frequency of 2 or 3 Hz, it will do a remarkably effective job of rejecting disturbances at higher frequencies. It may, however, be disconcertingly susceptible to footfalls and other similar disturbances that produce considerable energy near the suspension resonance. But even this problem can be controlled through good design and careful damping of the springs.

Most turntables rely on some type of shock-absorbing feet for isolation. This method (which varies widely in effectiveness) is never as good as a well-conceived suspended-subchassis system, but it can provide respectable shock and feedback rejection. You also can buy add-on isolation bases and feet, such as VPI's turntable platform and Audio-Technica's AT-605 adjustable damping feet, but their efficacy is similarly variable. In any event, vibration can be a problem—possibly a severe one—for analog turntables; measures to combat it can definitely yield sonic benefits.

Even the record itself can be a culprit. A poorly supported vinyl disc can be a crude microphone diaphragm, picking up sound and transmitting the resulting vibrations to the stylus. You can demonstrate this for yourself by putting a record on your turntable with the stylus resting on it but the motor off, turning up the volume control on your amp, and having someone speak loudly into the record. Chances are you'll hear the voice through your speakers.

For this reason, it is a good idea to ensure that records contact the turntable mat over as much of their surface as possible, just to be on the safe side. This implies a flat, smooth mat that does not support records at just a few points. Perhaps by extrapolation, some have argued that the composition of the mat affects the sound and that there are sonic advantages to holding the record firmly against it by means of a weight, clamp, or vacuum. These theories have spawned a variety of accessories that may or may not be beneficial. Flattening the record to the mat should help reduce any tendency to sympathetic vibration, but it is hard to say whether this makes an audible difference in any particular case.

The significance of the mat's composition is even more debatable. However, it has been demonstrated that absorbent mats (typically made of rubber-like materials) damp vibrations within records—which can arise simply from the stylus moving along the groove—better than do hard mats (such as those made of glass or metal) or felt. The use of such a mat can't hurt, but it never has been proved that any audible improvement will result.

Finally, we come to the question of how vibration affects the performance of amplifiers, Compact Disc players, and the like, which is another subject of current interest. If a CD player is hit too hard, it will skip, but the amount of force required normally is great enough that this should be a problem only for car units. Yet there are both CD players and amplifiers that have shock-mounted circuit boards and damping feet similar to those on most turntables. The argument is that vibration can affect purely electronic components in ways that will cause sonic coloration.

This was a realistic concern during the tube days, when a sharp rap on an amplifier case might reward you with a hollow "booming," but solid-state electronics have done away with such "microphonics." There is no evidence, empirical or theoretical, to support the notion that vibration of transistorized equipment will impair its sound quality or that any need exists for special measures to isolate amplifiers, tuners, and other such equipment from external shock.

Our August issue is devoted to tape, so next month I will digress a bit with a column on how noise reduction systems work.
Is this any way to listen to your stereo?

If you listen to an ordinary stereo, you're not hearing very well. Because most speakers distort the original sound. The reproduction you get is uneven and inaccurate. So you might as well be wearing earmuffs.

The reason why is that the average speaker depends on a conventional cone driver. Now cones may be great for ice cream, but they don't give you the true flavor of great music.

You see, sound waves are distorted by the cone's shape and come to you unevenly. In fact, they're usually biased toward the low-end of the scale.

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

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

Just listen to the difference.

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

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

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

So the next time you listen to a great symphony or classic ballad, you can enjoy the unmuffled version.
How the first full-size VHS camcorder—Panasonic's Omnimovie—fared in our exclusive hands-on evaluation

Omnimovie is the first VHS-format camcorder to use a full-size cassette and consequently to offer as much as 160 minutes of recording time. When Panasonic previewed it to the American consumer electronics press in January, units were expected to be generally available by late spring. But as I write this (in late April), only two are in the U.S.—officially, at least.

When Panasonic offered me the chance to try out the Japanese-market model during a recent visit to Japan, I jumped at it. I was told that some minor differences exist between the unit I was to use and the ones that will be sold here. The Japanese version, called the Maclord, comes without automatic focus; labeling, of course, is in Japanese; and some differences exist in specifications, perhaps because the two models are made in different factories. But the transport is the same, according to Panasonic, as is the pickup tube. Performance should therefore be similar.

When I checked into my Tokyo hotel, a Maclord was waiting for me. Weighing 5 ½ pounds without battery pack and measuring 6 inches wide by 7 ½ inches high by 12 ½ inches deep (not counting viewfinder and carrying handle), it is slightly heavier and larger than the model sold in the U.S.
PRESENTING
THE ALL-NEW 11th EDITION OF THE
SCHWANN ARTIST ISSUE

Locate over 25,000 classical recordings
according to orchestra, trio, quartet, conductor,
soloist, vocalist, choral group or operatic company.

The all-new 11th Edition of the
Schwann Artist Issue is finally here.
And the sooner you return the order
form below, the sooner your copy will
be in your hands.
This is the first new Artist Issue in three
years. Completely revised and
updated, it includes 300 pages —
over 25,000 listings — that help you
quickly locate virtually any classical
recording by:
Orchestra - categorized by
Conductor - their recordings with
various orchestras and choral groups.

Quartets and Trios.
Soloists - listed according to
instrument.
Operatic and Choral Groups -
including soloists for each recording.
Vocalists - and their recordings by
composer.
The Schwann Artist Issue is
comprehensive and easy to use. And
it is the only classical recording
directory of its kind.
To order your copy of the all-new
Schwann Artist Issue, return the
coupon today.
Copies will be mailed within 4 to 6
weeks after we receive your order.

Reserve my copy of the
new Schwann Artist Issue.
I enclose $6.95 (plus $1 for postage and handling)
per copy.
Number of copies__________
Amount enclosed $
(Payment must accompany order. Payment in U.S. Currency only.)

Name____________________________________
Address____________________________________
City________________________State______Zip____
Province________________________Country__________

SCHWANN ARTIST ISSUE Dept. 11, Single Copy Sales, 825 Seventh Ave., New York, NY 10019
than some other camcorders.

I quickly discovered that the controls are easy to find and use. The power on/off switch is exactly where I expected it to be, alongside the lens assembly on the front of the recorder body. With my hand through the grip on the right side of the camera (no camcorder I've encountered provides for a comfortable southpaw grip), my thumb rested naturally near the transport start/stop button, and my index and middle fingers could reach the wide-angle and telephoto controls for the zoom lens with ease. These mechanisms are simple to operate and less likely to be pushed inadvertently than those on some other camcorders I've worked with.

Tape transport controls for recording, playback, fast forward and reverse, pause, and stop are on a strip along the top-right edge of the unit. Next to them are a digital counter with memory index, a trucking control, and buttons for setting the date. If desired, you can record the date to appear along with the taped scene.

To keep colors bright and vibrant, you should check the white balance of a video camera before recording and anytime ambient lighting changes. Setting white balance with the simplified system on the Maclord/Omnimovie is a breeze. The camcorder comes with a translucent white lens cap and an automatic balance-setting control. All you have to do is turn the camera on with the lens cap in place, aim at the scene you intend to shoot, and press a button on the left of the camera body beside the lens. The word "white" flashes several times in the viewfinder. When it disappears, remove the lens cap and begin shooting.

A luggage-style styrene case, which also holds necessary accessories such as extra battery packs and cassettes, is included. But even when empty, the case is not light, and you may opt (as I did) to carry the unit sans case, using a sturdy canvas tote bag for the accessories. The Maclord/Omnimovie is a rugged piece of equipment, and it survived numerous trips on planes, buses, and trains throughout Japan without damage.

Though it weighs only about a pound more than JVC's VHS-C Videomovie [see July 1984], I could feel the additional weight by the end of a day of lugging it around. The load is increased by the larger size and weight of the extra videocassettes. On the other hand, the VHS-C format offers only 20 minutes of recording time—compared with 90 for 8mm, 160 for Omnimovie, and 180 for Betavision.

In my experience, however, shorter recording time is not a disadvantage—and moreover, longer recording time is not always a huge asset. I now choose primarily short tapes and during this trip used TDK's Hi-Fi T-30s. Ask yourself whether you can sit through two hours of unedited home movies. I can't.

Also, Nicad battery packs, which weigh about half a pound, are intended to last from 30 to 45 minutes. However, for casual recording—the kind you'd normally do while on vacation—I've found that batteries actually yield only about 15 minutes of true recording time. Much of the power is consumed in standby by the transport, during threading and unthreading the tape, and in zooming the lens back and forth. Autofocus lenses drain a battery even faster. So actually recording 160 minutes will consume a bundle of batteries.

In general, I found the Maclord/Omnimovie easy to use and capable of good results under a variety of lighting conditions. Colors were lifelike and images reasonably sharp and well defined. Most footage was shot in daylight, with conditions ranging from fog to brilliant sunshine on fresh snow. But I obtained equally good results shooting in a Tokyo subway, in a nor-

Photograph by Jim Amsden

Author tapes Bullet Train using Maclord Omnivision (Inset) is U.S. version.

mally lit hotel room at night, and in a very dim nightclub, where the unit captured well-defined faces even in semi-darkness. Minimum illumination is stated as 10 lux, which I judge to be right on target. Scenes taped in low-light situations turned out far better than expected.

Like some other camcorders, this model includes a macro feature for shooting very small objects, such as insects, plants, and illustrations from books. A button on the lens barrel prevents you from slipping accidentally into the macro mode when zooming back and forth and must be released to engage the macro function. You then make the necessary adjustments with the manual zoom lever. I obtained breathtaking results using the macro mode to tape the philatelic collection in the Museum of Communication in Tokyo. Each stamp is reproduced with great clarity and detail. You can see the engraving lines (and the breaks in them). Colors, too, are absolutely accurate.

I found one small problem with the unit I used. A tape played back through either the small built-in black-and-white viewfinder monitor or a cable to a 13-inch color TV set appeared perfectly acceptable. But when I later played the same tape on my home VCR through a 25-inch monitor, some small imperfections were visible—occasional flagging at the top of the screen and slightly jagged edges on vertical lines, such as telephone poles. I tried all the tapes on two other tabletop VCRs and encountered the same problems.

Panasonic engineers opined that these problems may have resulted from skewing of the tape in the camcorder I used. They informed me that my unit had been supplied on very short notice, had been used for field testing immediately before I received it, and could have been slightly out of adjustment. But I must add that only picky perfectionists like me would notice the effects; a more casual viewer probably would not.
In this age of VCRs and HBO, it's interesting to reflect that people still love to go out to the movies. For some it's the appeal of spending a few hours away from home in a place where you can enjoy yourself without having to think about anything else. Others like the social aspect: Watching a movie is something you do with a crowd, whereas watching television is something you do with, at most, a few other people. The picture's better, too—bigger and sharper—and the sound, when it's done right, more lifelike and exciting. All these qualities contribute to the special attraction of the cinema.

The superiority of good theater sound is not simply a matter of fidelity in the conventional sense, because a high-quality home audio system will almost always have smoother, flatter response and less coloration than the hoary, PA-like sound systems typical of most movie houses, even after the equalization they get if a Dolby Stereo setup is installed. And with the advent of Hi-Fi VCRs, videodiscs, and stereo TV, the source need no longer be a limited factor. The key is Dolby Stereo surround sound, which provides realistic ambience and sonic special effects to match and reinforce their visual counterparts.

Although you may not be able to fit 200 people and a Cinemascope screen into your living room, you can have surround sound. All that's required is one of the home decoders available from a handful of companies, a couple of extra speakers at the back or sides of the room, a small second amp (if one isn't built into the decoder), and a video source capable of playing back stereo soundtracks.

**HOW IT WORKS**

In its full-blown form, Dolby Stereo is a six-channel system: three for the front (stereo plus a mono center channel) and three for the surround. The sound is recorded with Dolby A noise reduction onto a strip of magnetic tape attached to a 70mm print of the movie. A simplified four-channel version is used for 35mm prints, in which a single surround signal (with a version of Dolby B encoding) is matrixed into the film's optical stereo track (with overall Dolby A noise reduction). The matrixing is achieved by recording the surround signal 180 degrees out of phase with the main stereo signal, in much the same way that the back channels of matrixed quadraphonic records (SQ and QS, for example) were encoded.

In a theater equipped for 35mm Dolby Stereo, the output from the optical track is first routed through a Dolby A decoder. It then passes through an L-R (left minus right) circuit to extract the matrixed surround track and steering logic that makes sure everything gets routed to the proper channel. Once separated out, the surround-channel information goes through a modified Dolby B decoder and a delay line on its way to amplifiers feeding speakers at the sides and back of the auditorium. The regular left and right stereo signals go to the front, along with a mono (L+R) center channel obtained by summing the two main channels.

Fortunately, it's not very hard to do the same thing at home, provided the signal has already been through a Dolby A decoder and has not otherwise been tampered with. And that's what you normally get on stereo videocassettes, videodiscs, and simulcasts and what you will get on stereo broadcasts of movies when they become available: the 35mm Dolby Stereo soundtrack after Dolby A decoding. Most of the surround effect can be obtained with a simple Hafler-type dematrixing scheme, in which a pair of
speakers are placed at the sides of the room, near the back, with their ground terminals hooked together and their hot terminals connected to the positive outputs of the amplifier in parallel with the corresponding leads to the front speakers. (See “A New Dimension for Video Sound,” November 1983.) This scheme also works for ambience extraction from ordinary stereo records; in fact, it was the basis for the old Dynaco Dynaquad adapter, which can be pressed into service for video surround sound if you happen to have one.

Or you can get serious and buy one of the dedicated surround-sound decoders now on the market. These range in price from less than $200 to almost $800 and offer a wide range of user conveniences and signal-processing options. Some include built-in amps, remote control, and even SQ decoding for those quadraphonic LPs you bought in 1975. Here’s a quick look at what’s available.

**APHEX**

Aside from being at the top alphabetically, the Aphex decoder is also the most expensive of the bunch. At a hefty $799 with wireless remote, this unit is not cheap. Aphex is known for its professional line of equipment (in particular, the so-called Aural Exciter), and this consumer decoder is made with the same manufacturing procedures as the company’s other products.

Instead of limiting the surround channels to a narrow range of 100 Hz to 7 kHz, as most other decoders do, the Aphex uses “full bandwidth” decoding (presumably 20 Hz to 20 kHz). Additionally, it includes provisions for SQ quadruphonic decoding, simulated stereo, and, most important, ambience extraction. This last feature is basically the same as surround-sound decoding, but without steering logic, which can make conventional audio recordings sound unnatural.

The Aphex can provide signals for as many as six speakers, including a front-center channel, which improves dialogue localization. The unit does not have a delay line, as most of the others do, but there is a provision for an optional external delay device. No power amp is included.

**AUDIONICS SD-2**

Also new on the block is the Audionics SD-2—a very simple matrix decoder with some nice touches. First off, it processes the full audio band and offers an adjustable delay of 5 to 30 milliseconds, enabling you to fine-tune the sound to your room. Automatic input balancing assures optimum decoding of the surround channel at all times, and direct-coupled decoding circuitry minimizes unwanted phase shift. A front-center channel and a bypass switch also are included. Add a little Dolby B noise reduction on the surround signals, and you have a very nice decoder, for $359.

*(Continued on next page)*
**THE MOVIE EXPERIENCE**

**DENON AVC-500**
As its name implies, the Denon AVC-500 Audio/Video Control Center ($375) is more than just a surround-sound decoder. Besides an L-R matrix ambience-extraction circuit, it has three sets of video and four sets of audio input and output terminals, with provisions for video and audio copying between three different decks. The unit also has a simulated-stereo circuit, a five-band graphic equalizer, and a video enhancer. The built-in amplifier, rated at 22 watts (13½ dBW) per channel, can be used for amplifying the audio portions of video programs or for the surround channels.

**FOSGATE 3601**
The original Fosgate 101A suffered from steering-logic “ping-pong” effects and pumping and breathing, which could make it sound unnatural. But it did have the best front-to-back surround-sound separation available. Now Fosgate has introduced an entirely new design that addresses the problems of the old one. The Model 3601 includes a fixed 20-millisecond delay, improved steering logic, band-limiting (to 7 kHz) and Dolby B noise reduction on the surround channels, an ambience mode with reduced steering logic, an optional front-center output, and a surround-channel amplifier rated at 40 watts (16 dBW). Gone is the Model 101A’s SQ decoding capability, but the built-in amplifier more than makes up for that. The $550 price tag is reasonable, and for another $75 you can have remote control. And if you want that super-surround-sound experience on the road, Fosgate is working on a car unit, too.

**PHOENIX P-250DL**
Basically, this is an improved version of the old P-25, using the same simple L-R matrix: no steering logic, no fancy circuits. (See test report, June.) It does a good job of decoding surround sound and an even better job of extracting ambience from conventional stereo recordings. It is much quieter than its predecessor, and the surround-channel bandwidth has been extended to 12 kHz. Other changes include a variable delay (5 to 50 milliseconds) half as long as before, a center channel for stable dialogue localization, and a stereo synthesizer for mono recordings. Like the P-25, the P-250 does not have a built-in amplifier. As always, Phoenix will supply you with a kit so you can build the unit yourself ($179), or you can order it fully assembled for a mere $250.

**PIONEER SP-101**
The Pioneer SP-101 is similar to the Phoenix P-250DL. It incorporates L-R matrixing without steering logic and has a stereo synthesizer and a front-center channel. But the SP-101 is said to deliver the full audio band on the surround channels. Also, the Pioneer unit has a bass synthesizer circuit that generates subharmonics of low-range signals to add extra power and depth to low-frequency information. How you like this is a matter of taste and circumstance. I find the extra low end distracting in straight ambience extraction, but it’s great for movie surround sound. The SP-101 is very quiet and affordable at $299.

**SSI M-360**
Surround Sound, Inc., was perhaps the first manufacturer to develop a consumer decoder primarily for use with movie soundtracks, following the Dolby Stereo specifications so closely that Dolby Labs has granted the unit its official seal of approval. The M-360 is a simple matrix decoder with a built-in 10-watt (10 dBW) mono amplifier. The $350 unit’s surround-channel bandwidth conforms to Dolby standards in being limited to a range between 100 Hz and 7.2 kHz (see test report, August 1984). Some might prefer a more powerful amplifier, but fortunately an external amp can be connected. The variable delay is a nice touch, and you can adjust it from 16 to 54 milliseconds. The unit has Dolby B noise reduction on the surround channel and a pleasing stereo synthesizer for mono recordings. SSI also is introducing a high-end model with steering logic, a 40-watt (16 dBW) amplifier, quieter circuitry, remote control, a front-center channel, and lots of other enhancements.

Surround sound is definitely here to stay. Everything from *American Graffiti* to *Star Wars* is encoded to bring home the movie theater experience. In future, decoders no doubt will be incorporated into TV tuners, monitor/receivers, and even audio receivers. And when stereo TV broadcasting becomes commonplace, surround sound will be busting out all over.

26
SOUND IDEAS!
IN VIDEO & SOUND FROM ABC PUBLICATIONS

HIGH FIDELITY TEST REPORTS
The 11th issue of this industry acclaimed report gives you concise, expert information on the best AUDIO and VIDEO equipment available. If you're ready to buy or just interested, this is the publication for you. High Fidelity magazine's editors present over 100 audio and visual products in these critical categories: digital audio adapters, video equipment, car stereos, tape and cassettes, tape equipment, amplifiers, turntables and cartridges. Just $3.95

MUSICAL AMERICA/HIGH FIDELITY
The journal of classical music. Musical America brings you the personalities behind the music, the people who nurture the talent of tomorrow. The perfect source for the music aficionado and it's bound in HIGH FIDELITY magazine (for the latest in video and sound news). It's like receiving two magazines at once. Just $43.97 for a year (12 issues). That's 50% off the regular subscription rate.

HIGH FIDELITY
The audio authority—with thorough video equipment reports, lab tests, and reviews of popular audio classical music reports, lab tests, and reviews of popular and classical recordings. This monthly magazine covers the revolution in home entertainment like no other periodical. It's the publication to read to get an idea of what to buy and how to achieve the utmost in audio fidelity. Just $6.98 for a year (12 issues). Save 50% off the regular subscription rate.

TO ORDER WRITE: ABC LEISURE MAGAZINES,
CIRCULATION DEPARTMENT • 825 7TH AVE., NEW YORK, N.Y. 10019

OR FOR FASTER SERVICE CALL TOLL FREE
1-800-247-5470
PLEASE CALL ONLY IN THE CONTINENTAL UNITED STATES
IN IOWA CALL 1-800-532-1272

HIGH FIDELITY TEST REPORTS
1985 ISSUE $3.95 (PLUS $1.00 POSTAGE AND HANDLING)
CANADIAN AND FOREIGN $5.95

MUSICAL AMERICA/HIGH FIDELITY
1 YEAR (12 ISSUES) $53.97
CANADIAN AND FOREIGN $73.97

HIGH FIDELITY
1 YEAR (12 ISSUES) $6.98
CANADIAN AND FOREIGN $10.96
With the arrival of summer comes the irresistible urge to hop in the convertible and take a spin with the top down. Nothing complements a carefree cruise better than good music; however, ragtops present special problems for mobile audio.

The most obvious and persistent challenge to music in an open car is wind noise. Recent advances in aerodynamic design have made it possible to drive at highway speeds and not be beaten to death by your own hair, but convertibles will never be as sonically well behaved as their hardtop cousins. What does this mean in car stereo terms? Power—extra power to drive your speakers to levels loud enough to be heard above the roar of the wind and the road. A basic 4-watt in-dash receiver
Finally, car audio as good as your car.

Very few companies selling car stereos are real audio companies. With 75 years of experience reproducing sound, Denon wishes to point out the level of their home audio technology present in the new DC-series of car audio equipment. For example, the only audio components—home or auto—offering the level of circuit sophistication found on the new Denon Car Audio DCA-3250 Power Amplifier are Denon’s own top-of-the-line receiver and separates. Similarly, the Dynamic Range Expansion circuitry found on Denon’s new Car Audio DCR-7600 AM/FM Stereo Tuner/Cassette Deck otherwise can be found only on Denon’s DE-70 Dynamic Equalizer.

The differences between Denon car and Denon home audio equipment will become apparent the moment you sit behind the wheel. To build car audio for people who love good sound as much as fine cars, Denon created a very limited, ultra-high quality range of car audio components, specifically engineered to become part of the automobile. Controls fall to hand and information is displayed with the driver clearly in mind.

For the car lover, Denon Car Audio does more than offer true auto high fidelity— it becomes an integral part of the thrill of driving.
might be considered serviceable in a coupe, but the additional noise of a cabriolet demands a hefty outboard amp.

Power can be purchased, but no amount of money will make your favorite pair of 6-by-9 speakers fit into a nonexistent rear deck. The car top has to go somewhere when not in use, and it's unfortunate that it tends to occupy the best-possible speaker location. Secondary locations such as the rear side panels just above the back seat must now be seriously explored.

**MUSTANG**

That's the spot Ford chooses for rear speakers in the Mustang, and though the location itself is fine, the factory-installed speakers leave a lot to be desired. Fortunately, replacing the 6-inch dual cones (wishfully labeled "Premium Speakers" by Ford) is not particularly difficult.

