



Cover

A Home THX sound system might include these Boston Acoustics speakers, the Lexicon CP-3 controller, and the Carver TFM-35x power amp. The TV set here is a 27-inch Toshiba CN-27C90. For details, see Tomlinson Holman's special report beginning on page 54.

Photograph by Roberto Brosan

BULLETIN	6
LETTERS	8
NEW PRODUCTS	13
AUDIO Q&A	18
PERIPHERALS	22
SIGNALS	26
TECHNICAL TALK	28
POPULAR MUSIC	90
CLASSICAL MUSIC	100
TIME DELAY	116

COPYRIGHT © 1994 BY HACHETTE FILIPACCHI MAGAZINES, INC. All rights reserved. Stereo Review, April 1994, Volume 59, Number 4. Stereo Review (ISSN 0039-1220) is published monthly by Hachette Filipacchi Magazines, Inc. at 1633 Broadway, New York, NY 10019; telephone (212) 767-6000. One-year subscription rate for the United States and its possessions, \$15.94; Canada, \$23.94 (includes 7% GST, GST registration number 126018209, Canadian Sales Agreement Number 99236); all other countries, \$23.94; cash orders only, payable in U.S. currency. Second-class postage paid at New York, NY 10001, and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash. POSTMASTER / SUBSCRIPTION SERVICE: Please send change-of-address forms and all subscription correspondence to Stereo Review, P.O. Box 55627, Boulder, CO 80322-5627. Please allow at least eight weeks for the change of address to become effective. Include both your old and your new address, enclosing, if possible, an address label from a recent issue. If you have a subscription problem, write to the above address or call (303) 447-9330. PERMISSIONS: Material in this publication may not be reproduced in any form without permission. Requests for permission should be directed to: The Editor, Stereo Review, 1633 Broadway, New York, NY 10019. BACK ISSUES are available. Write to Stereo Review—Back Issues, P.O. Box 7085, Brick, NJ 08723. Enclose a check for the cover price of each issue you want plus \$1.75 each for shipping and handling. For telephone credit-card orders, call (908) 367-2900. EDITORIAL CONTRIBUTIONS must be accompanied by return postage and will be handled with reasonable care, but the publisher assumes no responsibility for the return or safety of unsolicited manuscripts, art, or photographs.

Stereo Review

INCORPORATING HIGH FIDELITY®

EQUIPMENT

Equipment Test Reports	32
Denon AVR-800 A/V receiver, page 32	
Sherwood CDC-5030R CD changer, page 38	
Cerwin-Vega VS-100 loudspeaker system, page 44	
Panasonic 3DO Multiplayer, page 46	

User's Report	52
Boston Acoustics Home THX loudspeaker system • <i>by David Ranada</i>	

Home THX	54
Lucasfilm's approach to bringing the theater experience home • <i>by Tomlinson Holman</i>	

Systems	62
A/V underground • <i>by Bob Ankosko</i>	

Picture Perfect	66
A basic guide to better video • <i>by David Ranada</i>	

A Laserdisc Starter Set	71
Ten top discs to feed that new player • <i>by Rad Bennett</i>	

CES Showstoppers	81
Hot new products from the 1994 Winter Consumer Electronics Show • <i>by Bob Ankosko</i>	



▲ Page 82

MUSIC

Pierre Boulez	77
Has the twentieth century finally caught up with him? • <i>by David Patrick Stearns</i>	

Best Recordings of the Month	87
A little soul-searching from Bonnie Raitt, a smart blast of pop from Redd Kross, a classic Mahler Fifth from Claudio Abbado, and refreshing Mendelssohn from Frederic Chiu	



▲ Page 71

BULLETIN

BY WILLIAM LIVINGSTONE
AND BOB ANKOSKO

HOME THEATER GUIDE ON VIDEO

Dolby Labs is offering a 48-minute video primer entitled *Consumer Guide to Home Theatre*. The VHS tape, which includes advice on setting up a multichannel system, can be ordered direct for \$19.95, plus \$2.50 for shipping and handling; call 1-800-241-4115.