Begin the operation by removing the bottom half of the rear seat. No tools are required; just grab the rear edge and pull up. With this out of your way, remove four Phillips Screws from each of the side panels: Two are on the edge near the door, the third is partially obscured by the rear seat back, and the fourth is visible near the top storage cavity. There is no need to remove the seat belts, but you must take out the doorsill trims (three more screws each). This not only allows side panel removal, but facilitates routing new heavier-gauge speaker wire to the front of the car. One more screw holds each of the rear window cranks; with the cranks off, the panels should pull forward and free (1).

The bracket holding the factory speaker wraps around its edge to form a cradle of sorts; unfortunately, the space is a bit too small to accommodate an aftermarket replacement (2). Using pliers, flatten the rim of the bracket to allow the new speaker to sit firmly against it, then mark and redrill the bracket to accept the new screw pattern (3). The 6 1/2-inch speakers I used had a mounting depth of 2 1/2 inches, which as it turned out was the absolute maximum possible (4, 5).

Tweeters that project past the woofer edges should pose little problem, since the factory bracket is angled into the corner of the side panel (the left speaker pointing at the front-seat passenger, the right at the driver). Deeper speakers would require modification or removal of the seatbelt retractors, an approach I strongly discourage. All that was required in this installation was to trim a corner of the plastic tube feeding into the retractor, a solution that in no way affected its function. With this accomplished, the panels were refitted, and the results gave no visible indication that surgery had been performed.

The front dash speakers are also very agreeable to replacement. Nine Phillips Screws—five along the upper edge of the instrument panel and two in each defroster vent—secure the entire top of the dash. To prevent a dropped screw from disappearing forever into a vent, plug each with a rag before starting the process. With the dash top removed, both 3 1/2-inch factory speakers are readily accessible (6). In my installation, the replacements fit perfectly (7), but the spacing of the two screw holes was a bit different, necessitating a little cutting.

Before attempting to install your receiver/tape deck,
Engineering expertise never comes easy. It's acquired over time through dedication, and it's Mitsubishi's undaunted benchmark for quality.

We apply that expertise to every product we develop. We apply our signature only when a product satisfies the strictest design and performance criteria.

Through advanced manufacturing techniques and rigid testing, every car audio product we produce stands for unprecedented quality, reliability and performance. The Diamond Collection™ is a car audio triumph. It's a select group of products that offer the optimum in critical car audio listening.

It's no accident that unequaled manufacturing expertise and sophisticated engineering prowess have been combined. It's a matter of breeding and that's a matter of Mitsubishi.

**PERFORMANCE IS A MATTER OF BREEDING.**

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

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

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

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

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

**THE NEW JENSEN CLASSIC TRIAX SPEAKER SYSTEM**

Try Triax-citement!
© 1985 International Jensen, Inc.
just underneath the radio on one. I couldn't budge the factory radio's shaft nuts with my usual tricks, and the result was a delay that could have been avoided. When the shaft nuts are off, the unit is still secured by a backstrap. Remove a 7/16-inch (11 mm) bolt centered just underneath the radio opening, disconnect the leads (power, speaker, and antenna), release the console support bracket on the driver's side by unscrewing its three hex bolts, and the radio is free to be taken out.

Don't put in your replacement front end before first measuring the spacer on the left side of the factory radio. If you fail to use the same thickness on the left shaft of the new radio, the finished product will be angled toward the passenger seat. Because the car I worked on was equipped with a digital clock, I chose a receiver with an analog tuning scale (8). In my opinion, this made the dash less distracting—especially since it would have been difficult to match the clock's red LEDs with the same-color readout on the front end.

A nosepiece gasket, supplied with most new radios, is also required to fill the large area above a standard-size nosepiece. Pushed in as far as possible, most aftermarket front ends should be close to flush (9), and I was pleasantly surprised to find that no modification of the shaft wells was necessary. After tightening the shaft nuts, I replaced the factory backstrap. Because the new radio was much shorter than the original, however, I was forced to fashion the backstrap into a shape that bridged the resulting gap.

Power was obtained through the factory wiring plug. At the suggestion of an installer, I kept the existing filter choke in-line to ward off potential engine noise. Since this was an analog receiver, no constant 12-volt power lead (used in digital units to keep the preset memory active) was necessary. Larger-gauge speaker wire was brought forward from the rear speakers and concealed under the plastic doorsill. With speaker wiring completed, the job was finished.

**JEEP CJ-7**

Jeeps, such as this year's CJ-7, present the usual convertible problems plus a few that are unique. Unlike the Mustang and other more "civilized" convertibles, the CJ-7 is much more likely to find itself in the middle of a thunderstorm with the top not only down but missing altogether. Soggy situations require mobile music equipment to be either protected from or oblivious to the elements. For this reason, speakers with polypropylene cones are highly recommended. And because very few in-dash radios are designed to be weatherproof, consider using a camouflage cover-up to protect yours. Such plastic shields, sold as guards against theft, can protect equipment from dust and moisture.

No guesswork is involved in choosing locations for the front speakers: There is a pair of multislot openings in the metal dash (1). This is the only factory dash arrangement I've ever seen that is asymmetric; if you drive alone it's great, but a front-seat passenger will be quite a ways off-axis. If the Jeep comes without a stereo, these holes, as well as the radio opening, have covers held in place by several small nuts.

Speakers measuring 5 7/8 inches are a necessity. Installing one just to the right of the radio is a five-minute operation, but fitting a speaker on the driver's side (2) is a task made especially difficult by the intrusion of the emergency brake mechanism. My installer/adviser suggested re-
moving the brake release, a chore I avoided by carefully (very!) pushing aside wiring from the Jeep's electrical system farther back and threading the speaker into position with its wiring already attached. But this approach still required me to loosen a screw on the brake release (for an extra bit of room) and to put the speaker on the two bottom studs first before tilting the top forward. In selecting a speaker for this spot, make sure that any tweeter assembly does not project forward, or it will hit the dash before the rim is up solid. Because of the critical dimensions required of the speaker, I feel compelled to suggest a specific model: the AFS Kriet 8244P (which just barely fits). Should you choose something else, make sure you can return it if necessary.

Rear speakers must be of the surface-mount variety, since cutting a hole anywhere in the back of the vehicle would leave the magnet assembly and the back of the cone exposed to the elements. Although rear speakers were not a part of this installation, a pair is shown on top of the wheel well beside the back seat (3, 4) as an illustration of how easily the addition could be made. I have seen speakers attached to roll bars, but they're quite a bit more conspicuous. Naturally, their use in conjunction with a soft top or no top presumes that you live in a low-risk neighborhood. And once again, weatherproof materials are recommended.

There were two requirements for the in-dash receiver. I wanted high power built in, yet the depth of the chassis could not be greater than 5 inches. Built-in power was partially an accommodation to my laziness, but it also meant there would be one fewer component to get rained on or stolen. The limited depth was a very real restriction imposed by a heater duct running directly behind the dash opening. The selected front end covered both bases, and only a slight amount of filing of the shaft holes was necessary for a perfect fit. Since the dash itself was a heavy-gauge steel, I secured the unit with shaft nuts on both sides, adding a third set to hold on the faceplate. If your particular Jeep is destined to spend a lot of time off the road, a backstrap would be a good investment.

One necessity that a Jeep fails to provide for is an antenna: thus, you are left to your own devices when drilling the holes. The preferred CJ antenna has a spring base and is turned 90 degrees to mount on the side of the vehicle. The most common location is on the passenger side in the front of the door. Pick a spot just above the "Jeep" logo, making sure that the mast does not interfere with the side mirror. Be certain that the required holes are accessible from the inside and that your efforts will not damage anything under the dash. If you drill too high, you will not be able to attach the necessary coaxial antenna lead. One of the two holes may have to be larger than what your biggest drill bit can accomplish, but the hole can easily be enlarged with a round file.

**FIAT 124**

For 19 years, Fiat has produced one of the most beautiful convertibles on the road: the 124 Sport. With timeless Pininfarina styling and a proven double overhead cam engine, it has been lacking only a good stereo. And although accommodations for a music system are somewhat limited, they are not nonexistent. With a little hard work put into it, the 124 Sport can sound as good as it looks. Indeed, if you own one, you probably like to work on it, or you would have sold it years ago.

Because the car has remained basically unchanged over almost two decades, most of what I've done to a particular '76 will be applicable to whatever year might be in your possession. The location of the receiver/tape deck, for instance, is still at the top of the console just below the dash (1). Two large Phillips Screws on either side hold the entire console assembly in place. It may be necessary to lift up on the dash to get this centerpiece out (2). Once the console is removed, you can disconnect the lighter, the hazard switch, and the courtesy light to facilitate your work.

The nosepiece opening will almost certainly have to be enlarged to accommodate any but the smallest of aftermarket receivers. A hacksaw blade can be pressed into service, but the job can be very time-consuming. A grinder or nibbler should speed things up. If you're going to use the faceplate supplied with the new receiver, enlarging the factory opening need not be an exacting affair, since any excessive cuts will be covered by the finished product. Chassis depth should not present a problem either, particularly with the new front ends available. However, you may have to rearrange the snarl of wires in this area to permit replacement of the console assembly.

A speaker measuring 5 1/2 or 6 1/2 inches should fit easily in the kick panel, but this is not to say that such an installation is a simple process. Although
Unless you’re listening to Panasonic Tri-phase™ car stereo speakers, you may not be hearing all of your music.

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

The ultimate test of a car stereo speaker is how effectively it creates a stereo “image,” an accurate reproduction of the original live performance. Its Dimension. And instrumentation.

Panasonic Tri-phase car stereo speakers have been engineered with this in mind. They contain not two speaker elements, but three. This three-way speaker design helps create a stereo image that is breathtaking in its definition and musical clarity. Panasonic Tri-phase speakers have a powerful, high-energy magnet. This, coupled with the use of “rugged materials and advanced technology, means these speakers are efficient And can handle the kind of power that today’s music demands.

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

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

Panasonic

just slightly ahead of our time.
there is ample depth for the speaker, the kick panel itself is solid sheet metal—the kind of obstacle that has led many well-intentioned do-it-yourselfers to cut a hole in the footwell's plastic storage bin and mount the speaker there instead. But that solution ends up looking shoddy, and the lack of an enclosure guarantees awful sound. Spend the time—cut the metal (3). Your diligence will be rewarded.

For best results, I recommend removing the plastic storage bin/surface panel before cutting the metal underneath. This not only provides a cover for any mistakes you might make, but enables you to see the structural braces that you do not want to cut. Their position is indicated by a series of spot welds; if you’re not sure, tap on the metal, then cut where it sounds hollow. I allowed 6½ inches from the bottom of the plastic to the lowest portion of my cut in order to avoid having the speaker blocked by the storage bin.

A space of 4½ inches from the edge of the door should clear a vertical brace. If you’re still not sure where to cut, drill a small hole and explore the void with a finger.

Unlike the Jeep or the Mustang, the Fiat has no provisions for dash-mounted speakers, and placing your only pair in the kick panels has one big disadvantage: poor treble dispersion. Indeed, most of the high frequencies are doomed to be absorbed by a leg or drowned out by the wind. With this in mind, I decided to experiment with the latest wave of high-end car speakers. Matched component drivers and crossovers allowed me the luxury of mounting the 5½-inch woofers in the kick panels and the tweeters up high on the doors. This particular speaker system, the EPI LS80X (5), has surface-mount tweeter modules (4), so the hardest part of the job was routing the wires.

Should you opt for such a setup, you’ll be faced with removing the door panels and drilling four holes per side. Each door panel is secured by several obvious Phillips screws, the armrest (which conceals three more screws), the door latch (one screw), and the window crank. The crank is held by a small spring clip, which can be dislodged with a strategically placed screwdriver between the crank and the plastic trim ring. With all of the door panel items removed, only a few friction pins remain, and a careful but firm tug will disengage these.

To keep the speaker wire out of the car interior, I drilled a small hole just forward of the bottom bolt securing the windshield assembly. After carefully wrapping the wire where it exited from the main body of the car (to prevent a future short), I fed it through the lower bolt hole of the upper door hinge and down to an opening in the metal. From there, the replaced door panel covered its travel up to the tweeter location. Two screws held the tweeter assembly in place, with a third hole for the wiring. Once the necessary wire length had been determined, I went back and taped the wire to the door hinge, making sure that it didn’t get pinched as the door was closed.

When the job was complete, I couldn’t help being impressed by the sound. The remote tweeters provided exceptional separation and response, while the sheet-metal-enclosed woofers gave a good punch. The crossover assembly, mounted to the passenger side of the console, had tweeter level controls, but I found the lowest of the three settings to be optimal. However, different installations (and different listeners) might favor a brighter adjustment, and it’s nice to have the option.

Overall, this was a much more demanding installation than that for the Jeep or the Ford, and an amateur should definitely consider it a weekend project. Don’t be discouraged, though: The job may take some time, but it’s not particularly technical, and the results are worth the effort.
ONKYO TX-85 AM/FM RECEIVER


One of our staff members summed up the TX-85 in perhaps the best way possible when he asked, "How do they manage to put in so much for $620?" How, indeed! Few other receivers can have as much going on inside (at least in the way of dynamic signal processing) at any given moment, but the price of the TX-85, though hardly modest, is by no means commensurately outrageous. And the three most striking features—the bass expander, the level-dependent tone-control system and integral high filter, and the APR (automatic precision reception) FM system—are Onkyo innovations.

Let's begin with the FM tuner, which is quite complex and is crucial to an understanding of the receiver's operation. It monitors the incoming RF (radio frequency) signal for various characteristics and makes a number of decisions accordingly. Thus, it offers automatic regulation of a number of factors that can be adjusted manually in some other top models—but here this is achieved with neither the need for human intervention nor the added confusion to the neophyte that these extra controls might pose. It is, perhaps, a close analogue to the programmed exposure controls that appear in the latest high-tech 35mm cameras.

Like most tuners and receivers,
the TX-85 won’t switch to stereo at all unless the RF signal strength is above some threshold value—17½ dBf in Diversified Science Laboratories’ bench measurements. At this point, 1-kHz channel separation is only 14½ dB; enough to qualify as stereo, but not nearly the full separation of which the TX-85 is capable. This high-frequency blend limits the amount of noise from the stereo subcarrier that is passed on to the audio output. In addition, some form of noise reduction (evidently similar to DNR, though Onkyo declines to define it precisely) is at work to cajole extra quieting out of the weak signals. Intermediate-frequency (IF) bandwidth is kept narrow, to minimize interference from strong neighboring stations, and sensitivity is at maximum (DX).

When input signal strength reaches 27 dBf, the noise reduction turns off. At 33 dBf, the IF bandwidth switches from narrow to wide. At 48 dBf, the high blend is switched off, boosting 1-kHz separation from 14½ to 52½ dB (a figure that varies slightly as signal strength continues to increase). Finally, at 85 dBf, the RF section switches to “local” to avoid overload by stronger incoming signals.

With each of these changes (except the last), the effect is to permit a slight increase in noise in order to gain some performance advantage elsewhere. That is, the various noise-reducing measures are retained only as long as they are needed.

The jumps in noise as they are switched off, though small, introduce discontinuities into the quieting curve, giving it a saw-tooth quality unique among the receivers and tuners we’ve tested. In practice, changing reception conditions won’t actually switch APR functions on and off. They remain as the APR set them the last time you changed stations. But because the system will readjust itself every time you do this, the lab reset it for each measured input level to simulate what will happen when you tune to a station at that signal strength.

You can defeat the APR, which apparently gives you all of the maximum-signal settings (though the indicators that would tell you this go off along with APR). We wouldn’t advise it, however, since doing so never seems to improve reception. Strong stations usually sound the same either way, but weak ones become distinctly noisier
without APR—or disappear altogether if you have the FM muting on (evidently because of the sensitivity change between the DX and local modes). Under these circumstances, defeating the system serves to remind you how much good it does, but the normal operating mode certainly is (as the rather sketchy owner’s manual stipulates) with the APR engaged.

The APR’s multipronged attack on reception noise bears fruit in the measured sensitivity, even in mono, where the blend is inartificially ineffective. At the mono 50-dB quieting point (12 dBf), all noise reducers are still engaged; in stereo, the noise reduction proper is turned off and the IF bandwidth is just about to switch from narrow to wide. In fact, you could say that there are two stereo rating points; 33 dBf in the narrow mode and 33 1/2 dBf in wide. In any event, the sensitivity figures are excellent, as are those for suppression of AM, pilot, and subcarrier and for distortion and ultimate signal-to-noise (S/N) ratio.

Capture ratio and selectivity depend upon the IF mode in which they’re measured. Normally, capture ratio is checked at 45 dBf, which would presuppose the wide IF mode and an excellent 2 3/4-dB rating; when the lab forced the narrow mode (by starting at a lower signal strength and increasing it after the APR had set the IF bandwidth), the figure measured a still good 1 1/2 dB. Alternate-channel selectivity is respectable, though it improves less than usual in the narrow mode; adjacent-channel selectivity is better than average, increasing dramatically at the narrow setting.

Manual tuning progresses in full-channel steps on both bands: 200 kHz on FM, 10 kHz on AM. A switch marked “tuning level” offers two settings for both the muting threshold in manual tuning and the station lock in automatic-seek tuning. There also is a scan mode that samples the presets in sequence. You can enter a total of 16 stations, representing any mix of AM and FM, on the eight preset buttons. Onkyo supplies a loop antenna for AM; back-panel screw terminals accept its leads or a longwire AM antenna, as well as 300-ohm twinlead or 75-ohm coax for FM.

The other source options are phono (with sensitivity for either moving- or fixed-coil pickups chosen at a front-panel switch), CD, and video. (By now, the Compact Disc option is so well established that the generic “aux” designation is added only to the video input.) The tape connections permit one-way dubbing from 1 to 2, and the TX-85 has a built-in DBX processor that will handle disc playback, tape recording, or tape playback. However, DBX tapes can be made only through the Tape 2 output and be played back only through the Tape 1 monitor.

Impedances and levels are well chosen, and response is very flat through both the high-level and phono inputs. In fact, there is virtually no suppression of infrasound at the fixed-coil phono setting and only a small amount at the moving-coil position. Given the absence of any significant rolloff below the audible band within the phono section itself, we would prefer a steeper slope for the switchable infrasonic filter to take a bigger bite out of warp signals when they occur. A high-cut (low-pass) filter is built into the TX-85’s unusual tone-control system and is activated by turning the TREBLE to its extreme cut position. It, too, rolls off gently (at about 6 dB per octave; the curve is 3 dB down at 5.2 kHz, but there is some attenuation down almost to 1 kHz. All other treble settings provide shelving curves that flatten
out just below 20 kHz. The total adjustment range at 20 kHz (ignoring the filter setting) amounts to about ±9 dB. The bass adjustment range is even tighter—about ±7 1/2 dB—and shelves below 50 Hz. Unique to Onkyo, as far as we know, is a system designed to prevent amplifier overload by reducing any treble or bass boost progressively as the volume is turned from its 12 o’clock position toward full-on, at which point all boost is canceled. The loudness compensation is a contour (independent of the volume setting) whose boost in the bass and high treble is tantamount to a very broad 5-dB dip centered on about 1.5 kHz.

The dynamic bass enhancer is an expander that introduces a boost centered on about 80 Hz, depending on program content and enhancer setting. In addition to its on/off switch, there are two controls: for sensitivity (+10 or -10 dB) and level (+4 or +6 dB). The first of these determines how loud the signal’s bass content must be before the expander starts punching it up; the latter chooses the degree of enhancement (4 or 6 dB at full expansion) it adds. Our initial impression was that the enhancer is better calculated for pop and rock—or even for jazz—than for the classics, which sometimes derive a rather thumpy quality from it. But even in some classical programming on FM we found its extra visceral quality welcome. In any event, the effect isn’t extreme.

The amplifier section, too, is impressive. Its 19-dBW (80-watt) power rating is substantial for a receiver, but the TX-85 shows no sign of faltering until well above that. Equally important is the fact that its output increases substantially as the load impedance is dropped, suggesting that the amp can drive low-impedance or unusually reactive loudspeakers without difficulty. On the pulsed tones of our dynamic power test, which simulates the transient characteristics of music, the amp delivered 23 dBW (200 watts) per channel into 2 ohms. Nevertheless, the manual warns against loads of less than 4 ohms, which would mean never running simultaneously two pairs of speakers rated at less than 8 ohms. Distortion is well contained at both high and low levels.

How does Onkyo do it all for $620? We still don’t know, but we do know that it’s a mighty impressive product. And it will take time to digest its innovations fully. Automatic control of FM reception on the basis of signal strength, for example, is an idea that is in the air (though we don’t know of any other company that has gone about it just this way). Certainly it improves the sound from weak stations without requiring any intervention from the listener. It will be interesting to see how widely Onkyo’s concept is copied to this end.

**NAKAMICHI OMS-5 COMPACT DISC PLAYER**


It would be inappropriate to call the OMS-5 Nakamichi’s “budget” Compact Disc player. Although the less expensive of the company’s two models, its aim (like that of the programmable OMS-7) is to leave no technological stone unturned in pursuing the most perfect sound CDs can deliver. And some of the means employed to that end don’t come cheap. By dispensing with the OM-7’s extra ICs, buttons, and so on—and with its wireless remote control and adjustable-level headphone output—the OMS-5 keeps the cost of its no-compromise design as low as one might reasonably expect.

Audio circuitry (both digital and analog) in the two models is identical, however. It uses dual 14-bit dig-
Digital-to-analog (D/A) converters run at four times the normal speed (for a 176.4-kHz sampling rate). An interpolation algorithm yields groups of four values whose average equals the single digital value from which each was derived, for full 16-bit resolution. Digital and analog filtering are combined to isolate audio information from sampling artifacts with minimal ringing and phase shift in the analog output. Time coherency is further protected by the analog filter characteristic itself (third-order Bessel).

In addition to separate D/A converters, the two channels enjoy independent power supplies and ground systems and are isolated from the purely digital circuitry—all to avoid opportunities for the modulation of one signal by another. Internal wiring is of high-purity oxygen-free copper. The actual drive mechanism is spring-mounted in a diecast subchassis, independent of the disc-loading system, for maximum shock isolation, and it incorporates a cog-free motor. Both of these measures are intended to minimize the stress on the storage buffer and error detection/correction/concealment system.

The controls are fairly standard. If you want to start play somewhere other than at the beginning of a disc, you can step the laser pick-up to any track either before the disc drawer is closed (in which case it closes automatically if you then press PLAY) or after the disc is loaded. Once playback has begun, you can use CUE and REVIEW to sample the music on the disc at high speed in either direction; if you use these buttons from STOP or PAUSE, advance or retreat will occur (at six times normal speed for the first five seconds, ten times normal speed thereafter) without audible output. REPEAT replays the entire disc until you release the button or press LOAD/EJECT. Pressing the display button converts the readout from current track and elapsed time to tracks and time remaining; when you release the button, the display reverts to its original mode. And Nakamichi’s excellent owner’s manual says that system remote controls eventually will be available that will connect to the OMS-5.

As you might expect, all of the measurements that Diversified Science Laboratories made on the player document performance above reproach—generally equal to that of the best CD equipment we’ve tested to date. Frequency response remains within 0.5 dB of 1-kHz output right up to 20 kHz, though the very slight ripple in the top range extends down unusually far—to below 2 kHz. This presumably is a by-product of the filter system.) Ringing in the square-wave and impulse tests is extremely well controlled. The symmetry of the impulse (which shows ringing in advance of the triggering pulse, an impossibility in purely acoustic systems) is characteristic of the Philips-style D/A conversion and digital filtration; its inversion is caused by polarity (absolute phase) reversal within the player’s electronics and is of no concern.

We hardly need point out that the OMS-5 performed flawlessly in the tracking and error-correction tests. If CD equipment continues to improve at the present rate, Philips will have to create a more demanding disc for this test, since the best players no longer stumble here. Linearity remains perfect (within the limits of the measurement technique) down to below –70 dB (most other players do so only to –60), though the nonlinearity at –80 and –90 dB (a matter of slight sonic moment) is higher than average.

The sound, too, is superb, although you mustn’t expect to hear any radical superiority when you audition the Nakamichi. In fact, some of the matters that Nakamichi has taken pains over (phase shift at very high frequencies, for instance) are of arguable audibility on the basis of much recent testing. And if there is an advantage, it’s not the sort that will proclaim itself readily in A/B tests with other top models. Suffice to say that we’ve never heard better and that, even in theory, Nakamichi has addressed every significant question currently being asked about CD-player design. Tomorrow, there may be new questions and new answers; meanwhile, the OMS-5 stands among those players representing the state of the sonic art.
What's the last thing in the world you would expect to come from New Zealand? High-end audio electronics? Well, think again, because that's where Perreaux Sound is located and that's what it makes. We clearly recall our introduction to the company's amplifiers and preamps: The quality and ruggedness of their construction set them apart from almost everything else on the market. And yet they are not even close to being the most expensive products in their respective classes.

Perreaux says that its products are largely hand-built, allowing a degree of adjustment and tweaking during assembly that would be difficult to accommodate in a more automated setting. All transistors, for example, are individually matched to the others with which they will work in a circuit, assuring optimum performance. The company even makes its own chassis, faceplates, and knobs.

The SM-2 is a low-profile perfectionist preamp in a standard EIA rack-mount case. Because it runs Class A (a very pure, but very inefficient, warm-running mode of operation), the top cover is perforated for ventilation, giving a clear view of the unit's interior. The circuit board is clad in gold-plated copper, which forms a corrosion-free, low-resistance ground plane for excellent shielding and RFI (radio frequency interference) rejection. (Ferrite beads at the phono inputs also contribute to RFI suppression.)

A large, well-shielded toroidal transformer is positioned to the far left of the chassis, next to an extraordinarily hefty bank of filter capacitors. Together with active regulation circuitry, these comprise the SM-2's unusually high-voltage power supply.

The power supply is complemented by high-voltage transistors in the amplification stages (MOS FETs at the main outputs) to assure ample overload margins and linear operation with low feedback. Measurements made by Diversified Science Laboratories demonstrate that Perreaux has succeeded handsomely in this regard. The SM-2's distortion is well below the threshold of audibility through all inputs. Its maximum output is almost 30 volts (most power amps reach full power with an input of less than 2 volts), and the preamp will take more than 10 volts at its line inputs (at least four times what it will ever see from any high-level source, including CD players). Phono overload figures also are impressive at mid and low frequencies, though preamp performance is reduced at high frequencies.
the SM-2's passive RIAA equalization makes them only about average (though certainly adequate) at very high frequencies.

Another unusual aspect of the phono stage's design bears mentioning: Its sensitivity can be switched at the back panel to accommodate low-output moving-coil pickups without the insertion of an additional gain stage (that is, a head amp or step-up transformer). This keeps the signal path as simple as possible. The only drawback that we can see to this approach is a small increase in noise at the high-gain setting. Jacks on the back panel enable you to insert resistors and capacitors in parallel with the phono circuit's natural input impedance, so that you can match virtually any requirement. Perreaux's gratifyingly thorough manual explains exactly how to do this and even covers in detail such customarily neglected subjects as preventing and eliminating hum and basic troubleshooting.

Other evidence of the company's attention to the fine points is gold plating on all input and output jacks, high-grade passive components (metal-film resistors and polypropylene and polycarbonate capacitors) throughout the signal path, and a turn-on muting relay that takes itself completely out of the circuit when it releases. Functionally, the SM-2 is firmly in the minimalist camp. Its front panel sports only a power button, balance and volume controls, a four-position input selector (including phono and tape), a monitor switch for the preamp's single tape loop, and a red pilot LED. If you want additional inputs, tone controls, filters, or the like, you'll have to add a switchbox and appropriate outboard signal processors. Perreaux's only goal in this preamp is to do the essentials very well.

And that it certainly does. DSL's tests turned up very good to superb results in all categories. Response is adequately extended, but not excessively so, and is dead flat across the audible band through the high-level inputs. Phono (RIAA) response also is quite good, although there is a bump of slightly less than ⅕ dB in the octave between 30 and 60 Hz and a shelved drop of approximately ⅓ to ⅔ dB in the top three octaves, above about 3 kHz. In a critical A/B comparison, this might cause the SM-2's phono reproduction to sound ever so slightly warmer than that of a unit with perfectly flat response, but we were not aware of any such effect in casual listening. Input and output impedances are well suited to use with typical (or even atypical) components, although the tape output is unbuffered from the high-level inputs (aux, tuner, and tape). And channel separation is much more than adequate: 62 dB or greater from 10 kHz down, reaching 86 dB at 100 Hz.

The SM-2 clearly is a luxury component intended for the perfectionist. Everything about it bespeaks quality and fine craftsmanship, from the circuit-board layout to the smooth, positive actions of its controls. If you want a preamplifier in this class, we commend the Perreaux to you for its superior construction and high performance.

---

**B&O BEOGRAM TX-2 TURNTABLE**

_Dimensions: 16½ by 13 inches (top), 3 inches high with cover closed; additional 6 inches vertical clearance required to open cover fully. Price: $340. Warranty: "limited," one year parts and labor. Manufacturer: Bang & Olufsen a/s, Denmark; U.S. distributor: Bang & Olufsen of America, Inc., 1150 Feehanville Dr., Mount Prospect, Ill. 60056._

At heart, every Bang & Olufsen product is technology for people who don't want to be bothered with technology. It's rather like the proverbial art that conceals art (something else B&O knows a thing or two about, as witness its representation in the industrial arts collection of New York's Museum of Modern Art). This time around, we're looking at a model whose designation, atypically for B&O, implies no membership in a specific B&O component system (Beosystem, in the company parlance). It's the TX-2, an utterly simple turntable, at least in appearance and use. But that is not to say that simple means were used to obtain this end.

On the turntable's top plate are three long rocker bars that serve as two-way switches. Normally, you won't need to touch the bar at the left, for speed change. The TX-2 sets

---

**SPECD ACCURACY (105 to 127 VAC) 0.5% Inst**

<table>
<thead>
<tr>
<th>WOW &amp; FLUTTER (ANSI weighted peak)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Average</strong></td>
</tr>
<tr>
<td><strong>Maximum</strong></td>
</tr>
</tbody>
</table>

TOTAL AUDIBLE RUMBLE (ARL) 73 dB

**EFFECTIVE TONEARM MASS** see text

**VTF-GAUGE ACCURACY**

---

*At factory setting of speed control See text*
speed automatically for standard record formats by weighing whatever is placed on a spring-loaded platform in the center of the platter, which also functions as a captive adapter for large-hole 45s. The rocker bar at the extreme right can, alone, do all you may ever need done. If you press the PLAY end, the TX-2 will turn on and check the "scale" to make sure that a record is in place. (If one is not present, it will shut itself off.) The turntable will determine whether the disc weighs more than a 7-inch and, accordingly, cue either to the 12-inch lead-in groove at 33 rpm or to the 7-inch lead-in groove at 45. Then it starts playing the record. If you want the record to repeat, you press PLAY at the outset as many times as you want to hear it (to a maximum of seven). At the end of the side (or the replay sequence) or when you press the opposite end of this control bar, the tonearm homes and the TX-2 shuts off.

In some ways, however, you're better off relying instead on a suggestion in B&O's brief but very useful owner's manual. It advises that you begin by pressing the left end of the middle bar, marked "turn." This starts the platter, looks for a disc, sets the speed, and cues the arm without lowering it. This gives you time both to clean the record with the platter spinning and to assess the turntable's settings and override them, if necessary. If you have 7-inch LPs, you'll need to change the speed before the stylus is lowered. Worse, 10-inch LPs will leave the stylus cued to the position of a 12-inch lead-in groove, where there's nothing to prevent it from lowering directly onto the platter.

The right end of this cueing bar (marked "lift") serves two functions. It raises the stylus from the groove and, when you press it again, moves the arm out toward the edge of the disc; "turn" moves it in toward the run-out groove. To lower the arm, you must press PLAY. A light at the back-left corner of the top plate shines across the record toward the stylus whenever you're in a cueing mode and goes out shortly after the stylus touches down. We found this feature extremely useful; with it you can cue flawlessly even to very narrow record bands—and under almost any room lighting.

In two salient ways, the TX-2 is among the most advanced turntables available. First, its tonearm tracks the record tangentially, banishing the problems occasioned by pivoted arms: lateral tracking angle error and skating force, neither of which can be designed out of conventional models entirely. And by tailoring the arm specifically for the company's five MMC Series fixed-coil cartridges, B&O was able to avoid the compromises inevitable in an arm that's trying to be all things to all pickups.

The arm assembly is positioned by a servo-controlled motor that re-
spends two very small arm motions. There are two "arms" of sorts. One is cantilevered from the drive mechanism, at the back of the top plate, and carries red speed numerals ('33'' or '45'') at its tip so that they are visible from across the room. (The speed indication flashes when the REPEAT is set.) The other is the tonearm. It has full vertical play (for riding warps, for instance) but just enough lateral give to work the servo, on which it relies for maintenance of groove tangency. Its tip accepts the tiny plug-in pickups of the B&O MMC Series. (They come with adapters for use in conventional arms; see our report on the Beogram 8002 turntable and MMC-1 cartridge. April 1983.) A small plastic slider about halfway along the tonearm sets the tracking force in a range calibrated from 0.8 to 1.8 grams in 0.1-gram increments.

The arm assembly is mounted on a subchassis with the platter, which is isolated from the main motor by a belt drive. In a roughly analogous way, B&O's proprietary Optimum Pivot Point tonearm is designed to reject any vibration created by its servo motor. The whole subchassis is isolated from the turntable base by another proprietary vibration decoupler: a three-point leaf-spring-and-pendulum suspension. We found it extremely efficient: Hard raps on the surface beneath the TX-2 produced no audible output through the turntable while a record was playing.

Rumble is very low. The figure shown in our data column is a rounded average of the fluctuating rumble measured by Diversified Science Laboratories at between 69/4 and 76/4 dB below reference level. That worst-case figure would be very respectable as an average for a turntable in this price class; rumble below -76 dB is unheard of in all but the very finest models. Flutter is less impressive but still about par for a high-quality design.

The lab measured speed (at only a hair on the fast side and unaffected by line voltage) at the as-delivered setting of a bottom-panel adjustment. The actual range of this adjustment in the test sample was from 3.7 percent slow to 32.8 percent fast at 33 rpm and from 13.3 percent slow to 11.1 percent fast at 45. But since the control is both unmarked on the panel and ignored in the manual, it appears to be intended for use in servicing only.

More problematic is the tonearm's effective mass. Normally, this is an important point because it determines what resonant frequency will be created for any given cartridge compliance—and thus whether warp-tracking problems are likely. Here, however, we're dealing with an arm that is to be used only with the B&O MMC cartridges. And with an MMC-1 in place, the lab found the resonance so well damped as to be almost nonexistent (and, therefore, very difficult to measure precisely). It amounted to a ½-dB rise at 16/4 Hz vertically (that is, in the direction of warps) and a 5/4-dB rise at 14/2 Hz laterally.

In practice, we found performance with warped discs remarkable for so short an arm, which must rise through a greater angle than a longer arm would have to for the same vertical excursion, increasing the likelihood of audible "warp wow." In some cases, we judged warp tracking to be significantly better than that of a full-length pivoted arm to which we compared it. Even more remarkable is the TX-2's ability to follow the groove in records pressed so far off-center as to induce a severe wow in playback. Naturally, extreme cases of warping or eccentricity will not play well, but we even cajoled the TX-2 (with a record hold-down weight) into playing the flimsy soundsheets that sometimes are bound into magazines—something many other automated models can't do well. Occasionally we didn't get large-hole 45s seated correctly around the adapter on the first try, but experience bred more consistent success.

---

**Fig. 3**

This graph, a computer-generated plot of the Shure V-15 Type II cartridge, is a good example of how to determine the effective mass of the tonearm-cartridge system. The heavy horizontal line is the same 16/4 Hz (50/4°) response to which every measurement line is referenced. The heavy vertical line is the same 8.8 Hz (8.8º) response to which every measurement line is referenced. Each line is a plot of an effective mass, with the vertical line corresponding to a mass of 1.0 g and the horizontal line corresponding to a mass of 1.0 kg.

Begin by looking up the weight and dynamic compliance shown in the cartridge report and the effective mass listed in the turntable or tonearm report. Add the weight of the cartridge to the effective mass of the tonearm to get the total effective mass. Then find the point on the graph where the vertical line for the total effective mass intersects the horizontal line for the cartridge's dynamic compliance. For a good match, this point should fall in the white region, between the 8- and 12-Hz diagonal lines. When necessary, you can back-figure compliances and effective masses for cartridges and tonearms tested before we began reporting these figures directly (in January 1983). For cartridges, look up the vertical resonance frequency (measured in the SME 3009 Series II Improved tonearm) and the cartridge's weight. Add 15 grams (the SME's effective mass) to the cartridge weight to get the total effective mass. Then find the intersection of the vertical line representing that mass with the diagonal line representing the measured resonance frequency. Now you can read off the compliance from the horizontal line passing through the point of intersection.

For tonearms, look up the vertical resonance frequency as measured with the Shure V-15 Type III cartridge. Find the intersection of the diagonal line for that frequency with the horizontal line representing the Shure's dynamic compliance of 22.5 x 10⁴ cm/dyne. Reading down the vertical line on which the point of intersection lies will give you the total effective mass of the arm with the Shure V-15 Type III mounted in it. Then subtract 6.3 grams (the weight of the V-15 Type III) to get the tonearm's effective mass.

Because of differences in measurement techniques, manufacturers' specifications for compliance and effective mass often differ from our findings and may therefore yield inconsistent results if used with this graph.
Overall, we are delighted with the TX-2. Making it do all that it's capable of quickly becomes second nature. Its performance will please audiophiles; its styling will please aesthetes; its unfussy ergonomics will please technophobes; even its "value for money" (as the British say) will please consumerists, though it's not especially inexpensive. In fact, we don't see anything in it to be displeased about.

### KINERGETICS KBA-100 POWER AMPLIFIER

**Dimensions:** 19 by 6 inches (front panel), 9¾ inches deep plus clearance for rack-mount handles. **Price:** $795. **Warranty:** "limited," 90 days parts and labor, extended to three years if warranty card is returned. **Manufacturer:** Kinergetics, Inc., 6029 Reseda Blvd., Tarzana, Calif. 91356.

---

Skepticism is inevitable when a manufacturer announces that it has discovered a new and essentially unmeasurable form of distortion and that it alone is prepared to combat this distortion through product design. Yet what Kinergetics says about "hysteresis distortion" is similar to what some other manufacturers have been saying for years—though in different terms and leading to different circuitry conclusions. And all analog audio circuitry does contain capacitors or inductors (or at least stray capacitance and inductance between elements) that can store energy and thus introduce nonlinearities into designs that might otherwise seem as nearly perfect as current technology permits.

Hysteresis is most familiar to audiophiles as the double-S curve of coercive force vs. residual magnetic flux by which tape formulations can be characterized. Because of stored energy, this curve doesn't pass through the graph's origin, but to one side or the other, depending on the direction in which it is moving. Tape heads have their own hysteresis characteristics as well, as do any other inductors, including the coils of magnetic photo cartridges.

This was where Kinergetics began its war on hysteresis nonlinearities. Its first products were designed to undo them by creating the nonlinearity a second time with a comparable inductor and using this signal element to correct the original distortion. The KMP-1 phono processor, for example, is described as containing the body of a real magnetic cartridge to act as a distortion generator that, with the aid of feedback techniques, produces a corrective to your pickup's inherent distortion—an antibody, so to speak. Similarly, the KMP-2, which processes signals from tape recorders, contains a magnetic head.

The company has moved from these add-on products to a pream-

---

<table>
<thead>
<tr>
<th><strong>RATED POWER</strong></th>
<th>20 dBW (100 watts) per channel</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OUTPUT AT CLIPPING (at 1 kHz; both channels driven)</strong></td>
<td></td>
</tr>
<tr>
<td>8-ohm load</td>
<td>21 ¾ dBW (150 watts) per channel</td>
</tr>
<tr>
<td>4-ohm load</td>
<td>21 ¾ dBW (150 watts) per channel*</td>
</tr>
<tr>
<td><strong>DYNAMIC POWER</strong></td>
<td></td>
</tr>
<tr>
<td>8-ohm load</td>
<td>22 ½ dBW</td>
</tr>
<tr>
<td>4-ohm load</td>
<td>22 ½ dBW*</td>
</tr>
<tr>
<td>2-ohm load</td>
<td>19 ¾ dBW</td>
</tr>
<tr>
<td><strong>DYNAMIC HEARROOM (at rated power: 8-ohm load)</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 ¾ (dB)</td>
</tr>
<tr>
<td><strong>HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)</strong></td>
<td></td>
</tr>
<tr>
<td>at 20 dBW (100 watts)</td>
<td>≤ 1.24%</td>
</tr>
<tr>
<td>at 0 dBW (1 watt)</td>
<td>≤ 0.20%</td>
</tr>
<tr>
<td><strong>FREQUENCY RESPONSE</strong></td>
<td></td>
</tr>
<tr>
<td>+0.3 - 1% dB</td>
<td>&lt; 10 Hz to 195 kHz</td>
</tr>
<tr>
<td>+0.3 - 3 dB</td>
<td>&lt; 10 kHz to 195 kHz</td>
</tr>
<tr>
<td><strong>S/N RATIO (at 0 dBW; A-weighted)</strong></td>
<td>74 dB</td>
</tr>
<tr>
<td><strong>SENSITIVITY (at 0 dBW)</strong></td>
<td>145 mV</td>
</tr>
<tr>
<td><strong>INPUT IMPEDANCE</strong></td>
<td>20k ohms</td>
</tr>
<tr>
<td><strong>DAMPING FACTOR (at 50 Hz)</strong></td>
<td>1.10</td>
</tr>
<tr>
<td><strong>CHANNEL SEPARATION (at 1 kHz)</strong></td>
<td>84 1/2 dB</td>
</tr>
</tbody>
</table>

*See text
amplifier and power amplifier of its own, incorporating similar feedback circuitry to combat hysteresis of their own creation. In the KBA-100 power amp, the first Kinergetics product we've tested, the specific sources of nonlinearity are said to be capacitors and the junctions of transistors.

Physically, it is all we have to come to expect of superamps: a rack-mountable case with heavy handles, a front-panel power fuse and lighting on/off switch, back-panel fuses for each channel, and heavy-duty binding posts for the speaker leads. Fortunately for home users, the inputs are conventional pin (phono) jacks, rather than the ¼-inch phone type used on some professional equipment. (The fusing doesn't impinge between output and speakers, by the way; if you want this sort of speaker protection—which inevitably compromises damping factor—you'll have to add it yourself.)

We hope the company will make two small construction changes in future production. The binding-post holes for the insertion of bared wires aren't aligned in any particular direction on our test sample. These connections are set between the heat sinks, making them a little harder to see than they might be, so the extra attention to detail would be welcome to those who use bared leads. More important is the omission of lock washers from the four screws that hold the power transformer to the chassis. During shipment, half of the washers fell out of our sample; if the other two (which were loosened) had done so, too, the liberated transformer could have done considerable damage.

Avoidance of inductors and capacitors in the output (presumably to minimize hysteresis) helps keep the frequency response unusually wide and the damping factor both high and almost uniform across the audio band. (Typical amplifiers have relatively high output impedances, and therefore reduced damping factors, at high frequencies.) However, unless the amp uses an unusually small amount of overall negative feedback, the absence of a stabilizing network at the output could lead to oscillation with certain types of difficult loads, particularly those presented by electrostatic loudspeakers.

There is no doubt about the KBA-100's ability to deliver its rated 100 watts per channel into 8-ohm loads. The figures for lower impedances, with either sine-wave input or the pulsed signal used for the dynamic power tests, is more equivocal, however, because of soft clipping of the positive-going portion of the waveform. Our guess is that this behavior is caused by current-limiting protection circuitry in the amplifier or perhaps by the power supply simply running out of current. Whatever its origin, this sort of waveform distortion creates no well-defined clipping point, making the power figures for 4 and 2 ohms strictly judgment calls.

Kinergetics says that steady-state distortion measurements (the sort almost everyone, including High Fidelity, prints) are no index of listening quality. This is more than a cop-out. These days, almost any amplifier with sincere aspirations to high fidelity can manage distortion figures that are below the normal thresholds of audibility established by repeated experimental investigations. This is not as obviously true as usual for the KBA-100, whose distortion is considerably higher than average. The figures actually exceed 1 percent at rated power, but only above 10 kHz, where no musical signal could be expected to reach full power and no tweeter could be expected to withstand the current if it did. Diversified Science Laboratories also measured more noise than usual, as reflected in the relatively low signal-to-noise ratio listed in our data. Nonetheless, in our listening we were consistently pleased by the KBA-100 and would willingly use it as part of a permanent installation.
ACOUSTIC RESEARCH
CONNOISSEUR 20 LOUDSPEAKER

Type: two-way acoustic suspension "bookshelf" system in particleboard enclosure with walnut-grain vinyl finish. Dimensions: 11¼ by 18 inches (front), 7¼ inches deep plus clearance for grille connections. Price: $320 per pair; optional SW-1 stands, $100 per pair. Warranty: "full," five years parts and labor. Manufacturer: Acoustic Research, 330 Turnpike St., Canton, Mass. 02021.

Recently, Acoustic Research added two new product lines above its existing range of loudspeakers: the Research Series, designed to exploit to the hilt the company's most advanced technology (see "Sonic Marvels," June), and the Connoisseur Series, which uses less exotic means to some of the same ends. The Model 20 is in the middle of the Connoisseur line, between a smaller bookshelf system (the Model 19) with a 6-inch woofer and a larger floor-standing speaker (the Model 30) with a 10-inch bass driver; the Model 20 has an 8-inch woofer. All three systems use a newly developed 1-inch dome tweeter and cabinets with rounded front edges and smooth baffle surfaces for minimum diffraction. In the Model 20, the tweeter operates down to 3 kHz, below which the crossover rolls off its response at 18 dB per octave. The woofer's response above the crossover frequency is allowed to roll off naturally (that is, without the assistance of an electrical filter network) at 12 dB per octave.

The Model 20 differs from previous Acoustic Research speakers in a couple of important respects. One is the increased attention that has been devoted to obtaining flat first-arrival response, in addition to smooth integrated room response. The other is that it is not designed for uniformly wide dispersion through the midrange and treble. Running an 8-inch woofer up to such a high frequency causes the speaker's radiation pattern to narrow somewhat in the octave just below the crossover, between 1.5 and 3 kHz. Acoustic Research's reason for doing this is to minimize early reflections off the side walls and floor, which can color the sound and interfere with stereo imaging. (No attempt is made to reduce dispersion at higher frequencies, where the ear is less critical, or at lower ones, where the effort would be prohibitively difficult and expensive.) The drawback is that the range of listening positions over which a pair of Model 20s sounds properly balanced is more restricted than it is for more conventionally designed speakers. Indeed, the company strongly recommends toeing the 20s in so that they face your primary seating area—a practice that also serves to further inhibit sidewall reflections. Both imaging and tonal balance deteriorate if the speakers are faced straight out into the room.

The very thorough owner's manual also specifies that the speakers be placed between 18 and 28 inches off the floor, preferably at a height of about 23 inches. Stands for this purpose are available as an extra-cost option. The manual suggests experimentation to find the best position relative to room walls, starting with the speakers close to the wall behind them, moving them out as far as several feet if that yields better results. Diversified Science Laboratories followed these instructions to the letter in testing the Model 20, placing it well away from side walls on one of the Acous-
tic Research stands. The lab took room-corrected one-third-octave response measurements with the speaker at several distances in front of the wall behind it, ranging from a few inches to a few feet, finally settling on a distance of 10 inches as providing the smoothest curves (shown in our data column). It used this placement for all further measurements.

As you can see, the response is exceedingly smooth for a loudspeaker, particularly on-axis, where it remains within ±4 dB from approximately 60 Hz to 20 kHz. And the off-axis results are only slightly less impressive, with a spread of +2/4,-6/4 dB from 50 Hz to 16 kHz. In both cases, the principal anomalies appear to be due more to interactions with room boundaries than to any intrinsic characteristic of the speaker. The Model 20’s impedance also is remarkably well controlled, ranging within the audio band from a minimum of 4.9 ohms at 20 Hz to a maximum of 17.7 ohms at 70 Hz (the system’s low-frequency resonance point). Apart from these extrema, the usual dip above bass resonance (in this case, to 5.1 ohms at 200 Hz), and a gentle rise to 12.6 ohms at 2 kHz, the impedance meanders’ placidly between 6 and 8 ohms. This should be a very easy load for any decent amplifier.

The Model 20’s sensitivity is about average, and its power-handling ability appears to be very good. In our 300-Hz pulse test, it accepted the full 62-volt peak output of the lab’s amplifier (equivalent to 26¾ dBW, or 481 watts, into 8 ohms), delivering a calculated output of 116¾ dB SPL (sound pressure level). Dynamic range should therefore be more than adequate for domestic listening.

This conclusion is supported by DSL’s distortion measurements, which indicate that the speaker should be capable of producing high, but not disco, levels in a normal living room. At 85 dB SPL (moderately loud), total harmonic distortion (THD) averages just a shade more than 1/4 percent from 100 Hz to 10 kHz (the upper limit of our testing on speakers). This is a respectable, if not spectacular, figure. It creeps up to a little more than 1/4 percent at 90 dB SPL and then begins to rise more swiftly, to approximately 11/4 percent at 95 dB SPL. At 100 dB SPL (which is quite loud), the average THD jumps to a little more than 2/4 percent, suggesting that the speaker is running into its steady-state limit. This is fine performance for a system of the Model 20’s size.

The speaker is finished in a handsome and convincing walnut-grain vinyl. Amplifier connections are made to color-coded five-way binding posts inset into the back panel. Like DSL, we followed Acoustic Research’s placement recommendations, mounting the speakers on their stands, away from side walls but within a few inches of the wall behind them and toed in approximately 45 degrees. The result is superb reproduction, surpassing in all respects except bass extension that of any other Acoustic Research loudspeaker we have tested to date. Although by no means its only strength, what impresses us most is the Model 20’s excellent stereo imaging; precise, stable, and exceptionally convincing. Few of its direct competitors can match it in this regard.

Overall, the sound is clean, articulate, and notably lifelike. Tonal balance is unusually good, with none of the excessive warmth characteristic of speakers that have been hyped up in the midbass for effect. As one would expect of a relatively small speaker, the Model 20 pretty much concedes the bottom octave, below 40 Hz or so. However, so little music contains any information in that range, the little music contains any information in that range, the little music contains any information in that range. The speaker is more than a little bright to us, but this happens so often with today’s best speakers that we suspect the excess is more in the recordings than in the reproducer.

In short, the Connoisseur 20 is an outstanding loudspeaker, delivering first-class performance at a near steerable price. It is a bargain in the best sense of the word and certainly deserves your attention if you are seeking very good sound in a reasonably small package.

---

**COMPLETE GUIDE TO HIGH FIDELITY'S TEST REPORTS**

Each year, High Fidelity evaluates almost 100 audio, video, and car stereo components. To help you understand how we conduct these tests, what characteristics we feel are important, what changes in testing procedures we have made during the past year, and how to use the reports we publish each month in making buying decisions, we offer the 1985 edition of our Complete Guide to High Fidelity’s Test Reports. This full-size, 16-page primer—containing a three-page glossary of technical terms—contains sections on how we test compact disc players, video components, cassette decks, preamplifiers, power amplifiers, turntables, loudspeakers, car stereo components, and cassette tapes. A list of all lab tests published in 1984 (which are available as separate reprints) is also included. To obtain your copy, send a check or money order for $3.95 (which includes postage and handling) to High Fidelity, Dept. DE, 825 Seventh Ave., New York, N.Y. 10019. Allow 30 days for delivery.
Canadian Club
The Parachute Club is ready for a serious American membership drive. In their native Canada, the septet had little trouble recruiting supporters: After only one month together they got a recording contract with an independent label (Current), and six months later they were signed by RCA. The Club’s 1983 eponymous debut went gold, and last year’s At the Feet of the Moon has gone platinum. They’ve won Junos (Canada’s equivalent of the Grammys), U-Knows (alternative music awards), and Black Music Awards, proving that the band’s constituency spans the industry and the public alike.

The band members did a little inadvertent audience development before founding the Club in 1982. Lead singer/guitarist Lorraine Segato (formerly of Toronto’s first feminist rock band, Mama Quilla II) joined drummer Billy Bryan and some members of Rough Trade to form V, a reggae group, and percussionist Julie Masi played dance funk with the Cuban Fence Climbers. So Segato, Bryans, and Masi brought to Parachute a built-in following of blacks and women. Such a colorful history may also account for the band’s musical palette, which intermixes rock, jazz, synthesizer, African, and South American influences—without sounding derivative. It’s this rhythm-infused ebullience, coupled with from-the-gut vocals by Segato and Masi, that gives Parachute Club its spunk.

But they really pack a wallop with their intelligent, political, and socially aware lyrics. Those of us who may have overdosed on heavy-handed message music won’t become overwhelmed by the urge to take to the streets; Parachute Club simply reminds us of goals we hoped to achieve through antirwar, civil rights, and feminist movements—goals of freedom and equality. At a time when political jargon has opted for the generic phrase “human rights,” this band deals in specifics, like disposing of stereotypical sex roles and developing a personal set of values devoid of prejudice. “I saw the writing on the wall/It said equal/Equality” is strong, simple, and seductive. In short, the Club tells us what we’d love to believe.

And they’re activists in their own right. The band speaks out at concerts great and small—like the World Youth Festival of Arts held in Jamaica this April and a Toronto benefit for a women’s bookstore that had been vandalized. And Segato and Masi, along with keyboardist Lauri Conger, appear frequently at women’s concerts as the Pillow Sisters. The Parachute Club’s sincerity and vitality are invigorating—a meeting with the band is a musical baptism of the spirit. And there are no restrictions, nor dues required to join.

Susan Galardi

Golden Oldies
Coming to CD
With the Compact Disc now a roaring success among classical record buyers, many major labels have begun to issue vintage recordings by great performers of the past in the new format. CBS was among the first to take the plunge when it released a comprehensive collection of Bruno Walter’s stereo recordings with the Columbia Symphony and the New York Philharmonic, exceptionally well remastered in Japan. More recently, a sampling of the best from CBS’s extensive archive of George Szell/Cleveland Orchestra and Leonard Bernstein/New York Philharmonic stereo recordings has been made available.

London, whose catalog includes much remarkable material from the ’50s and ’60s, began naturally enough with a CD reissue of Georg Solti’s landmark Ring cycle. The label plans in the coming months to release Benjamin Britten’s accounts of his War Requiem and Peter Pears. Also on the way are La Bohème and Madame Butterfly with Renata Tebaldi; Salome with Birgit Nilsson; Nabucco with Tito Gobbi; Kirsten Flagstad’s Wesendonck Lieder and Kindertotenlieder; excerpts from Tristan and Isolde, Götterdämmerung, and Die Walküre with Nilsson, Hans Knappertsbusch conducting.

As this issue of High Fidelity goes to press, RCA has announced a new series—which it calls “60+”—featuring material from its Red Seal archive specially selected to provide CD running times in the neighborhood of 60 to 75 minutes. Among the first “60+” CDs, which should be in the stores by the time you read this, are the Rachmaninoff and Grieg piano concertos with Artur Rubinstein; a Strauss waltz collection with Fritz Reiner; the Beethoven and Brahms violin concertos with Jayashri Heifetz; a Spanish sampler featuring Leonette Price, Reiner conducting; Schubert’s Unfinished Symphony, Beethoven’s Fifth Symphony, and the Fidelio and Coriolan Overtures with Reiner; and a pairing of the Mussorgsky-Ravel Pictures at an Exhibition with Respighi’s Pines of Rome and Fountains of Rome, again led by Reiner.

Angel’s plans within the next few months to release the Otto Klemperer/New Philharmonia accounts of the Beethoven symphonies, with an additional disc devoted to Beethoven overtures. Also in the works are Das Lied von der Erde with Fritz Wunderlich and Christa Ludwig, Klemperer conducting; Tosca with Maria Callas, Victor de Sabata conducting; The Merry Widow with Elisabeth Schwarzkopf; and Schubert’s Die Schöne Müllerin with Dietrich Fischer-Dieskau and Gerald Moore. Ted Libbey

Edited by
Georgia Christgau
and Ted Libbey

Susan Galardi
On a snowy afternoon last January the National Philharmonic Orchestra gathered in London’s famed Walthamstow Town Hall for the first of 22 Reader’s Digest recording sessions planned for the winter, with repertoire ranging from Richard Wagner to Leroy Anderson. The first three days were devoted to Ravel (Le Tombeau de Couperin, the MOTHER GOOSE SUITE, and VALSES NOBLES ET SENTIMENTALES) and a group of Leopold Stokowski transcriptions, including the love music from Wagner’s TRISTAN UND ISOLDE and shorter works by Shostakovich, Tchaikovsky, Sibelius, and Chopin. The sessions were produced with the assistance of Joseph Habig, associated with RCA for 30 years and now executive producer for Reader’s Digest.

American conductor Charles Gerhardt, a familiar figure to record collectors, was on the podium for the sessions. Gerhardt has been recording for Reader’s Digest—sometimes as producer, sometimes as conductor—since 1960, when he produced one of the Digest’s initial multirecord sets, Festival of Light Classical Music. It was a best seller for more than 20 years before being retired from the catalog. Since that time, Gerhardt has produced and/or conducted more than 5,000 titles for the Digest—ranging from standard classics to background,
mood, light classical, opera, operetta, children's, popular, and rock music—making him perhaps the most versatile and widely recorded of all present-day musicians. He has found his association with Reader's Digest especially rewarding because of the company's maintenance of high standards, its willingness to take a chance on unusual repertoire, and its total commitment to its listening audience. The focus is on the music, and none of the compromises that plague many other commercial record labels are allowed to interfere.

Fortunately, I caught Gerhardt in one of his few free moments in London; he was otherwise preoccupied with the many details of the recordings. A private person who seldom grants interviews, Gerhardt has no interest in publicity or in giving concerts, which is a bit unusual in today's world of jet-set superstar performers who want to be constantly in the public eye. His views are often controversial and hardly industry-oriented, despite the fact that he has been affiliated with RCA for 30 years. Gerhardt feels that orchestras often do not get enough credit on their releases and that conductors walk off with all the honors. "So-and-so's recording of such-and-such," he says, is how albums are often designated. "And yet it is the orchestra that people are listening to, and the fine performance often might be in spite of, rather than because of, the conductor."

The National Philharmonic consists of leading players from the London area and is virtually an orchestra of first-desk musicians. Alan Civil, who has a distinguished career as a soloist, recording artist, and teacher, is principal horn. Sid Sax is concertmaster; he contracts for each session the number of players needed. The NPO was organized in the early '60s and for ten years was known as the RCA Victor Symphony Orchestra. In May 1970 it became incorporated as the National Philharmonic Orchestra and since that time has played countless recording sessions, sometimes as many as fifteen per week, with Gerhardt as well as with Stokowski, Georg Solti, James Levine, Lorin Maazel, and Richard Bonynge. The orchestra often records for films and can be heard on all of RCA's Classic Film Scores series and numerous other film albums. Conductors enjoy working with the NPO; it is one of the most versatile of orchestras, with the ability to sightread difficult scores. This places the NPO in great demand with record producers.

The players particularly enjoy their association with Gerhardt. David Theodore, principal oboist, has been with the orchestra for 12 years (he also plays with the orchestra of the Royal Opera House, Covent Garden) and says of Gerhardt: "It's a question of mutual respect. He respects us as musicians, and we respect him for his musicianship and his willingness to collaborate on a performance and an interpretation." A friendly mood prevails at Gerhardt-NPO recording sessions. Gerhardt is always willing to try something new and is open to suggestions, feeling that "tradition" generally is little more than the passing down from generation to generation of the mistakes of the past. One example of Gerhardt's receptiveness to innovation came in Ravel's La Valse, where the trumpets have an eighth-note tremolo seven bars before the end of the work. When rehearsing with Gerhardt, the first trumpet player said he felt the figure would be more effective if played as a sixteenth-note tremolo. Gerhardt tried it, liked it, and recorded it that way.

Gerhardt dislikes directional microphones and will have no part of overproduced, multichannel remixed recordings. Although the console specially designed for his London sessions has 18 channels, the final mix was determined during the sessions and the two-track digital master made on the spot. Interested in technical developments if they serve music, Gerhardt feels that the digital recording process is a remarkable advancement, but that a poor performance, badly engineered, will only sound worse when recorded digitally. "The digital process is passive," he says. "It will not make any record sound good in itself." Gerhardt's first priority is a performance worth recording. The recording site is also crucial, as are the use of omnidirectional microphones and their placement. He tries to create a recording valid for home listening; the close-up sound favored by many of today's producers is not for Gerhardt, who prefers a spatial sound rather than a spotlighted pickup, although he agrees that clarity must be retained. "I'm not interested in where sound comes from, left or right stereo, but in the quality of sound. I'm interested in the beauty of sound. This is the atomic '80s, and there's enough ugliness all around us. People need beauty, and a bit of glamour."

A much-sought-after producer, Gerhardt has worked with many of the great conductors of the past. In 1964, a 12-LP set was produced with 12 eminent conductors leading the Royal Philharmonic. One of Charles Munch's finest recordings came from those sessions: Bizet's Symphony in C coupled with Tchaikovsky's Francesca da Rimini. Munch elected to have limited rehearsals, which alarmed some of the players. When told of their concern, Munch simply stated, "I don't want to rehearse too much. That way they have to watch me, and then I can do what I want."

They did indeed watch, and the result was two near-definitive performances. Another product of those sessions was Sir John Barbirolli's account of Sibelius's Symphony No. 2, considered by many to be the finest recording of the music.

"Of course, I also wanted to include Stokowski in that album, and we were all set to go," Gerhardt recalls, "but at the last minute, his association with the American Symphony Orchestra and union problems prevented him from doing so. But I have a great affection for Stokowski and decided to record some of his transcriptions for future release." Following the conductor's death in 1977, Gerhardt was able to obtain the arrangements from the Curtis Institute of Music in Philadelphia, to which Stokowski willed his immense library with the wish that it would be available to the musical world.

Over the years, Gerhardt and the National Philharmonic have become an efficient team. It is a tribute to them that they are able to rehearse and record the love music from Tristan und Isolde—a very demanding sequence lasting almost half an hour—in just one three-hour session. The orchestra for the London recording of the work numbered nearly 100 players; five extra horns and a trombone were used for the off-stage hunting horns, with magical effect. The other Stokowski transcriptions (Shostakovich's Prelude in E flat minor, Tchaikovsky's Solitude, Chopin's Prelude in D minor, Op. 28, No. 24, and the Berceuse from Sibelius's incidental music for The Tempest) were completed in another three-hour session.

All of the recordings made in this series of tapings are slated for future release on Reader's Digest albums. Reader's Digest recordings are available only by mail from the Reader's Digest Association, Pleasantville, N.Y. 10570. Because sales are direct from the company to the consumer, prices for multi-record albums are considerably lower than for comparable major label products.
Chefs d’oeuvre From the Lively Pen Of Chabrier

**CHABRIER:**

*Le Roi malgré lui.*

- Gautier, Bacquier, Le Roux, David, Alliot-Lugaz, Raphanel, Damont, Chorus and Orchestra of the Opera of Lyons, Gardiner. Pathé Marconi 2700863 (D, 2). © EMI (England) TCEX 2700869 (1). (Distributed by International Book and Record, 40-11 24th St., Long Island City, N.Y. 11101.)

**CHABRIER:**

*L’Étoile.*


Those who know Chabrier only through his brilliant *España* or the handful of outstanding piano pieces ignore not only three quarters of his output (all stage works), but his real magnitude and importance as the major creative talent born in France between Berlioz and Debussy. Unexpected as this statement may be, I do not except the more popular (though less boldly innovative) Bizet, nor the exquisite and refined Fauré, whose genius blossomed late in life, after Chabrier’s premature death. Chabrier’s death at age fifty-three, following a late start in composition, reduced his truly productive period to a mere 15 years. Such a short time in which to create was certainly the greatest of the misfortunes that affected this man, who was by nature outstandingly suited to happiness and joy. Being largely self-taught and having to eke out his living as a civil servant until the age of forty also gave him the underversed—and, unfortunately, lasting—reputation for being an amateur in music.

Furthermore, Chabrier’s stage works, by far his most important compositions, suffered from mediocre or even detestable librettos, as well as incredible bad luck: When *Gwendoline* was finally staged, with great success, in Brussels, after having been turned down in Paris and other French cities, the theater went bankrupt after two performances (through no fault of Chabrier’s); one year later, the Opéra Comique burned down a couple of days after the first performance of *Le Roi malgré lui*. As for Chabrier’s last and most ambitious opera, *Briaëna* (still unrecorded), the composer’s final illness prevented him from completing more than the first act (which, however, lasts 85 minutes).

Chabrier was far ahead of his time. His revolutionary harmony, free successions of dominant ninths, unresolved dissonances, and bold scoring look ahead to Debussy, Ravel, and even Stravinsky, anticipating their idiom by 20 or 30 years. And yet his genius was not taken seriously, because he favored light forms—operettas, comic songs, short piano pieces—at a time when the dying 19th century was wholly engrossed in solemn Wagnerian music dramas, portentous symphonies, and austere string quartets.

Chabrier’s ideal surroundings would have been the Roaring ’20s; indeed, Les Six adopted him as a father figure. Being a progressive, he naturally fraternized with the painters, who have always tended to be ahead of the musicians. He was on intimate terms with the Impressionists, and his collection of paintings included a number of extraordinary works by Manet (whose celebrated *Bar aux Folies Bergère* hung above his piano!), Renoir, Monet, Sisley, Cézanne, and others. Chabrier’s music, even more than Debussy’s, is the true tonal counterpart to French Impressionism in its prime. But like so many...
great French composers, he has been sadly neglected and underrated in his own country (although Debussy and Ravel acknowledged their debt to him), and his music is just now being rediscovered and reappraised.

Whereas commercial recordings of operas by Gounod, Bizet, Massenet, and even far lesser luminaries can be found by the dozen, not a single stage work by Chabrier was available anywhere until a few months ago, except for some pirated versions dubbed from Radio France tapes and fortunately made available to American music lovers on the MRF label. Variable musically and technically, often heavily cut, these recordings at least provided some idea of all that we were missing. But the situation has suddenly changed for the better: We now have brand-new productions of Chabrier’s two operatic masterpieces.

L’Étoile, completed and first performed in 1877, was Chabrier’s first major work, the one that brought him fame. Though he called it an opéra bouffe, it is actually an operetta with lots of spoken dialogue—but one whose refinement, musical wealth, and outstanding quality are far above the norm of the genre that at first it seemed unable to find a niche at all. Perhaps Chabrier simply fell victim to the old Romantic prejudice that holds tragedy to be intrinsically superior to comedy; in Mozart’s age, of course, this was not so. Though dated (yet in a rather delightful way), the libretto of L’Étoile is still amusing, and a good production can give much enjoyment. It is an unflawed creation, albeit a minor one.

Completed ten years later, Le Roi malgré lui, though musically Chabrier’s greatest work, raises far more problems. This is above all because of a libretto that is a monument to stupidity and confusion. Indeed, it requires quite a special brand of negative talent to get so few leading characters into situations so obscure and inextricable. While L’Étoile took place in some amiable fairy kingdom, Le Roi malgré lui is based on historical fact, namely on Henri de Valois’s short-lived reign as a reluctant King of Poland in 1574, before becoming Henri III of France. Disguises, changes of identity, and various other misunderstandings do nothing to simplify matters, and several attempts to amend the original libretto—a protracted concoction by several writers, including the composer—have proved unsuccessful. Thus this splendid, sparkling score, containing some of the most entrancing music ever penned by a Frenchman, has led a检查ered and rather marginal career, and its productions remain infrequent. Musically vastly superior to L’Étoile, it is also likely never to achieve even that piece’s modest celebrity. But here, of course, the phonograph record can and must help.

Examining the two releases at hand, one, L’Étoile, is an unqualified success, indeed a sheer delight from beginning to end. It was recorded in Lyons in the spring of 1984 after a number of stage performances, and the excitement and momentum of the light can be felt throughout. The spoken dialogue, aptly shortened for the needs of a recording, never slows down the music’s exhilarating pace, and these four sides bubble like true champagne. The cast shows no weakness whatsoever, and it is dominated by the exquisite presence of Colette Alliot-Lu-gaz, one of the leading light sopranos of the younger generation of French singers, in the role of Lazuli. All her partners, both male and female, are worthy of her talent, and so is John Eliot Gardiner’s electrifying conducting.

What a surprise to find this outstanding specialist in Rameau and Purcell so perfectly at ease with the quite different requirements of Chabrier’s music!

For the sake of the extraordinary music, for the wonderful vocal and musical performance of Barbara Hendricks as Minka, for the fiery and assured conducting of Charles Dutoit, for the enthusiastic orchestral playing, I wish I could lavish equally unreserved

---

**IN THIS ISSUE**

**BACH:**
Schemelli Liederbuch.

**BARBER:**
Cello Concerto, Op. 22.

**BEETHOVEN:**
String Quartets.

**BERKELEY, M.:**
Uprising: The Romance of the Rose.

**CHABRIER:**
L’Étoile.

**CHABRIER:**
Le Roi malgré lui.

**COPLAND:**
Old American Songs.

**DEVIEENNE:**

**GRIEG:**

**HAYDN:**
Cello Concertos.

**KREISLER:**
String Quartet in A minor.

**LEIGHTON:**
Organ Concerto, Op. 58.

**MILHAUD:**
String Quartets.

**PIAZZOLLA:**
Guitar Works.

**SCHUBERT:**
Piano Works.

**SHOSTAKOVICH:**
Cello Concerto No. 1.

**STRAUSS, R.:**

**STRAVINSKY:**
"Firebird" Suite (piano).

**TCHAIKOVSKY:**
"Nutcracker" Suite (piano).

**RECITALS & MISCELLANY**

**LONDON SYMPHONY:**
Orchestral Works.

**THEATER & FILM:**

**ELIAS:**
Children of the Corn.

**KORNGOLD:**
Kings Row.

**POLEDOURIS:**
Making the Grade.

**VARIOUS ARTISTS:**
Beverly Hills Cop.

**WILLIAMS:**
praise upon the production of Le Roi malgré lui. But this is not possible, the major flaw being the total absence of any spoken dialogue; this makes an already terribly confused story totally unintelligible and kills the dramatic nerve center of the performance. Unlike L'Étoile, this production was recorded at Radio France in February 1984 after a public concert, not a stage performance, and it sounds like a wonderful string of concert pieces rather than a live stage work. This is all the more unforgivable because only five sides are actually filled with music, the sixth remaining void. Even though the three records in the set are sold for the price of two, it would have been preferable by far to spread out the performance on six sides, adding 30 or 40 minutes of spoken dialogue. Nor is the musical performance beyond reproach; the energy and enthusiasm of the chorus and orchestra do not always make up for rough patches that betray a lack of rehearsal time.

While not bad, the cast is somewhat uneven in quality. The Spanish soprano Isabel Garciaizc was a last-minute substitution. She copes very well, and her Spanish accent does not disturb me for the part of an exotic princess. But with a little more time, she could have polished her performance. Peter Jeffes, who has a far heavier accent than Garciaizc does, is rather more problematic as Nangi, and Gino Quilico sings Henri's lovely ronome (one of the real jewels of the whole score) with a tinge of lachrymosity, though he improves later on.

This being said, forget my reservations, for there is little likelihood that another recording of Le Roi malgré lui will be released for a number of years to come. And the score—which Ravel said had changed the whole destiny of French music, even going so far as to state that he would have been happier to have been the author of Le Roi than of Wagner's complete Ring—is pure bliss from beginning to end. Highlights are Minka's and Henri's romances, the great scene of the conspiracy, and, above all, the electrifying Fête polonaise, one of the supreme waltzes in the whole of music. Like Borodin's polotarian Danzas, whose Viennese intoxication it equals, the Fête polonaise only acquires its true dimension when heard with the chorus.

And now let us hope for a complete Guerdaline; a complete Brixi, a premiere recording (long overdue) of La Salamandre, and a revival (equally long overdue) of the exquisite Ode à la Musique!

Harry Halbreich


It seems safe to assume that this interesting combination will provide you (as it did me) your first chance ever to become acquainted with these works. Richard Strauss, at the age of fifteen or sixteen still very much the conservative classicist, wrote this quartet in 1879-80; it shows extraordinary talent, un-

JULY 1985 55

The Portland String Quartet: unfamiliar Strauss and Kreisler, played with verve.
der the circumstances, but it never became exactly famous. Fritz Kreisler, at age forty-four, found himself in 1919 still an "enemy alien" due to his service in the Austrian army as an ally of Germany. Unable to concertize in this country, which idolized him, he spent his enforced vacation composing the String Quartet in A minor and his operetta Apple Blossoms. The quartet enjoyed a certain popularity for a while, and Kreisler and three cohorts even recorded it for HMV, but, like the Strauss, it had long since sunk into oblivion when the enterprising Portlanders (who hail from Maine) undertook their commendable work of excavation and revival.

The two quartets will interest you in direct proportion to your existing interest in their two composers. Kreisler here, certainly for the only time in his life as a composer, rather outshines Strauss. This excellent young ensemble, whose release of the five Bloch quartets (Arabesque 6311-3) won The Washington Post's award for the best serious-music recording of 1986, plays them both with verve and charm, and the Arabesque team has recorded them to perfection.

Paul Moor

DEVIEENNE:
Sonatas for Bassoon and Basso Continuo, Op. 24 (6).

With the standards of so-called authenticity being what they are these days, it seems odd that a record company would want to issue a product that pairs a distinctly antique-sounding reproduction of a late 18th-century fortepiano with a very modern-sounding Heckel bassoon. There's really nothing objectionable about the anachronistic timbral combinations, but what's the point? And considering that Read has done some performing on original instruments (once upon a time he was a resident fellow at the famous Schola Cantorum in Basel), what's the implication?

Anyway, the fancy key mechanism whose clackety-clack is audible throughout these performances allows Read to play nicely in tune, and the wider bore gives him a dynamic range that François Devienne, writing in 1790, probably never even imagined. Read's playing, more than Wilson's, is of the long-lined, heavily emotive sort, and that, too, seems anachronistic. This is the premiere recording of these sonatas—the engineering is as admirable as Read's virtuosity, but it's not likely that conscientious teachers of performance practice will be referring to the disc's musical content as a model of excellence.

James Wierzbicki

COPLAND:
Old American Songs, Sets 1 and 2.

GRIEG:

If your collection needs this rather recherché Grieg cycle of eight songs, once publicized and even recorded by KirstenFlagstad, then buy this well-recorded, handsomely packaged disc. If your collection doesn't, forget it. Stone me as sexist if you will, but for me almost all the Copland songs have texts that sound fundamentally wrong sung by a wom-
The music itself emphasizes the guitar's lower register, and so does the engineering. Still, while being seduced by the dusky surroundings and smiley rhythms, a listener might wonder if perhaps the recording sessions took place near an aviary, since almost all the cuts are sprinkled with distant, irregular, high-pitched chirps that most definitely are not a by-product of fingers sliding along guitar strings.

James Wierzbicki

PIAZZOLLA:
Cinco Piezas para guitarra; La Muerte del Angel; Milonga del Angel; Retrato de Alfredo Gobbi; Contrabajando; Jacinto Chichana.

Oraison, Klaas Postuma, prod. Ectetera ETC 1023 (D). (Distributed by Quaikon Imports, 39-28 Crescent St., Long Island City, N.Y. 11101) 0

With the popular success of Nonesuch's The Tango Project (D 70930) and Deutsche Grammophon's Placido Domingo Sings Tangos (25384 416) still continuing, the potential market for this new Ectetera release is probably much larger now than it would have been, say, a decade ago. Six of the ten selections are propelled at least in part by tango rhythms, and three of the others imitate the melodic patterns typical of the South American "dialogue" song form known as milonga.

The liner notes tell us little about Astor Piazzolla other than that he was born in Argentina in 1912 and studied for a while with Nadia Boulanger; nor is he given an entry in The New Grove Dictionary of Music and Musicians, although the article on the tango mentions him as an important innovator who expanded dance music's orchestration in the '40s and flavored it with the sound of the electric guitar in the '60s. In spite of what must have been a long practical involvement with various forms of the instrument, the 1980 Cinco Piezas represent Piazzolla's first effort at writing for solo classical guitar. They're nicely idiomatic pieces, although not very adventurous in terms of sound color or technical demands, and as a group they're not readily distinguishable from Jorge Oraison's fluent transcriptions of the dance band numbers.

MILHAUD:

Arcana Quartet. Cybella CY 653 (D). (Distributed by Quaikon Imports, 39-28 Crescent St., Long Island City, N.Y. 11101.)

Darius Milhaud is too often dismissed as that sunny composer of the amiable Saudades do Brasil and the silly Scaramouche, or derided for his facile Telemann-like output, when in fact his finest works demon-
strate all the unfussy communication and elegiac simplicity we have long esteemed in our own Aaron Copland.

In particular, Millhaud's 18 string quartets, which the French ensemble Arcana has avidly pursued, repay repeated listening. The ones played here span the years 1914 to 1949. The expansive second quartet with its eclectic melodic material (the first movement's good-natured open fourth time invokes Americana, and the second's brooding minor theme recalls a Russian march) contrasts nicely with the witty and eneuse No. 6 and the searching but highly lyrical No. 15.

The Arcana's musicianship is top caliber. The playing on this disc has a vigor that does not slight the details and an infectious expressivity that is never overstated. Sonics are also full and pleasingly realistic. I especially like the reading of Quartet No. 15 (which was composed to be played either alone or simultaneously with No. 14, as an octet). The quick rhythmic changes and canonic and polytonal effects are assayed knowingly here, but are always subordinat

ed to the music's meaning; the beautiful second movement, a quivering high nocturnal piece, is especially well thought out.

Lesley Valdes

ARTYMIV: SUBJECTIVE SCHUBERT?

SCHUBERT:

Artymiv: Brian Couzens, prod. Chandos ARID 1075 (2L). (Distributed by Harmonia Mundi, U.S.A. 3364 S. Robertson Blvd., Los Angeles, Calif. 90034.)

Lydia Artymiv—a flame-haired Philadelphian of Ukrainian parentage, a Philadelphia Orchestra debutante at the age of eight, and for ten years a pupil of Gary Graffman—has made five previous records for this outstanding English label. She plays unusually poetic Schubert, but it has one grave, probably fatal flaw. This release leaves me with the impression that once Artymiv learned this sonata, and learned it well, she set the printed music aside once and for all and permitted what she had memorized to take on a life of its own, in accord with her own highly subjective feelings rather than with what the composer himself demonstrably wanted. She either ignores or turns inside out too many dynamic indications even to begin to list here. In the second movement, at measures 3
and 21 (and every similar place throughout the movement), she gratuitously ornaments the right-hand F sharp with a turn—a la Mozart or Haydn. Throughout the sonata, she plays the slower sections with an extreme dreaminess, and her tendency to make an almost cedal ritard at each bar line becomes more annoying the oftener it happens.

Rigorous honesty compels me to report that (1) on the pressing sent me, at the start of measure 92 of the Andante, the stylus skipped backward and refused to proceed without assistance, and (2) I have never before encountered a technical flaw of any kind on a Chandos disc.

The pleasant four-part C major Fantasy has a certain musicalological curiosity value, for it remained in oblivion until the 1960s, when it turned up in Graz among the papers of Schubert's buddy Joseph Hüttenbrenner. My usually resourceful San Francisco music dealer found it listed in none of the wholesale distributors' catalogs available to him.

Paul Moor

**STRAVINSKY (arr. S. Stravinski and Achatz):**

"The Firebird" Suite.

**TCHAIKOVSKY (arr. Achatz):**


Achatz, Robert von Bahr, prod. BIS LP 238 (D). (Distributed by Qualiton Imports, 39-28 Crescent St., Long Island City, N.Y. 11101.)

**Morals:** Don't count your firechickens before they hatch.

I confess that I opened this record rather grumpily, for when my favorite author reviewed another piano transcription of The Firebird Suite in the November 1984 issue of MUSICAL AMERICA, he wrote: "... if sheer narcissistic exhibitionism (with all the clinkers sieved out by modern editing techniques, of course) appeals to your sense of caprice, you may well get a boot out of all these undeniable pyrotechnics." That recording (Ofvox S 44483-A) featured the twenty-two-year-old Bulgarian Emile Naumoff, coupled with a fine performance of the original orchestral music by the Vienna Symphony under Wolfgang Sawallisch.

You need hear only a few minutes of this new recording to recognize Dag Achatz as not only a formidable technician but also a genuine pianist and musician with an especially fine ear for timbre. In the age of electronic hocus-pocus you never know what sort of witchery behind the scenes has enhanced the original undecorated performance.

But already in the second movement "The Firebird's Dance" (which Naumoff omits), Achatz displays an iridescent palette of tone colors that reveal him to be an exceptionally sensitive and subtle artist. A rhythmic sense comparable to Gibraltar further reinforces both works.

In spite of all their impressive good points, both these performances, in the final analysis, strike me as really astonishing high-class parlor tricks, but they do stand out not only for technical fireworks but for musicality and charm. Remember the name of Dag Achatz—half Swedish, half Austrian, trained by Perlemuter, Cortot and Agosti (among others), now a Swiss resident—according to the album notes, he has made seven previous recordings for this label, but I have heard none of them, and he certainly deserves attention Robert van Bahr, who...
Over the past 25 years,

we've booked the world's greatest names

in music and dance.

Advertise in our 1986 Directory and you'll join many of the world's foremost figures in the performing arts. Musical America International Directory of the Performing Arts. It is the international reference and principal sourcebook for bookings, funding and prestige.

For 25 years, the Directory's index of advertisers has been the most complete list of performers and artists' managers available anywhere. And it's used. Nearly 90% of the Directory's readers around the world refer to those listings at least once a week. Over 54% refer to the listings four or more times a week. What's more, 50% of all Directory copies are referred to by three to six different professionals.*

This valuable reference is used in every area of the performing arts industry. That includes orchestras, dance companies, opera companies, choral groups, performing arts series, festivals, recording companies, performing arts organizations, colleges, libraries, publishers, booking agents, artists' managers and representatives, as well as a wide array of foundations and funding organizations.

Deadline for your advertising is September 27. You have no time to lose. Phone our advertising manager, Jim McCallum and make your booking now. (212) 887-8383.

*1983 & 1984 User Surveys

ABC PUBLISHING
Musical America Directory is part of ABC Leisure Magazines
One of the ABC Publishing Companies

ABC Leisure Magazines

Mantle Company • COMPUTE! Publications • Farm Progress Companies • Hitchcock Publishing • Los Angeles Magazine • Miller Publishing • National Price Service • NILS Publishing • WORD, Incorporated
engineered and digitally edited as well as produced this record, makes Achatz and his Bösendorfer 275 sound like a million good, solid Swiss francs. Paul Moor

BARBER:
Concerto for Cello and Orchestra, Op. 22.

SHOSTAKOVICH:

Wallfisch, English Chamber Orchestra, Sirmon, Brian Couzens, prod. Chandos CHAN 8322 (D). ABRI 1085; 63 ABTD 1085. (Distributed by Harmonia Mundi, U.S.A.)

Barber’s seldom-heard Cello Concerto, a work dating from the mid-1940s, with a particularly lovely middle movement, is a welcome addition to the Compact Disc catalog. It is quite typical of the composer’s output: songful, fresh, highly listenable, and unjustifiably neglected in the concert hall. Young Raphael Wallfisch’s performance is adequate; he has little competition. Raya Garbousova, who played the premiere in 1946 with the Boston Symphony, and Zara Nelsova both recorded it, but only Garbousova’s recording is still available. Shostakovich’s First Cello Concerto was written for Mstislav Rostropovich, who premiered it with Eugene Ormandy and the Philadelphia Orchestra in 1959 and also recorded it with them; the disc is still in print in this concert. This concerto is assuming a more prominent place in the cello repertory, and for good reason. Here, Wallfisch is outclassed by Yo-Yo Ma’s stunning CD version on CBS (MK 37840), with strong support from Ormandy and the Philadelphia. The Ma release pairs the Shostakovich with Kabalevsky’s featherweight Cello Concerto No. 1, a pleasant showpiece of little substance. Chadvan’s new recording is very well engineered, with the soloist not overly prominent. But if the Shostakovich is a priority, surely the version to get is the CBS.

Robert E. Benson

BACH:
Schemelli Liederbuch.

Auger, Scherer, Gächinger Kantorei, members of the Stuttgart Bach-Collegium. Rolling, Andreas Keller, prod. CBS 12M 36972 (D, 2).

I am grateful to an organist/musicologist friend, who had a copy of Schemelli’s Liederbuch, for answering some of the questions this recording raised. Georg Christian Schemelli was a German musician approximately contemporary with Bach. In 1736 he published a collection of 68 hymns under the title Musikalisches Gesangbuch. Many of them had been selected and harmonized for him by Bach, and studies of their musical style and engraving suggest that Bach himself may have written the 39 recorded here. (Julius Spitta thought that only 29 were by Bach; others think 39 is too small a number. Only one was attributed to Bach at the time of publication.)

The hymns were evidently intended for private devotional use, to be sung alone or in unison by family members to an improvised accompaniment. Only the melodic line and a figured bass were printed with the texts. One can construct two middle parts from the bass, except where the melodic and bass lines converge too closely, but Bach himself never wrote out hymns in this manner when he meant them to be sung congregationally in four-part harmony. Moreover, although...

## Components

- **AKAI AAA-35 NEW! AM-FM DIGITAL RECEIVER (48x2)**: $198.00
- **AKAI GX-7-3 HEAD DOUBLY B & C CASSETTE DECK**: $220.00
- **KENWOOD KR-9300 60X2 DIGITAL HIGH SPEED RECEIVER**: $199.00
- **AIWA ADF-330 DOBLY B &C, SOFT TOUCH CASS**: $149.95
- **ADC SS-315X 10 BD PER CH EQUALIZER WITH ANALYZER**: CALL
- **SANSUI DW-10 SANSUI’S BEST DOUBLE CASSETTE TECK**: CALL
- **SANSUI SX-1130 New1 TOP RECEIVER W/AM STEREO**: CALL
- **TEC AG-2010BD PER CH. EQ. W/ SPECTRUM ANALYZER**: $99.00
- **TEC D-663BD DOBLY B & C, & dxb & AUTO-REV. CASS.**: $250.00
- **TEC S-360C DOBLY DXC CASS. DK**: $95.00
- **TEC S-360X DOBLY B, C, AND DBX CASS. DK**: $190.00
- **TEC V-900X 3 HEAD DOBLY B, C, AND DBX CASS. DK**: CALL
- **KOMM 530-8 2-WAY SPEAKER**: $80.00
- **TECHNICS SA-450 NEW (90x2) DIGITAL RECEIVER**: $199.00
- **TECHNICS RSB-33W NEW DOBLY B, C, AND DBX DOUBLING CASS. DIGITAL**: CALL
- **TECHNICS SL-8-200 BELT DRIVE, FULLY-AUTO. TURNABLE**: $80.00
- **TECHNICS RSB-16J AUTO-REV. DOBLY B, & dxb CASS. DK**: CALL
- **MARANTZ SR-8100 DC (90x2) DIGITAL RECEIVER W/ REMOTE**: $255.00

## Portables

- **SONY WM-11 CASSETTE PERSONAL PORTABLE**: $39.00
- **SONY WM-18 WITH DOBLY & AUTO REVERSE**: $45.00
- **SONY WM-F50 SUPER WALKMAN CASSETTE, WITH DOBLY & FM**: $70.00
- **SONY CFS-5000 3-PC., AUTO REV. DOBLY. 5 BD. EQ**: $109.00
- **JVC PC-200 3-PIECE PORTABLE SYSTEM W. AUTO REV.**: $205.00

## Automotive

- **JENSEN RE-980 AM-FM DIGITAL CASSETTE**: $180.00
- **JENSEN EQA-5000 7 BAND GRAPHIC EQUAL. 40 WATT AMP**: $89.95
- **JENSEN J-3033 6 W TRAX SPEAKERS (PAIRS)**: $79.95
- **SANCO FTE-06 FOR GM. FORD & CHRYSLER, DIN-COMPATIBLE**: $129.00
- **SANCO PFTU-52 3 AM FM CASSETTE W/ DOBLY B & C, METAL CAPABLE**: $128.00

## Video Recorder

- **SANYO VCR-7200 BETA HI-FI STERE0 W/WIRELESS REMOTE**: $385.00

## Headphones

- **Koss Porta Pro New Headphones**: $44.95
- **Sony MDR-M-77 ‘New’ Sony Monitor Headphones**: $55.00
- **Sennheiser MS-100 MINI OPEN-AIRE**: $39.95

## Stereos

- **Jungled 162.00**: $79.95
- **Sony TCX-90 NEW HIGH-HI BIAS CASSETTE TAPE**: $20.00
- **TDK SA-90 SUPER AVLYN CASSETTE TAPE**: $18.50
- **TDK SAI-90 DOUBLE COATED ‘TA’ TYPE CASSETTE**: $26.00
- **TDK HK-S 90 HIGH BIAS. METAL PARTICLE**: $43.00
- **TDK D-90 LOW NOISE CASSETTE TAPE**: $11.50
- **BASF PRO-II ‘90 WORLD’S QUIETEST HIGH BIAS TAPE**: $15.90
- **FJU M-90 METAL CASSETTE**: $30.00
- **MAXELL XL ‘90 TYPE I OR II (PLEASE SPECIFY)**: $24.00
- **MAXELL UD ‘90 NEW HIGH BIAS, (NOT ‘XL’)**: $20.10
- **MAXELL XL-II ‘90 SAVE $5.00 PER CARTON**: $22.00
- **LESS $5.00 MAN. REBATE = $17.00/10 NET ON XL II 90 ONLY**

## Cartridges

- **Shure V-15 TYPE 5 MR NEW TYPE ‘F’**: CALL
- **Shure V-15 VP TYPE 5 ‘F’ MOUNT**: CALL
- **Audio-Technica AT-155C REGULAR MOUNT**: $79.95
- **Audio-Technica AT-122EP P DOUNT**: $27.95

## Compact Disc Players

- **Sharp DX-100B PROGRAMMABLE, LOW PRICE**: CALL
- **Technics SL-P1 NEW COMPACT SIZE**: CALL
- **Technics SL-P2 NEW WIRELESS REMOTE, PROGRAMMABLE**: CALL
- **Sony D-5 PORTABLE CD PLAYER**: CALL
- **Other CD Brands Available**: CALL

## Video Recorder

- **Sanyo VCR-7200 Beta Hi-Fi Stereo w/Wireless Remote**: $385.00

## Headphones

- **Koss Porta Pro New Headphones**: $44.95
- **Sony MDR-M-77 ‘New’ Sony Monitor Headphones**: $55.00
- **Sennheiser MS-100 Mini Open-Aire**: $39.95

## Stereo

- **Jungled 162.00**: $79.95
- **Sony TCX-90 New High-Hi Bias Cassette Tape**: $20.00
- **TDK SA-90 Super Avlyn Cassette Tape**: $18.50
- **TDK SAI-90 Double Coated ‘Sa’ Type Cassette**: $26.00
- **TDK HK-S 90 High Bias, Metal Particle**: $43.00
- **TDK D-90 Low Noise Cassette Tape**: $11.50
- **BASF Pro-II ‘90 World’s Quietest High Bias Tape**: $15.90
- **Fujifilm M-90 Metal Cassette**: $30.00
- **Maxell XL ‘90 Type I Or II (Please Specify)**: $24.00
- **Maxell UD ‘90 New High Bias, (Not ‘XL’)**: $20.10
- **Maxell XL-II ‘90 Save $5.00 Per Carton**: $22.00
- **Less $5.00 Man. Rebate = $17.00/10 Net On XL II 90 Only**

## Cartridges

- **Shure V-15 Type 5 Mr New Type ‘F’**: CALL
- **Shure V-15 VP Type 5 ‘F’ Mount**: CALL
- **Audio-Technica At-155c Regular Mount**: $79.95
- **Audio-Technica At-122EP P Dount**: $27.95

## Compact Disc Players

- **Sharp DX-100B Programmable, Low Price**: CALL
- **Technics Sl-P1 New Compact Size**: CALL
- **Technics Sl-P2 New Wireless Remote, Programmable**: CALL
- **Sony D-5 Portable CD Player**: CALL
- **Other CD Brands Available**: CALL

## See a Better Price? Call Us! We Want Your Business!

UPS rates apply on these units Prices and Availability Subject to Change

---

**Send for Free Price List**

- **Name**
- **Address**
- **City**
- **State**
- **Zip**

**or use your address label**
Bach set a few of these hymns in four parts at other times, in his cantatas he employed the sort of ornaments and elaborate notation found in many of the Schemelli hymns only when writing for solo voices.

In this album, Helmut Rilling uses soprano Arleen Auger and tenor Peter Schreier for some of the hymns and his choir for others, accompanied variously by cello, bassoon, harpsichord, and organ. The notes do not say that the realizations are his, but one assumes so. The performances are not lively, but even if they were, it is hard to imagine many people wanting to hear a collection of unrelated hymns more than once. Whenever Bach thought his works formed some sort of cycle, his practice was to blend them together for his own library. He did not do that with these hymns, and it is to be supposed that if he saw any unifying element at all, it was to be found in the whole collection.

The recorded sound is good (I did not hear the compact disc). The notes are less so, and the translation from the German is almost unintelligible in places, such as this passage: "We have reason to assume, however, that chorale scores of this sort not only found their way into the collection, but we [were] also borrowed from it at times (when it is possible that Bach may have made quite a number of changes to the texts)." The words of the hymns themselves are not translated. Thomas Hathaway

BERKELEY, M.:
Uprising: The Romance of the Rose.
LEIGHTON:
Concerto for Organ, String Orchestra, and Timpani, Op. 58.ª

Rathbone's, South Pro Arte, Pooles Hyphen A 66077 (A) (Distributed by Harmonia Mundi, U.S.A.)

These works have in common the craftsmanship and seriousness of purpose that have characterized the mainstream of British music since the 1950s. They fall in line more with the work of Michael Tippett than with that of, say, Peter Maxwell Davies or Harrison Birtwistle: Their inventiveness has to do less with the sonic material itself than with the way that it is treated, and their structures, like their expressive goals, are conventional and straightforward.

The most compelling of the set is Kenneth Leighton's 1970 Concerto for Organ, String Orchestra, and Timpani, a three-movement essay that's more an abstraction than a showpiece. Its somber attitude is
plainly announced in the initial dark-colored organ vapor that veil the sparse viola and cello melodies. While tempo, texture, and timbre change markedly as the piece unfolds, the basic emotional tone does not: The second movement Toccata is charged with frenzied, agitated energy; the concluding Chorale and Variations is overcast with minor inflections and close-pressed dissonances. The orchestra rarely "accompanies" the organ in the traditional manner. Most often one sound mass simply alternates with the other, and when the two are brought together it is usually the organ that takes the supportive role. This is weighty music, with the occasional bright shimmer of the organ always balanced by solid statements from the strings or emphatic punctuation from the timpani. As with a well-written sermon, the discourse flows easily and logically from start to finish, and the listener is never in doubt as to what the unspoken message is.

Michael Berkeley's *Uprising* is supposed to be similarly profound, a one-movement symphony inspired by the political upheavals in Poland and Afghanistan in 1980. Indeed, the liner notes inform us that the first theme reflects "rumor," the second "tension, tyranny, and terror." For all its good intentions, this piece, like Leighton's, is best heard in the abstract—the 12-note motifs seem more functional than evocative, and their ultimate meshing is more easily admired as a display of compositional technique than as a dramatic denouement. *The Romance of the Rose*, from 1982, is a set of variations based on tunes Berkeley concocted for incidental music for a BBC radio production of the 13th-century French poem by that title; it runs the gamut from frolick to fugue, and in all of it the orchestral forces are handled with consummate skill.

I know nothing about the Scottish orchestra called the Southern Pro Arte, but from the sound of these performances one might conclude that it is a highly capable ensemble.

*James Wierzbicki*

**BEETHOVEN:**


In these well-paced performances, the playing of first violinist Kenneth Sillito has more character than that of the other three musicians. He does not overpower them, but their blandness makes little of the expressive and harmonic significance of the inner and supporting voices. However, it is the cold echo of London's St. Barnabas Church and the harshness of this analog pressing of a digital master that ultimately make other recordings preferable.

*Thomas Haydway*

**HAYDN:**

Concertos for Cello and Orchestra: in C, No. 1; in D, No. 2.

In these well-paced performances, the cellist called the Southern Pro Arte, but his forceful handling of the other three musicians. He does not overpower them, but their blandness makes little of the expressive and harmonic significance of the inner and supporting voices. However, it is the cold echo of London's St. Barnabas Church and the harshness of this analog pressing of a digital master that ultimately make other recordings preferable.

*Thomas Haydway*
sical line to the listener. She receives sensitive, attentive support from the Toronto Chamber Orchestra, which seems attuned to her every mood. One hopes that greater maturity will temper her aggressiveness without lessening her intensity, so that these concerts will be informed throughout by the graceful, expressive warmth so obvious in the slow movements. K. Robert Schwarz

**Critics' Choice**

The most noteworthy releases reviewed recently

**Bach:**


**Bartók:**

*String Quartets, Nos. 1–6.* Taldics String Quartet. Hungaroton SLPD 12502-04, May.

**Busoni:**


**Falla:**

*El Corregidor y la Molinera.* Berganza Lausanne Chamber Orchestra, López-Cóbes. Claves 0 8405, May.

**Mendelssohn:**


**Mussorgsky:**


**Paganini:**

*Works for Violin and Orchestra.* Accademia; Chamber Orchestra of Europe, Tamponi. EMI Angel DS 38127, 38128, June.

**Schoenberg:**

*Vocal and Instrumental Works.* Various artists; BBC Symphony Orchestra and Chorus, Ensemble Intercontemporain, Boulez. CBS Masterworks 03M 37963, June.

**Vaughan Williams:**

*Overture to "The Wasps"; Serenade to Music.*

**Delius:**

*Orchestral Works.* London Philharmonic Orchestra, Handley. Chandos CD 8330, April.

**Parley of Instruments:**

*Purcell's London.* Parley of Instruments, Goodman and Holman. Hyperion A 66108, April.

**Trevor Pinnock:**

*Baroque Keyboard Works.* Pinnock. Archiv 413 591-1, May.
phonic genre. There's a bit of each horror master: a little Jerry Goldsmith in the choral chants, a little Lalo Schifrin in the choral vocals, a little Pino Donaggio in the lyric moments, and even a little John Carpenter in the electronic sections. Elias does a creditable job of mixing it all together, and Varése Sarabande does a superb job of putting it all on disc.

Noah André Trudeau

POLEDOURIS:
Making the Grade.

**DeMasi, cond. Richard Kraft, prod. Vanise Sarabande STV 81204 (A).**

Brazil Poledouris achieves some atonement for his Red Dawn and two Conan scores with this surprisingly successful entry in a surprisingly difficult field. All too often, youth-coming-of-age comedies have jukebox soundtracks with some occasionally original connecting material. To his everlasting credit, Poledouris tackles the problem head-on and winds up with a lightly symphonic, deftly tongue-in-cheek score that is a (gasp!) pleasure to hear. Add this one to the Comic Classics collection, right along such others as Laurence Rosenthal's Hotel Paraiso, André Previn's Irma in Doux, and Michel Legrand's The Three Musketeers.

Noah André Trudeau

KORNGOLD:
Kings Row.

**National Philharmonic Orchestra, Gerhardt; George Korngold, prod. RCA RCD 13650 (D).**

This recording, originally issued in 1979 on Chalfont, must be considered one of the major film soundtrack recordings of all time. It offers the entire score of Erich Wolfgang Korngold's music for the 1942 film documenting the sometimes tragic lives of residents of a fictitious Midwestern community at the turn of the century. The film is a classic, starring, among others, Ronald Reagan, Ann Sheridan, Robert Cummings, Claude Rains, and Maria Ouspenskaya. Korngold composed some of his most glorious music for this movie; who could ever forget the magnificent opening fanfare or the exquisite love theme for Randy and Drake?

The entire score is close to the heart of conductor Charles Gerhardt, who gives a performance of the utmost dedication, with the National Philharmonic up to its usual high standard. I was somewhat disappointed by the sonic quality of the original Chalfont issue; it lacked the richness and opulence of most Gerhardt's previously issued RCA Classic Film Score recordings. But this (CD) version is quite superior to the disc, and of course the CD silent surfaces are a definite plus.

Unfortunately, there are only two bands, corresponding to the two sides of the record. The individual sections should have been banded or indexed. The packaging also is not totally satisfactory; the descriptive narrative is still LP-size, but folded to fit the CD box (not a very effective way to solve the liner-note problem), and the country scene that appeared on both sides of the LP jacket has been replaced with movie stills of Ronald Reagan.

Robert E. Benson

WILLIAMS:
Suites: from "Close Encounters of the Third Kind"; from "Star Wars."

National Philharmonic Orchestra, Gerhardt; George Korngold, prod. RCA RCD 13650 (D).

This is one of Charles Gerhardt's finest film score recordings. Produced by George Korn gold and recorded in London in a single day (December 23, 1977), it is a remarkable accomplishment. The orchestral playing is stupendous; obviously everyone concerned was having a good time. Here is perhaps a more spacious sound picture than some listeners might wish. The overall richness adds extra luster to the glowing French horn solos, yet there is clarity in heavily scored passages. That spectacular moment at the climax of "The Final Battle" in Star Wars, as the taut timpani roar out of the speakers, is even more impressive on Compact Disc, while the soft passages, particularly the Princess Leia interlude, are free of the almost inevitable LP surface disturbances. Who would have thought that youth of today would be listening to, and presumably enjoying, music as far out as that of Williams in some of the earlier episodes of Close Encounters, music in which he emulates Berg or Webern? This is an analog recording, with only the faintest trace of tape hiss; still, the reproduction is far superior to that of most digital recordings. This CD has been issued in the U.K.; hopefully by the time you read this it will also be available in the U.S. If not, RCA is passing up a winner.

Robert E. Benson
Signs of Life
In Britain

by Edward Greenfield

LONDON—The record companies have been easing out of the hull in opera recording with a number of blockbuster projects, including a new Herbert von Karajan recording from Deutsche Grammophon. It is surprising that Karajan had never before tackled Mozart’s Don Giovanni, but now he has done it, with the Berlin Philharmonic and a cast headed by Samuel Ramey as the Don, Anna Tomowa-Sintow as Donna Anna, and Agnes Baltsa as Cherubino. The conductor is quoted as being especially impressed by the resonant Russian bass, Paata Burchuladze, who was chosen as the Comendatore.

Plans for the sessions were kept vague until the last minute. It was only in the nick of time that Karajan and the orchestra resolved their quarrel.

Decca/London has recorded Bellini’s Norma with Dame Joan Sutherland in the title role and Montserrat Caballé as Adaïtisa. The heavyweight (in every sense) cast also included Luciano Pavarotti as Pollione. As is customary in Sutherland recordings, Richard Bonynge conducted. This time, as in his recent recording of Verdi’s Messa di Requiem, he led the chorus and orchestra of the Welsh National Opera. This Cardiff-based company has been winning glowing opinions for its many adventurous productions. EMI, planning at high speed, took one of them—Wagner’s Parsifal conducted by veteran Reginald Goodall—and recorded it with minimum change of cast. Goodall’s view of Parsifal, like the rest of Wagner, is unusually spacious; as is wise with an octogenarian conductor whose stamina is now limited, the takes were exceptionally long. That presented little problem for either the orchestra or the singers, after intensive opera-house experience. The cast features the American, Warren Ellsworth, as Parsifal, Donald McIntyre as Gunther, Philip Joll as Amfortas, and Nicholas Folwell as Klingsor. Linda Esther Gray, the original Kundry, was ill, and soprano Waltraud Meier was brought in from Germany.

Meier has been used several times lately by EMI, notably as Venus in the label’s other Wagner project, a recording of Tannhäuser in the Dresden version with Bernard Haitink conducting the chorus and orchestra of the Bavarian Radio. As with his EMI recording of Mozart’s Die Zauberflöte, the sessions were held in the Herkulessaal in Munich using a joint production team with the Bavarian Radio. Klaus Koenig takes the title role, with Lucia Popp as Elisabeth, Bernd Weikl as Wolfram, and Kurt Moll as Hermann.

Blockbusters other than operatic are coming in fair supply. Decca/London has recorded Schoenberg’s Gurrelieder with Riccardo Chailly conducting the Berlin Radio Symphony Orchestra; the same forces have taped Romeo and Juliet as the second installment in a Berlioz series begun with the Symphonie fantastique.

Yet another Mahler symphony cycle was begun early this year by the controversial Giuseppe Sinopoli, who recorded the Fifth with the Philharmonia Orchestra (of which he is now principal conductor) immediately after a live performance at the Royal Festival Hall. His is the third Mahler cycle currently in progress from DG. Though it has always been denied that Karajan would ever complete a whole series, Claudio Abbado still plans to do so. The Vienna Philharmonic is now being used for the end of Abbado’s series, while the Chicago Symphony did most of the early issues. Latest in the pipeline is Mahler’s Seventh with the CSO, following up the recent Vienna account of No. 3. Conducting his other orchestra, the London Symphony, Abbado has now completed his Mendelssohn symphony with Lobgesang (Hymn of Praise), featuring the LSO Chorus and soloists Elizabeth Connell, Karita Mattila, and Hans Peter Blochwitz.

No plans have yet been made for recording Mahler’s Eighth with Abbado—he has not yet conducted it even in concert—and the Symphony of a Thousand is also what is holding up completion of EMI’s Mahler series with Klaus Tennstedt and the London Philharmonic Orchestra. The problem lies in lining up eight soloists of the right caliber and keeping them together for the full span of the recording sessions. Nonetheless, Tennstedt has continued his recording of Mahler with Des Knaben Wunderhorn, using Lucia Popp and Bernd Weikl as soloists.

The Mozart piano concerto series of Rudolf Serkin and the LSO conducted by Abbado for DG has been continuing happily (Serkin is now about halfway through). Malcolm Bilson and the English Baroque Soloists conducted by John Eliot Gardiner are making headway in the same repertory for Archiv. Meanwhile, Philips is pleased to have started recording Mitu más Uchida in Mozart concertos with Jeffrey Tate and the English Chamber Orchestra. Tate has now been named principal conductor of the ECO and is recording a whole series of Mozart symphonies for EMI. The first issue, which pairs Nos. 40 and 41, was exceptionally well received and has been followed by sessions to record Nos. 32, 35, 36, 38, and 39. In the coming months, Tate will be recording the Mozart wind concertos for EMI with various European soloists. Such is the Mozart boom prompted by the film Amadeus that EMI has also been recording the same symphonies with Neville Marriner and the Academy of St. Martin-in-the-Fields (who earlier did a complete cycle for Philips), starting with Nos. 35 and 41.

The authentic movement has not been forgotten either; John Eliot Gardiner’s recording of Bach’s B minor Mass is the first of a series of Bach’s chorals works for Archiv with the English Baroque Soloists and the Monteverdi Choir. Handel’s oratorio Esther has been recorded for Oiseau-lyre Florilegium by Christopher Hogwood and the Academy of Ancient Music. Hogwood has also started on a Beethoven symphony series using period instruments and an original-sized orchestra. Symphonies Nos. 1 and 2 were the first completed.
Rock 'n' roll history is being redefined by "Best Of" compilations while deleted classics gather dust. Why?

Rock's past illuminates and informs its present. This is especially true at times when the contemporary music scene is lacking, but even the great rock explosions of 1956, 1964, and 1977 are impossible to evaluate without considering what preceded them. The Rolling Stones and the Beatles were actually rock's future when they hit these shores in '64, yet you can't listen to those early records without hearing the blues. Supposedly there was a time when Mick Jagger conversed entirely in Jimmy Reed lyrics (probably to Keith Richard, who was equally fanatical). Although punk groups like the Sex Pistols, the Jam, and Generation X were viewed with awe and horror as harbingers of a bleak nonfuture, none were so full of apocalyptic fury that they ignored history: The Jam restyled the Mods, Generation X paid homage in song to the legendary mid-Sixties British pop TV show Ready, Steady, Go!, the Pistols trashed the Monkees affectionately with their cover of "(I'm Not Your) Stepping Stone."

History has to be accessible, though, to have an effect. And rock 'n' roll, unlike the movies, has not been very easy to learn about or from. The aesthetic impact of older films upon critics, filmmakers, and audiences alike has always been powerful because of the medi-
um's pop-cultural preeminence. But in music, as Bette Midler put it so well when accepting the 1979 Grammys, "you're only as good as your last two minutes and 49 seconds." (That quip has special intensity coming from an archivist whose first hit, "Boogie Woogie Bugle Boy," recreated a song 40 years old.) The obsolescence of popular music is built in; a genre like bubblegum contributes to a myth of disposability. The obsessive fun, if he does enough digging and spends enough bucks, can usually get his hands on original 78s, 45s, and LPs and on overpriced imports. The rest of us are dependent on a hit-and-miss assortment of compilations and reissues.

Like rock itself, this science of bringing sounds back to life is inexact. Many major labels are indifferent to the treasures they possess, Atlantic, notorious for its callousness toward the music that raised it to conglomerate status, jetisoned virtually all of Aretha Franklin's catalog at the time of the singer's late-Seventies departure from the label. This is a cultural disservice bordering on the criminal. Other companies send out conflicting signals. Polygram, for instance, put out the two-record Hank Williams: 40 Greatest Hits (justifiably lauded by John Morthland in the July 1984 issue of High Fidelity) along with an album of Williams outtakes and radio broadcasts George Jones Sings Hank Williams. 40 Greatest Hits can be a revelation to anyone not familiar with the man's work, but the fact that it's a 1978 anniversary compilation from Polygram's British Mercury label causes one to become crampy. Why didn't the U.S. company celebrate its native artist here in the first place? Or at least offer new packaging? And while the long-out-of-print Jones album sports new liner notes from that almost blue cowboy himself, Elvis Costello, it chops off a couple of songs in the process, for a total of 25 minutes of music.

Still, the better-than-nothing approach is preferable to the everything-but-the-kitchen-sink method employed by Motown. The label's '60s catalog has been repackaged so many times it's difficult to separate the wheat from the chaff or avoid needless duplication. (Start with the mid-Seventies, handsomely packaged Anthology series, covering all the major artists who created the Sound of Young America, or the early-Eighties reissues of many original albums. Good luck; both series have been discontinued.) And it seems pretty clear how John Fogerty feels about Fantasy's endless spate of Creedence Clearwater revivals.

Probably the most successful repackager currently navigating corporate waters is RCA a&r vice-president Gregg Geller. Besides putting together the delightful six-record boxed set Elvis—A Golden Celebration [see February review], he also restored Presley's first two LPs and greatest-hits compilations to their original mono sound (they had only been available in the awful, echoey "reprocessed stereo" inflicted upon the public since the late-Sixties industry push toward the new technology). While at Columbia, he and Epic's Joe McEwen put out the Okeh label reissue series: Chicago blues, jazz, Western swing, rhythm & blues, and soul. They also assembled great packages of Big Maybelle, Jackie Wilson, Tyrone Davis, and the Chi-Lites (the latter three were originally on Brunswick Records).

Geller's inspiration is basic: "I happen to love the music." And that affection for the sounds of his youth was enough for CBS to allow him to indulge himself. "I never asked permission. Ninety-nine percent of all reissues are the personal projects of individuals. The company never showed tremendous enthusiasm, but no one really discouraged me either. At times I thought they were humoring me." One advantage Geller had with the Okeh and Brunswick material was that CBS owned the rights to them. (The problem with many such attempts is licensing; Lenny Kaye's efforts to follow up his epochal double-12" collection of '60s punk, Nuggets, with a second volume were thwarted by Elektra's insufficient legwork, compared with that supplied for the original by the relentless archivist Michael Ochs.)

Of course, people at RCA don't merely humor Geller. That's because he's dealing not with a bunch of long-forgotten artists, but with the King of Rock 'n' Roll. "Elvis Presley is a different situation," he acknowledges, "because Elvis Presley continues to sell a lot of records. But even in [his] case, there were doubts." Apparently some executives didn't see the point in resurrecting mono versions of early albums. Geller's view: "I think we owe it to posterity, because [the original sound] can be lost, the tape can decompose. The master tapes were well cared for, but I can't describe the shape some of them were in after 30 years. We managed through.

Geller's attention will soon be focused on an artist deserving of some intelligent care: Sam Cooke. The previously unreleased Live at the Harlem Square Club, 1961 is out now [see review this issue], and plans call for reconstruction of the catalog by next year. While it is not a critical part of his duties as an a&r exec, Geller sees this kind of labor as an "obligation—culturally, yes, absolutely. Besides, companies owe it to themselves. In some cases there's real money to be made, and a major record company is nothing without its catalog."

Motivated by the same feelings that move Gregg Geller, those wild and woolly folks at Rhino Records, the best reissue label going, couldn't be more further from the corporate world. Operating from an office and warehouse in Santa Monica, California, Rhino has brought out superb anthologies and compilations of mostly '50s music along with its extensive comedy and novelty discs.

(Continued on page 80)

SELECTED DISCOGRAPHY

SAM Cooke:

ELVIS PRESLEY:
Elvis—A Golden Celebration. RCA CPM 6-5172 (6); 1984 (6).

HANK WILLIAMS:
40 Greatest Hits. Polydor 821 233-1 (2); 1984. (2).

JACKIE WILSON:
The Jackie Wilson Story. Epic EG 38623 (2); 1983. (2).

COLLECTIONS
Okeh Chicago Blues. Epic EG 37318 (2); 1982. 
Okeh Rhythm & Blues. Epic EG 37649 (2); 1982.

Okeh Soul. Epic EG 37321 (2); 1982.
Okeh Western Swing. Epic EG 37324 (2); 1982.
Okeh Jazz. Epic EG 37315 (2); 1982.

HIGH FIDELITY
All the Things He Was

BILL EVANS: The Complete Riverside Recordings.

Omin Kepnews, prod. Riverside R 018 (18).
(Distributed by Fantasy.)

The best description of Bill Evans’s alchemy is attributed to his onetime employer Miles Davis. Evans doesn’t play a chord, Davis remarked; he plays “a sound.” Exposure to that sound can be a potent experience; listening to Kind of Blue as a teenager was, for me. The pianist was in heavy company—Davis, John Coltrane, and Cannonball Adderley—yet it was Evans who drew me in. His sensibility was the closest to Davis’s; both of them seemed most at home with understatement and the small but telling gesture.

Evans was obviously gleaming more from the leader than he was from the formidable sax sidemen. Instead of picking up on their swirling “sheets of sound” outpourings, he was, like Davis, making each note count. I remember being moved not just by the formal beauty of Evans’s hushed, moody chords and spartan melodies, but by their stark emotion. To me his was the bittersweet voice of experience; his playing spoke of unassailable loss, regret, and remorse. This was the sound of Evans’s pain, and after sharing it, there was no turning away from him.

Although working with Davis helped Evans evolve into a major talent, the stint lasted only nine months of 1958 (a year later on Kind of Blue, Evans was actually an invited guest). His development, from promising newcomer to innovator can be more accurately measured by his seven-year tenure as a session leader for Riverside Records (1956-63). At first, The Complete Riverside Recordings, an 18-record retrospective, seems out of proportion—a monolithic, imposing tribute to a shy, introspective artist. But as it also makes clear, Evans was deceptive. His playing may not have the outward kick of exuberance, but its intelligence and honesty give it lasting strength.

Adding new takes and tracks to previously released material, The Complete Riverside Recordings covers Evans’s earliest trio dates, the celebrated alliance with bassist Scott LaFaro and drummer Paul Motian, the “second trio” with bassist Chuck Israels, and occasional solo performances; it also finds room for meetings with hornmen Ad- derley, Freddie Hubbard, and Zoot Sims. The sheer bulk of the set is daunting, but breaking it up into three historical groupings—Evans before, during, and after LaFaro—at least provides a game plan for listening to it.

New Jazz Conceptions, Everybody Digs Bill Evans, and an impromptu session from 1959 including Davis rhythm-mates drummer Philly Joe Jones and bassist Paul Chambers make up the first period. Listened to in succession, these tracks reveal Evans’s remarkable growth. New Jazz Conceptions presents a struggling neophyte sorting through conflicting influences (Horace Silver and Lennie Tristano?); on Everybody Digs Bill Evans, he emerges as a mature, interpretive improviser. The missing link, of course, is the Davis stint between the two albums, which seems to have released the unashamedly reflective side of Evans’s personality.

In keeping with the hard bop era, though, at least half of this early material was uptempo. It’s fun to hear Evans cut loose on numbers like “Woody’n You,” “Oleo,” and “Our Delight,” but it’s the ballad masterpieces “Peace Piece,” “Some Other Time,” and “Young and Foolish” that exhibit his singular harmonic language and inner response—two traits that have altered jazz piano forever. Evans began changing the rules at his initial encounters with LaFaro and Motian, encouraging these two like-minded instrumentalists to “converse” with him, so that interaction rather than accompaniment became the norm. The trio’s first two studio albums are relatively conservative; it was on the classic live Village Vanguard dates that they hit their stride.

Evans’s inclination to turn inward and attain a private communion with his instrument was matched by an ability to communicate with his fellow musicians, particularly his brilliant bassist. Time and again—in “Detour Ahead,” “Gloria’s Step,” “Solar”—Evans and LaFaro instinctively react to each other’s tiniest nuances of instrumental touch. This was Evans’s shining hour: His finely etched harmonic line, economical melodic inventions, masterful use of space and dynamics, and unhurried rhythmic flow were the signs of an artist quietly reaching his peak. The Vanguard sessions are Evans’s Kind of Blue—epochal, innovative, and
deeply moving. They also mark an artistic conjunction that he would never achieve again, because ten days after these recordings were made, La Faro died in a car accident. None of the later Riverside sessions are less than excellent. Evans is frequently at the top of his form as a player ("If You Could See Me Now") and as a composer ("Re Person I Knew," an anagram for his producer) but the achievement is self-contained—alert, but emotionally guarded. Israels could duplicate La Faro's techniques, but he never shared with Evans the same intimacy: Evans sounds afraid to let him.

More revealing are the four sides of unreleased solo numbers. There are brilliant transformations of dusty chestnuts ("All the Things You Are," "When I Fall in Love," "April in Paris") into highly personal statements, as well as classic performances of trademark tunes ("Sapphire Love Theme").

Nardis: "I Loves You, Porgy," each pruned to its expressive limits. Anyone who still believes Evans was a lightweight tinker should listen to these sides. Their intensity is frightening.

Without a strong bassist to contend with, Evans's playing became more assertive and overt. This new bite helps make the Hubbard and Sims sides such surprises. It was the rare session when Evans could balance introspection and interaction within an expanded group setting (the set's session with the spectacularly mismatched Adderley is unfocused; later encounters with the Lee Konitz/Warne Marsh team and Harold Land were also failures.)

By the end of his life, Evans was an institution. The marked deterioration of his playing during his final decade—the robotic, glossy feel that permeated his improvisations—was an attempt to keep the "sound" and the demons it tapped at bay. In contrast, on The Complete Riverside Recordings, Evans uses intellectualism to reach his feelings, not evade them. 

---

**MILES DAVIS:**
**You're Under Arrest.**

Miles's latest is a very mixed bag, sounding, in fact, like excerpts from three different albums. On four cuts, the trumpeter is presented in a pop setting; on two, he's a participant in programmatic collages; and on the remaining two, he delves into the continuing fusion concerns of such recent releases as Devry and Star People.

The collages, which open and close the album, qualify mainly as curios. "One Phone Call/Street Scene" combines a riff from Jack Johnson, coke-snorting sounds, synth siren, screeching tires, and jivey vocal interjections, over a background of energetic funk, in a depiction of Miles getting busted in four different languages. It's a goof and an only mildly amusing one. "And Then There Were None" is a rather routine and literal antinuke statement, complete with babies crying and thunderous explosions. If you listen very closely, you can hear Miles whisper a little punch line directed at our President. Good intentions, though, aren't enough, and these extramusical gags sound suspiciously like filler.

Of the pop cuts, two are covers ("Human Nature," a hit for Michael Jackson, and Cyndi Lauper's "Time After Time") and two are originals concocted by Miles and his synthmeister, Robert Irving III. Miles has picked a pair of good songs to cover, and they're sincerely rendered with minimal embellishment. Still, while such cross-genre missionary work can be appreciated, one expects more from a musician who is among the world's greatest improvisers. Miles does stretch some with two pop-ish originals, "Something on Your Mind" and "Miss Morrisey." But if on the covers Miles sounds comfortable, though overqualified, on the originals the match between the trumpeter's dark and complex vision and the more carefree imperatives of pop sounds somewhat forced.

Would-be Album No. 3 is represented by "Kata/Prelude" and the title cut, a boppish melody by John Scofield played over a fast, twitchy fusion rhythm. The solos on this track are quick and clever, though the piece barely has time to build. "Kata/Prelude," by contrast, seems unending, with Miles and guitarist John McLaughlin solosing intensely over a never resolving "Love Supreme"-type riff. So icily sustained is the piece that the listener sighs with relief even before that heart-tugging melody of the next cut, "Time After Time," is fully under way; this album may be unfocused, but it's obvious that some thought went into its pacing.

The cynically inclined might conclude that much of this material was plucked from the vaults in order to pad out an album that would accommodate the release of the two pop covers. But whatever the motive, the patchwork quality and only sporadic bursts of inspiration make it a lesser effort.

---

**CHARLIE ROUSE:**
**Social Call.**

During the ten years that Charlie Rouse spent in Thelonious Monk's quartet, his precise, down-to-earth solos often seemed rather drab, even though his phrasing reflected and complemented Monk's striking ideas. Rouse left Monk and the music scene in 1970, and returned a stronger and more influential figure. With the formation of Sphere, the...
set him loose in the bop and postbop quartet that bases its repertoire on Monk's work, Rouse placed himself in a familiar context but changed the circumstances. His own musical personality blossomed, and his playing took on an assurance that, in retrospect, had always been there, hidden. Social Call sets him loose in the bop and postbop surroundings of early Miles Davis ("Half Nelson"), Gigi Gryce ("Social Call"), Tadd Dameron ("Casbah"), and his own "Little Chico."

Rouse now has a confident attack that gives more sparkle to his playing; he gets airborne easily and stays afloat. Fast lines are clean and bright, while slower tempos take on deep, breathy tones à la Ben Webster or give an otherwise smooth phrase a touch of color by adding an unexpected puff at the end. Red Rodney makes a breezy, shimmering entrance on "Little Chico," opening into a weaving, dancing solo, but the structure of almost all his solos is so similar—a flowing, seamless line—that they can be anticipated. The one exception is his flagellum on "Barn That Dream," a gorgeously mellow hit warmed by Rouse's full, dark, resonant tone.

John S. Wilson

Unlike the forms of his younger colleagues, these remain uncluttered, organic. What validates this quintet's journey to the past is an earned aura of self-conscious authenticity: They learned how to play this way firsthand—not by studying records—and it shows. Barron's originals, especially "The Name of This Is," and the title track, sound as inspired and durable as the LP's only standard, Gigi Gryce's classic, "Minority." The front line is perfectly balanced. Bill Barron's serpentine lines are contoured and methodical; Owens, with his updated Clifford Brown runs, is brassy and vivacious. With the indefatigable Kenny Barron, bassist Ray Drummond, and Ben Riley on drums blazing from behind, this studio quintet has all the energy and structural smarts of any of today's "young lions."

Steve Fatteeman
(Continued on page 73)
John Piccarella writes about music for The Village Voice and The Boston Phoenix.
POPP

ANTHONY DAVIS:
Middle Passages.

Once a self-confessed “stone bebop pianist,” a disgruntled Anthony Davis reacted against both bebop, which forces a pianist to feed chords to an all-important soloist, and free jazz, which undervalues the role of the composer, and finally found his ideal in Duke Ellington. Davis wants his music to be orderly, but rhythmically exciting, and he wants his piano to sound like an orchestra. The four solo performances on Middle Passages are rich, varied, and exuberant, and the recording captures accurately the big, magnificent sound of Davis’s Steinway.

That is true on the LP as well as on the Compact Disc, but there are some advantages to the latter format. The first composition, “Behind the Rock,” starts with a deep rumble in the bass—a drone that Davis maintains throughout, sometimes varying it by stopping the strings with his hand. This is opposed by some brightly struck figures in the right hand—trills, chords, and occasionally a repeated phrase that skips, rings, and swirls over the somber lower keys. The bright treble notes are more startling in CD, and the switch in the left hand is more dramatic.

At high volume, the title cut, commissioned and first played by Ursula Oppens, suffers from slight ghosting on the LP. Inspired by the late Robert Hayden’s poem (“Voyage through death/To life upon these shores”), “Middle Passages” opens moody and then erupts. Davis plays this difficult piece with characteristic authority and panache. On “Particle W.,” composed by Earl Howard, he improvises according to “a set of detailed instructions” accompanied by a tape created on the Serge Modular Music System, which yodels, honks, and gurgles mellifluously. Davis’s conversation with it is lively: They can exchange riffs, drift apart in contrary motion, or glide together toward the treble. Later, with the piano damped and the tape playing low, ping-pounding notes, the two seem to share the same sense of humor.

This is not Davis’s first solo piano record; he made Past Lives in 1978 and Lady of the Mirrors in 1980. But the completeness of its conception and the confidence of its execution make Middle Passages a milestone in his flourishing career. Michael Ullman

SAM COOKE:
Live at the Harlem Square Club, 1963.

Sam Cooke was a real lady-killer. This is very apparent on Live at the Harlem Square Club, 1963, where women do most of the screaming and hollering. In “Bring It on Home,” his promises to shower his lover (who just stepped out on him) with lots of money and jewelry, if she’ll just do what the title says, are so unnecessary. All he has to do to make her wiper back into his arms is sit a few bars with his highly sensuous, gospel-tinged croon.

Although it has been a little over 20 years since Cooke’s tragic death at age thirty-three, his legend is alive and well in artists as diverse as Luther Vandross and Steve Perry. And because lesser artists have avoided overworking his songs, none of them have been reduced to clichéd themes nestled exclusively in nostalgia; for me, a ballad like “You Send Me” works as well against the wall of an ‘80s basement jam as it did at a ‘60s sock hop.

This is Cooke’s second posthumous live set. Live at the Copa was slicker and more pop-ish, custom-tailored for the mostly white, highbrow Las Vegas audience. Harlem Square, recorded at one of the premier black clubs of the era, is a rougher, rawer soul explosion. Heck, Sam sounds as if he’s working to raise the rent money that’s due the following morning! One of soul’s greatest messengers, he embellishes “Cupid,” “You Send Me,” “Having a Party,” and “For Sentimental Reasons” only slightly. Still, these reworkings come off especially well—a testament to the honesty and spirit he emoted as a studio performer. Although “Bring It on Home” is great, too, Cooke’s a little too quick to forgive for my taste; is the lady-killer really a jelly-spined patsy?

The performer and his band share a chemistry that was obviously developed long before this January 1963 date. When the singer pushes, they push back, creating a pleasant tension that works the audience into a frenzy. When he winds his voice around, weaving up and around the underbelly of each verse, the band follows him, never missing a beat. Only the saxophone player takes hold of the melody, blasting off into space; when Cooke’s vocals return, it

ATTENTION ALL D-J's...

Technics
SL-1200 MK II
PROFESSIONAL DISCO TURNTABLES

CALL TOLL FREE:
1-800-443-3276 or CALL 1-800-341-0263

COMPLETE SELECTION OF NUMARK DISCO MIXERS
(in stock) CALL FOR PRICES!
sails back to earth, making a smooth, effortless landing in the heart. Harelock Nelson

THE DRONGOS:
Small Miracles.

John Holbrook and Tony McMaster, prod. Proteus 29193. (Distributed by Cherry Lane Music.)

It's a hot spring day in New York City, and a crowd is gathering on the corner of 50th and Broadway to watch the Drongos, a quartet of New Zealand emigres, tape a video for their live street album, Small Miracles. It's not the first time some of these people have wiled away lunch hour listening to this one-woman, three-man band's nimble mix of pop, folk, garage, and roots rock; after the Drongos left the political, satirical Red Mole theater troupe in 1980, they supported themselves for a year entertaining stockbrokers, theatergoers, bag people, and park benches all over town.

Having raised enough cash to buy club gear and generate a local indoor following, the quartet now takes to the pavement "mainly for pure enjoyment," and that's what it sounds like they experienced on Small Miracles. Although there's no street flavor here, one might expect, because direct-patch 8-track taping allowed just touches of audience chatter and urban noise to come through, the album's still strong, personal, hooky appeal. Like the group's eponymous debut, Small Miracles is a sharply crafted, even-keeled delight. Engaging vocal harmonies and concise contrapuntal guitar weaves easily over danceable rhythms emanating from a single enterprise snare drum. Lyrically, the Drongos dwell on bohemian sagas of city living ("Substance Abuser," "Standing on the Corner") and good-hearted explorations of unambiguous heterosexual love relationships; "Some Things," in which songwriter/guitarist Jean McAllister's voice takes on a Hynde-ish timbre, and the especially catchy "I Don't Touch Me" are at once refreshingly sentimental and matter-of-fact. Covers of Chuck Berry's "Monkey Business" and Johnny Cash's "Get Rhythm" aren't nearly as powerful as the original versions, but the Drongos are more preservationists than innovators. As a CBS songwriter (who happened to be standing next to me that sunny day on Broadway) bopped back to the office humming "Leave Me Alone," I couldn't help but hope this last will be, as they say in New Zealand, one right out of the box for the Drongos.

THE BEAT FARMERS:
Tales of the New West.

Steve Berlin and Mark Iannetti, prod. Rhino RNL 853. (3227 Banks St., New Orleans, La. 70119.)

Almost every moderate-size city, certainly every college town, has a band or three something like the Beat Farmers: note-fixated nice guys with self-conscious quirky senses of humor. They play to the same clique every night, deal out chuhly blues and all-purpose boogie, and almost never leave you wanting more.

So what's the attraction? These four from San Diego are confident enough (and really funny enough) to scrap the cute-bit, and they listen to records made since, say, Creedence's last one. Maybe the Beat Farmers sampled one of their own Humdehse Cakes, the recipe for which is found in the Beat Farmers Almanac (enclosed in Tales of the New West). Or maybe these vets got tired of being in going-nowhere bands. Whatever the case, their debut is no-brakes, not-faked, smart-alecky bar-band rock 'n' roll.

Favored sources include Johnny Cash, rockabilly, and Bruce Springsteen, but that's only scratching the surface of the pimple. And for all the sundry material the Beat Farmers mine, these native sons never cease to accelerate it, garage it up, or otherwise make the stuff firmly their own. Take a tune like "California Kid," in which a man in black bellies up to the bar and spins a basso profundo yarn about finally meeting his mate. A high-in-the-saddle bass sound dominates until the end, when the beat doubles and guitars do to the song what Chinese mustard does to the top of your head. "Bigger Stones" combines a soulful vocal, some Creedence/Berry good-guitar vibes, and a beat that bums like crazy making the whole thing rattle.

The keenest trick of Tales of the New West is its lack of self-consciousness. The Beat Farmers don't hassle with pondering the distance between themselves and the sounds they like. There doesn't seem to even be all that much distance—they convey a lot of experience in their playing, suggesting they've seen as many trials as anyone this side of Claus von Bülow. "Bigger Stones" weighs living with diminished expectations (though the music rolls away the stone) and "Where Did They Go?" is just more time-worn. This is a smart, sweet record, one with a cathartic taste in covers, cause by the Kin-nam brothers and a Bangle, and a song about a dead dog. Tales is a corker, possibly the greatest album ever made by a band that acknowledges The Honeymoosers as an important influence.

RJ Smith

PROFESSOR LONGHAIR, ALLEN TOUSSAINT, AND ISIDORE WASHINGTON:
Piano Players Rarely Ever Play Together.

Stevenson J. Palk, dir. and prod. Stevenson Productions SP 84 (Beta and VHS), $85.00.

Piano Players Rarely Ever Play Together is the exception to its own title. The phrase comes from Allen Toussaint, who points out that there's usually only one piano in any given space; that's why this video footage of him jamming polyrhythmic New Orleans piano with Professor "Fess" Longhair (Henry Byrd) and Isidore "Tuts" Washington is such a rarity. In truth, each typifies his own separate era, starting with his hipster clothes: Tuts (born 1907) in suit, sport shirt, and bowler hat or beret; Fess (born 1918) in
P R I C E  V A L I D  O N L Y  W I T H  M E N T I O N  O F  T H I S  A D
ch e c k s  h a  1 5 5  M a i n  S t r e e t .

A l e s
d o  n o  r e p r e s e n t  t h e  p r o d u c t  e x a c t l y  a s  s h ow n .  R a i n c h o c k s  a v a i l a b l e  ... k  u p  a t  s t o r e .  Q u a n t i t i e s  a r e  l i m i t e d  a n d  s u b t e c t  t o  a v a i l a b i l i t y .

S P - 9 6  6 x 9  3 w a y  1 0 0 w a t t ,
S E - 9 7 0  6 . 9 C o a x  60 w a t t s

T E A C  E 0 A - 1 0  6 4 C o . ,  S O w a t t s
N u r n a r k  D M - 1 1 5 0
T e c h n i c s  S H - 8 0 2 5
T E A C  E O A - 2 0  N u m e r k  D M - 1 8 0 0
N o m a d ,  D M - 1 6 5 0
C L  5 0 5 0  5 ' . "  C o a x  5 0 w a t t s
C L  4 6 3 5  4 " x  6 C o a x  3 5 w a t t s
D L  3 5 3 0  3 ' . "  3 0 w a t t s

s e r i e s  A M - FM  s t e r ,
C O S - 9 3 4 s u p r o , . .
R X - 7 3 7  2 2 9 . 9 5  R  X
d i g i t a l  q u a r t z
S t e r e o  T h e  t o p
C O E - 3 3 0 . .  1 5 9 9 5  C Y S A - 3 0
C O E - 2 8 0  C O E - 2 8 0
C O S - 9 5 8

W e l F 5
R P 3 0 a r r y
P l a y e r  a u t .
S p o r t s
Q u a r t z  D o l b y
P r o
a r r n ,e n

B I D D E F O R D .  M A I N E
c a s s e t t e
2 9 9 . 9 5  C O E - 3 7 0  1 8 9 9 5
a m / f r n  D o l b y  B
1 5 5 M A I N  S TR E ET

O N E L Y  W I T H  M E N T I O N  O F  T H I S  A D

S A L E S  M E M B E R  S  C O M M I S S I O N

S O N Y
E S R 1 0

S A N Y O
F T E - 2 5
A l l  n i g h t  i l l u m i n a t i o n ,  D o b b y - B & C  A M S S 9 5 w a t t s  p e r  c h a n n e l  f a d e  c l o c k  $ 1 8 9 9 5

P R I C E  V A L I D  O N L Y  W I T H  M E N T I O N  O F  T H I S  A D
plaid shirt, military jacket, and fez; Toussaint (born 1938) in cream-colored leisure suit and designer jersey. Or consider the language each uses to describe his music. Jazz classicist Tuts condemns rock 'n' roll as though it has nothing in common with what he plays, while r&b classicist Toussaint loquaciously discusses Longhair in terms of syncopation and countertep, even as Fess himself explains that “it's all mixed into calypso, a certain beat that you put in, it's mixed into the gimmick that I do.” But tradition died hard in New Orleans, one of the last places in America where a music video like this could still be shot: When they do play together, these men are celebrating continuity and what they have in common.

Director and producer Stevenson J. Palfi tells their story through interviews and candid shots, but especially with extensive footage of the trio working out an arrangement of “Junkers Blues.” Longhair and Toussaint had played together before, but the addition of a third pianist geometrically increased the problems of coming up with something suitable for the piece. At first, Toussaint—session man, producer/arranger, control freak—takes charge, but he soon yields to the implacable Longhair, who devises a sequence of playing in which each man provides the others with underpinnings that serve as a springboard for soloing; this allows one of them to bubble up out of the mix momentarily and then roll back into it.

Interviews clarify the evolution of New Orleans piano through the three generations. Without citing a particular influence, Tuts declares, “A piano player with no left hand is not a piano player; he’s just what you call a one-handed piano player.” Fess, meanwhile, notes that Tuts plays with “no smears,” that “he has straight, clean fingers.” And Toussaint plays a few rhumba-like lines to show how “one could hear me do that and, even if I improvise on it, know it goes back to Fess. But it stops at Fess; he was the inventor.”

The austere, diffident Toussaint, reiterating his dislike of performing, recreates recordings of “Yes We Can,” “What Is Success,” and “Southern Nights” in the studio. He explains the call-and-response patterns of “Java,” one of his best-known tunes (as recorded by Al Hirt), thusly: “That’s about as far as you should go Dixie.... Anything more would be too much. Anything less would be...forbidden.” Tuts sits on his front porch, alternately waxing philosophical and talking jive. Longhair decries a ten-year hiatus in his own career caused by the simple fact that “I wasn’t gettin' no money; I was gettin' plenty of work.”

In documenting these interactions and divergences, Palfi stays out of the way of his subjects, offering little visual pyrotechnics, but none of the usual clichés either; there are, for example, refreshingly few fingers-on-the-keyboards shots. Longhair died in 1989, in the middle of this project, his traditional Dixieland funeral ultimately providing the video with its most emotional reference point. And Washington died in 1984, shortly after Piano Players Rarely Ever Play Together was finished and aired nationally on PBS. In the final scene, he and Toussaint perform a duet version of “Junkers Blues” in concert. They sound good, too—but not as good as the three of them do. Maybe that’s why, over the credits, Palfi goes back to the original session, where Tuts plays impossibly nimble lines as Longhair calls out the solos. By the end of this video, it’s hard to imagine the tune as anything but a vehicle for three pianos.
High Fidelity Classified

MAIL TO: 825 7th Ave., 7th Floor, New York, N.Y. 10019
Phone: 1-800-ABC-MAGS, In New York call (212) 857-8459 GENERAL: all copy subject to publisher approval
Users of P.O. Box must supply permanent address and telephone number before ad can run

CLOSING DATE: 1st of second month preceding cover date

15 Word minimum No charge for 20 Code

CLASSIFIED RATES: regular type, per word 1x—$2.75, 3x—$2.63, 6x—$2.55, 12x—$2.50. Words in caps—12x
costs 1.5x the regular type, per word: 1x—$3.75, 3x—

$3.65, 6x—$3.55, 12x—$3.45. Words in caps—15x, extra each. Minimum 15 words. Box numbers $3.00 additional per insertion to cover cost of handling and postage Display, per inch: 1x—$350, 3x—$340, 6x—$330, 12x—$315. PAYMENT WITH ORDER: Send check or M O

M A S TERCARD or VISA No and expiration date to Candise Leyden Classified Dept., H I G H FIDELITY, 825 7th Ave., 7th Floor, New York N.Y. 10019

For Sale

BANG & OLUFSEN FULL LINE, AIDS, B&W AND BOSE SPEAKERS AND OTHER QUALITY PRODUCTS AT REASONABLE PRICE. S O U N DC R E S T, INC., (201) 756-4858

THEY DON'T DISCOUNT IT? WE DO! GET LOW PRICES ON ALL TYPES of audio equipment—including high-end and even esoteric products not normally discounted! Now we can save you money on the equipment you REALLY WANT. Extensive selection—no need to settle for second choice. Thousands of satisfied customers nationwide. Call us for price quotes or friendly, expert advice. Catalog $1, 616-451-3868. VISA/MC/AMEX. The AUDIO ADVISOR, INC., BOX 6202, Grand Rapids, MI 49506.

QUALITY TAPES

20%OFF, $5.00 OFF ALL BRANDS — LOWEST PRICES
Credit Cards Accepted — Cash on Delivery

Video Recorder - Video Camera - Compact Disc Player - Receiver - Amp - Tuner - Cassette - Card Deck - 8 Track - Accessories

NEC, 27 Rockland Plaza, Route 35 North, New York, NY 10514 Phone: (914) 624-3610


EXCEPTIONAL AUDIO REPRODUCTION SYSTEMS . . . REASONABLY PRICED!
E.A.R.S., P.O. BOX 658-H, WEST COVINA, CA 91790. 818-961-6158, EVENINGS,
WEEKENDS. STAMP BRINGS MONTHLY SPECIALS. MC/ VISA.

AUDIO PRO POWERED SUBWOOFERS The Most Accurate Powered Subwoofer Available Today! Call For Dealer

CALL US LAST !!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!


FREE catalog—LOWEST DISCOUNT PRICES on stereo/esoteric components for home and car. Sony, Bose, JVC, AR, SAE, Crown, other 'high quality' brands AUDIO UNLIMITED. 1203Y, C Adams, LaGrande, OR 97850 (503) 963-5713 10-6/M-Th Pacific Time

HARMAN/KARDON, NAKAMICHI, CROWN, CARVER, HAFLER, THORENS, TANDBERG, REVOX, NAD, LUXMAN, DCM, DBX, ELECTRO-VOICE, VANDERSTEIN, AND OTHER QUALITY COMPONENTS, BEST PRICES - PROFESSIONAL SERVICE, EAST (904) 262-4000; WEST (818) 840-0878.

BRITISH EQUIPMENT DIRECT FROM THE U.K. Most quality makes of equipment available at advantageous prices. For price list and price quotes write to AUDIO I, Dept A, P O Box 152, Enfield, Middlesex EN2 OPL, U.K or call (01) 366-5015.

EXPERIENCED RECOMMENDATIONS! ACOSTAT, MITSUBISHI, SAE, HAFLER, QUAD, KLIPSCH, THORENS, FRIED, A D C O M, MIRAGE, PS, GRADO, CD PLAYERS, more. Immediate, FREE Shipping! READ BROTHERS STEREO, 593- C King Street, Charleston, South Carolina 29403. (803) 723-7276.


SALE 50% BUILD YOUR OWN SPEAKER SYSTEM: Write McGee Radio Electronics. 1901 McGee Street, Kansas City, Missouri 64108. Call Toll-Free 1-800-346-2433

JULY 1985
OPEN REEL TAPE-AMPEX 641/671, used once, unspliced, unboxed, 7" 1800' or 2400' Reels; $30 for $35.00. Sample: $2.00. Ten 3600' 10" Reels: $35.00. Sample: $3.75. New, Premium High-Bias cassettes; Sample: $1.00. AUDIO TAPE, BOX 9584-J, ALEXANDRIA, VA 22304. (703) 379-5555

VISA/MC

TAPE WORLD TOLL FREE 1-800-250-1200

Successors of high quality recording. Open Reel & Cassettes. Full line of professional quality, 1/4" and 1/2". Tape, Videotape, Reels, Accessories and more! Send to: Tape World, 250 Spring St. Suite 206, Butler, PA 16001. (412) 252-3621

C Catalog & Offering List - Record Finders. P.O. Box once, unspliced, unboxed. 7" 1800' or 2400' - A1 Record Finder. P.O. Box 3141 Steiwey Station L.I.C., NY 11103

STARCHING FOR OUT OF PRINTS? Try for Discontinued Records. 444 South Valley, Burbank, California 91502 (213) 849-4791

RARE: CLASSICAL AND JAZZ 150,000 LPS - The Record Collector, 1158 N. Highland Los Angeles, CA 90038 (213) 467-2815

SINW ALBUMS - Rare out-of-print IPS, 64 page list $1.00 Broadway-Hollywood Recordings, Georgetown, CT 06494

 표현/all you can! - Write for free catalog. P.O. Box 120069 Nashville, TN 37212

O RIGINAL PLAYBACK PERFORMANCE S ON 4 TRACK AND D intrinsic SAVE - Send $1.00 for catalog. P.O. Box 622, MLRRICK, NY 11566.

PIXIF J BY SONIC RESEARCH - Dry Clean Your Records No Messy Liquids. Call For The Dealer Nearest You Sonic Research, Inc. 180 Sunny Valley Road, New Milford, CT 06776 (203) 354-9332

IN PRINT & OUT OF PRINT RECORDS ALL CATEGORIES - Spectacular Catalog! $2.00 USA $3.00 Foreign Shipping rates mentioned at bottom of catalog. 4775 Durham Road, Guilford, CT 06437 USA

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

LIVE OPERA TAPES. REELS CASSETTES VIDEOS - Unbelievable savings since 1926, over 10,000 selections Deluxe alphabetical catalog Mr. Tape Box 160 Murray Hill Station NYC 10016

Protect your LP's! Poly Sleeves $1.30. Polyfoam Paper $4.00. Cardboard Jackets. 45's. postage $3.50. We buy and sell like new LP's, pre-recorded reel tapes, and cassettes. Catalogue $3.00 RECORD CARE. Box 323, Hiltburn, N.Y.10931

AMPEX PROFESSIONAL SERIES AUDIO TAPE SALE High Quality Open Reel 1800' or 2400' on 7" Reels. Used Once Case of 40, $45.00 10" x 3600' and Cassette MC/Visa Vattech Electronics, Box 6-H, Robtob, PA 18924 (215) 322-4866. FROM EDISON TO ELVIS AND BEYOND LPS', 78's, 45's, etc Visit or mail in wants. The Olde Tyme Music Scene, 915 Main Street, Boonon, N.J 07005. 201/335-5400-Tuesday thru Sunday

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

22 500 L P ALBUMS & 1450 78 RPM SETS FOR SALE Send Wants list to Bernstein, Pine Valley Road, Oyster Bay, NY 11771.

JAZZ GU1AR list for relaxing or entertaining $6 M-C-B Records, 2304 Quitk Shule, Spring, TX 77579

Equipment for Sale

SOUND'S SUPER BLUE LAMBDA BY SONIC RESEARCH The World's Most Phase Coherent Cartridge! Call For The Dealer Nearest You Sonic Research Inc., 180 Sunny Valley Road New Milford, CT 07676 (203) 354-9332

D.J.'S BANDS, NIGHTCLUBS - Disco. Stage Lighting Professional Sound Equipment - super prices! Send $1.00 for Catalog. P.O. Box 20396, Bowling Green, KY 42101. GOD and Visa orders (502) 781-2448 Specials: Loggers $225, Color Organs $89, Rain Lights $32. 800 Watt Amp $599. Mixers $79.00


Providing: professional advice, personal service, "no rush" showroom, prompt shipments, free delivery and set up trade-ins, extended warranty, RETAIL-MAIL ORDER-EXPRESS. Call 12 Noon to 7PM E.S.T., or write today (regarding specific make and models), HAROLD MINTO, PERFORMANCE AUDIO/VIDEO LTD. 365 South Bayview Avenue, Dept. HF, Freeport, L.I., NY 11520, (516) 378-4389. Financing, MC/Visa, AMEX. NO SALES TAX CHARGED TO OUT OF STATE RESIDENTS.

Inventions Wanted

Inventions, new products wanted for presentation to industry and exhibition at national technology exposition Call 1-800-528-6500. Arizona 1-800-352-0458 x831


COMPACT DISCS & ACCESSORIES. Call TOLL FREE 1-800-ALL-DISC (in Connecticut 1-452-2023) For Free CATALOG M-F, 10-8, Saturday 10-6, Sunday 11-4. All Disc Music Inc., 133 Wheeler Road, Monroe, CT 06468.

COMPACT DISCS AT COMPACT PRICES!!! Over 2,000 Discs from $9.99 Send $2.00 for Complete Catalogue. DCC HAVEN, Box 60 Dept. H, New London, CT 06320


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

IMPORTED/DOMESTIC CD's — all labels discounted. Send SASE Starburnered Yettles, 8650 Gulana, CA 02506, LA. (90293

HIGH-TECH SMOKE PLEXIGLAS® STORAGE MODULES are now available! Each stackable module holds 20 CD's $12.95 each. Gem Mfg. P.O. Box 722, Leominster, MA 01453

THE COMPACT DISC TIONARY — the only CD publication featuring industry news, reviews, top 100 artists charts and complete listings of over 3,000 CD's each month! 10 issues only $19.95 (45% off the cover price) Send check or money order to THE COMPACT DISC TIONARY, Dept. HF 7, 18 Stony Cover Lane, Potsdam, NY 13676.

MISCELLANEOUS

COMPUSONICS. Invest in a new technology. Patented digital audio recording and playback system at home on top of your turntable. For more information call Robert Weiss Natt 1-800-327-0190. 1-800-432-3342, Dale 893-5000 Binder, Robinson & Co., Inc. Member: NASD-SIPC

BUSINESS OPPORTUNITIES

YOUR OWN RADIO STATION! AM, FM, Licensed, unlicensed, low cost - Transmitter, or Free Information. BROADCASTING, Box 130-07, Paradise, CA 95069.

HIGH FIDELITY
**WANTED TO BUY**

CONV' HI V IDEOTAPES PAL-SECAM MT/S OVERSEAS
110 220 Audio, Video recorders, Televisions Apple Audio
74 18 37th Avenue Jackson Heights, New York, 11372
(718) 507-5800

Wanted to Buy

**WE...BUY...by...PHONE**
America's largest...USED...HI-END...inventory...STEREO EXCHANGE... (800) 833-0871...
(212) 505-1111.

**1,000,000 V IDEOTAPES S/SOUNDTRACKS Video catalog**
$1.00 Soundtrack catalog $1.00. R 1 S H I T. Box 1829.
Novato, CA 94948

**BACKBEAT REVIEWS**

*(Continued from page 76)*

r&b in the early '70s. In "Guess Who I Saw Today," she spits out the word "lovin'" in a way that sounds like cursing, and her classic from 1972, "Rip-Off" (just hear her screaming that title), enumerates exactly what she wants from her cheating man: "One of these days, girls ... I'm movin' him out, startin' with the sofa, the chairs, and both TVs."

That Laura Lee—short-suffering, long-winded, and that pinch militant—was *Ebony*'s answer to the Cosmo girl, but the sexual politics went only skin deep; underneath the sassiness and high-heeled swagger was every lonely woman looking for the perfect man.

Following a nearly decade-long illness, Lee's first solo gospel album (lickily produced by Al Green) proved she'd re-found God but lost herself somewhere in the process: She sounded too nice. *All Power* forsores those warm-over lời songs for the hell-raising affirmations of a new spiritual identity. Back home is the rat's nest of voices—the finger-pointing punctuation, the unrelenting rhythm that can't distinguish between pain and ecstasy—but it's serving a new master, and the change is audible.

Though she was never one to waste breath on pear-shaped tones, Lee's instrument is now so splashed she splits britches just getting to the center of a pitch: miraculously, she never sounds out of tune. What does substitute for a beautiful voice, however, is a demonic rhythmic pulse that she knows exactly how to manipulate. On "A Brand New Me," and the title cut, the tempo and the tension rise imperceptibly until you realize, way too late, that there's no getting off this train.

Lee is still fond of enumerating, but the former complaints about men have given way to lists of God's attributes and her own changed habits. The real change, however, is not in the phrases, but between them. Her silences, always ripe with implication, are no longer deadly, scheming, full of buckhite; the free-style ballad "Where God Is," for example, aches between the notes with the very sadness it's trying to heal. And Lee's contemplative, yet somehow raucous, version of "God Bless America," adorned with a few horns and melismata, takes on a shade of Americana that Irving Berlin never dreamed of: loneliness, alienation, and a desperate need to belong.

It might seem that for Laura Lee, Jesus Christ is just a handy stand-in; after all, she'd nailed all her other lovers to the cross. But the dynamics of the relationship are new: She's giving, not taking. Even more important, *All Power* proves you can be yourself and be for God—not an easy fusion in today's secular marketplace. This time around, at least, it doesn't sound like a rip-off.

*Pamela Bloom*

**SKIP AND THE EXCITING ILLUSIONS**

*Skip and the Exciting Illusions*.

Green, Marty Khan, prod. ROIR A 132.

Since this is a cassette-only issue, my immediate impulse was to slip it into a personal portable. The impulse paid off, "coz bassist Al Green, "Skip" (Gardner's debut soon became my street-walkin' hit of the month. With the help of producer Marty Khan, Gardner grafts the eclectic ambitions of avant-garde jazz onto some old-fashioned, ruckus-raising Southern soul—the generic type, you know.

There's everything on this two-track recording, from the draggin'-behind-the-beat chords of a medicine show songwriter like Pink Anderson, oddly metered yet compelling Delta blues (cf. electric guitarist Houston Stockhouse), and chunky, bubbling, low-down Memphis vamps to the lilting ostinatos of Carib-influenced r&b. On paper, this may sound awfully busy, but Gardner cops a few tricks—not to mention chicken-licks, choppy horns, and ratchet rhythms—from consummate arrangers James Brown and Sly Stone. And let's not forget: Skip cut his eyeteeth in trumpeter Olu Dara's Okra Orchestra.

Though *Skip and the Exciting Illusions* carries its influences on its stylistic sleeve, it hardly matters, because the great library of blues and funk is always open to reinterpretation. From the stroll of "Space Age" and the muddy grogan stomp of "All the Way" to the sparse, alliterative, scratched-out lines of "Monster," Gardner keeps this date in the pocket, albeit a quirky one. He also pens some clever, moralizing vocals, which he squalls out with the ineluctable enunciation of Charlie Patton, the falsetto of Tommy Johnson, the fervor of a revivalist possessed. In this day of parody and overintellectualized roots music, it's a pleasure to hear something as goofy, raw, salacious, and thigh-high-in-the-funk as Skip and the Exciting Illusions. And now that we have the Son of Olu, could somebody please record the Okra Orchestra?

*Don Palmer*
Advertising Index

Aiwa America, Inc. Cover IV
Angel Records 14
Audiovox 59
Carver Corp. 10
Crutchfield 4
DALI 55
Dancing Cat 71
Denon America, Inc. 29
Discwasher, Inc. 13
Fujitsu Ten Car 14
IIbruck 76
Illinois Audio 61
International HiFi 76
J & R Music World 58
Jensen Car Audio 32
Kenwood Electronics 11
La Belle Camera & Stereo 73, 75
Maxell Corp. 17
Michtomosh Laboratory, Inc. 65
Mitsubishi Sales Corp. 31
Nakamichi U.S.A. Inc. 18
Panasonic 35
Polk Audio, Inc. 8, 9
Proton 5
S&W Electronics 62
Sansui Electronics Corp. Cover III
Sawafugi 20
Sherwood 2
Sony Corp. of America Cover II
Sound Reproduction 73
Stereo Corp. of America 63
Studer Revox 56, 57
TDK Electronics Corp. 6
Wisconsin Discount 62
Yamaha 15

NOT FADE AWAY
(Continued from page 68)

According to Rhino's Gary Stewart, the
label—now ten years old—began licensing
masters for reissues at the turn of the de-
cade, starting with three "Best Of's": the
Barbarians, Love, and Ritchie Valens. Timeli-
ness—part of what the Rhino bunch calls
"environmental factors"—plays a crucial
part in determining how and when the tiny
outfit releases its product. The recent out-
pouring of Everly Brothers albums was insti-
gated by the duo's 1983 comeback. Encom-
passing all 39 late-Fifties Cadence tracks, the
reissue project was grounded in those
tools of the trade, luck and perseverance: "We just
came across the people who owned the mas-
ters." The first of Rhino's three Wonder
Women: History of the Girl Group Sound
records was inspired by Alan Betrock's 1982
book, Girl Groups. And, Stewart says,
"We're putting out a lot more British Inva-
sion bands, like the Troggs and the Zombies.
Even the most recent reissue becomes un-
available. So while it didn't seem right to do a
Troggs album a few years ago because that
[1976] Sire album was still around—the same
thing with the Spencer Davis package on
Capitol or United Artists—they're all gone
now." Today, along with Nuggets (reissued
by Sire in 1976 before being split up and add-
ed to by Rhino), we might be seeing a second
generation of reissues.

Rhino's growth has been steady if not ex-
actly spectacular, and they've done well
to take over pressing and distribution for
Solid Smoke, the San Francisco-based la-
bel obsessed with '50s and '60s r&b and soul.
Solid Smoke is best known for its James
Brown reissues, and therein lies an interest-
ing case that illustrates most of the pleasures
and frustrations of trying to reclaim the past.

Five years ago the label released
Brown's landmark 1982 Live at the Apollo,
Vol. 1 and later a greatest hits album ac-
curately titled Can Your Heart Stand It? The
music was licensed from Polygram, which
owns the rights to all of Brown's vintage re-
cordings and had allowed the man's recorded
legacy to fall into disrepair. The Solid Smoke
reissues revived the Godfather of Soul's re-
umation among critics and musicians, who,
having finally heard him in his prime,
were able to acknowledge his importance in
the development of funk and rap. This reas-
seasement—along with Brown's 1981 hit sin-
gle, "Too Funky in Here," and his usual
charming and tireless self-promotion—prob-
ably led to his cross-generational hookup
with Afrika Bambaataa for the anthemic
"Unity" single last year.

Polygram then decided to get into the
market created for them by Solid Smoke's
persistance, launching two separate volumes
of The James Brown Story, which coincided
with Smoke's two-part The Federal Years
[see November 1984 review]. What had previ-
ously been a desert was now a flood district.
(Buy The Federal Years—if you can find
them. These LPs, too, are regrettably out of
print.)

The unenlightened selfishness that pre-
dominate in these matters has now extended
to music video. Sony has dropped plans for a
Video 45 with Marvin Gaye called Transit
Ostende, a portrait filmed while the singer
was in Europe in the midst of his self-imposed
exile. It seems Motown won't release the
rights to a few of the Gaye songs it owns,
which means we'll be denied the chance to see
and hear him sing a gorgeous rendition of
"The Lord's Prayer." And artists aren't ex-
empt from such behavior either. The sorely
neglected Ray Charles sits on all his masters
from the ABC and Paramount days; Dave
Clark supposedly withdrew all DC5 output
from the market to enhance its future profit-
ability (sorry, Dave, we'll take the Contours'
"Do You Love Me" any day); a five-record
boxed set chronicling Bob Dylan's career—
including legendary live versions of his '60s
hits performed with the Band—is languish-
ing at CBS because Dylan reportedly insisted
on releasing the turgid Live Dylan instead.

A recent encouraging sign was Lenny
Kaye's return to the reissue field at Elektra
with multialbum blues and folk sets, Cross-
roads and Bleeker and MacDougall. Be-
sides Nuggets, Kaye supervised and wrote
notes for the United Artists Legendary Mas-
ters album on Eddie Cochran, and critic Dave
Marsh did the same for its Jan and Dean
package. Patti Smith used to get pretty emo-
tional about keeping rock 'n' roll in good
hands. "We created it—let's take it over!" she
would say; her live covers version of the Who's
"My Generation" even ended that way. At
least, our history should be told by those of
us who care most about the music—writers,
musicians, the occasional Rhino-level expert
brought up to the majors for a worthy cause.
For as the Showmen said 30 years ago, when
the sound was still dismissed as a fad, "Rock
' n' roll will stand."
Introducing

one brilliant idea

on top of another:

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

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

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

There's more worth hearing and seeing from Sansui. Write: Consumer Service Dept., Sansui Electronics Corp., Lyndhurst, NJ 07071; Carson, CA 90746; Sansui Electric Co., Ltd., Tokyo, Japan.
A solution, not a compromise.
Each component in Aiwa's amazing new remote-controlled V-1200 audio system is singularly impressive. There are no compromises.
Together, they deliver a performance standard that is awe inspiring. Microprocessors have brought the operation of over 200 separate controls down to a single one-touch function. And even that can be done remotely. Installation is now simple. Aiwa's easy connection system racks mean no more wires. No more hassles.
But what about performance? Take Aiwa's full-featured Digital Audio CD player. For absolute accuracy Aiwa engineers incorporated the newly developed 3-beam laser pickup.
The FX-A120 double cassette deck is an engineering triumph. It features an amazing auto-changer mechanism that lets you program, playback and edit from 5 pre-loaded cassette tapes. That's over 7 hours of uninterrupted music!
To maximize the CD player's digital dynamics, the V-1200's powerful amp with 7-band fluorescent spectrum analyzer is linked to Aiwa's unique AFBS speaker systems with dual honeycomb woofers. Their Acoustic Feedback System lets them perform like conventional speakers three times as large.
The Aiwa V-1200 Series. There's no other word for it. Ahhhh!

Say ahhhh!

From linear turntable to CD player to auto-changer cassette deck, Aiwa presents the ultimate.