MOVIE MUSIC ON CD

When the Recording Industry Association of America tallied sales figures for 1993, the soundtrack for *The Bodyguard*, containing six new songs by Whitney Houston, emerged as the top seller of the year with 10 million copies. . . . The hit movie *Philadelphia* begins with Bruce Springsteen's *Streets of Philadelphia* and ends with Neil Young's closing theme, *Philadelphia*, which are the first songs these two artists have written and performed specifically for use in a film. Both are on Epic's release of music from the picture, which also includes performances by Peter Gabriel, Sade, the Spin Doctors, and others. A second *Philadelphia* album from Epic includes Howard Shore's orchestral score plus operatic arias sung by Maria Callas and Lucia Popp. . . . A star has been placed in Hollywood's Walk of Fame for the French composer Maurice Jarre, whose Oscar credits include *Lawrence of Arabia* (1962), *Doctor Zhivago* (1965), and *A Passage to India* (1984).

INSTANT GUITAR HERO

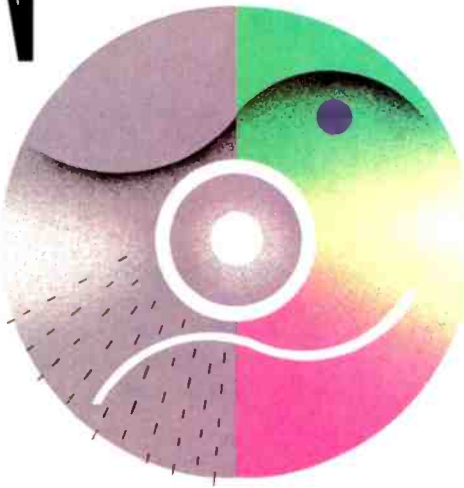
Now you can jam along with your favorite songs using the Key (\$400), a guitar-shaped synthesizer from Lonestar Technologies that lets you select which instrument—bass guitar, lead guitar, etc.—you want to “play” and then simply strum along. Specially encoded videotapes and CD's send data containing the melody and chords to the Key—all

you have to provide is the rhythm. Atlantic Records is releasing several Key-encoded music videos, including *Strange Brew* featuring Eric Clapton.

STIV LIVES

Members of the Stiv Batons fan club will be happy to know that the 1981 film *Polyester*, in which Batons made his movie debut in the role of Bo-Bo Beisinger, has

been released on laserdisc in the prestigious Criterion Collection. Starring Tab Hunter and Divine, *Polyester* was directed by the cult figure John Waters. To recreate in home video the Odorama effects of the theatrical presentation of *Polyester*, a scratch-and-sniff card containing ten fragrances keyed to significant plot events is enclosed with each disc.



“TARNISHED” CD'S TURN UP

PDO Discs, a Philips-owned CD pressing plant in Blackburn, England, has announced that a “small number” of CD's it manufactured in the late Eighties are susceptible to tarnishing that may disrupt a CD player's ability to read them. The faulty discs, which have a reflective layer made of silver instead of the more common aluminum, tend to exhibit a dark bronze-like tint and bear the words “Made in the U.K. by PDO” near the spindle hole.

PDO has set up a hotline in the U.K. (0800 387063) to help owners of suspect CD's pressed at that facility. Discs that are found to be defective will be replaced, and data from hotline calls will be used in research on the degradation process.

According to PDO's Dave Wilson, there are no plans for a hotline in the U.S. “A small number of titles are affected, and within those titles a small number of discs,” he said. He termed U.S. distribution of the flawed discs “unlikely” but didn't rule out the possibility that some may turn up here, noting that two calls from the U.S. were received during the hotline's first few weeks of operation.

Wilson said PDO presses discs for a number of labels, including PolyGram. He declined to identify specific titles that may be affected but said the problem has turned up in both pop and classical releases.

Batons, the lead singer of the punk band Dead Boys, made only one other movie, *Tapeheads* (1989), before his untimely death in a traffic accident in Paris in 1990. *Tapeheads* is available on VHS tape from Pacific Arts Video.

SURROUND-ONLY CD'S FROM NEW LABEL

Keith Olsen, the producer behind such pop acts as Fleetwood Mac, Foreigner, and Heart, has launched the Kore Group label, which will specialize in music CD's recorded in Dolby Surround. The first release is a 16-minute disc of Emerson, Lake, and Palmer's new studio recording of their “Pictures at an Exhibition,” which is available direct for \$6.99, plus \$1.50 for shipping and handling. Call 1-800-241-4115 to order.

AUDIO BITS

The annual High-End Hi-Fi Show sponsored by *Stereophile* magazine will be held April 29 through May 1 at the Doral Resort and Country Club in Miami. Call 505-982-2366 for details. . . . Cerwin-Vega, the largest family-owned speaker company in America, is celebrating its fortieth anniversary. . . . Collins USA, the maker of tube-type car subwoofers based in Costa Mesa, California, has introduced two “budget” powered subwoofers for home use.

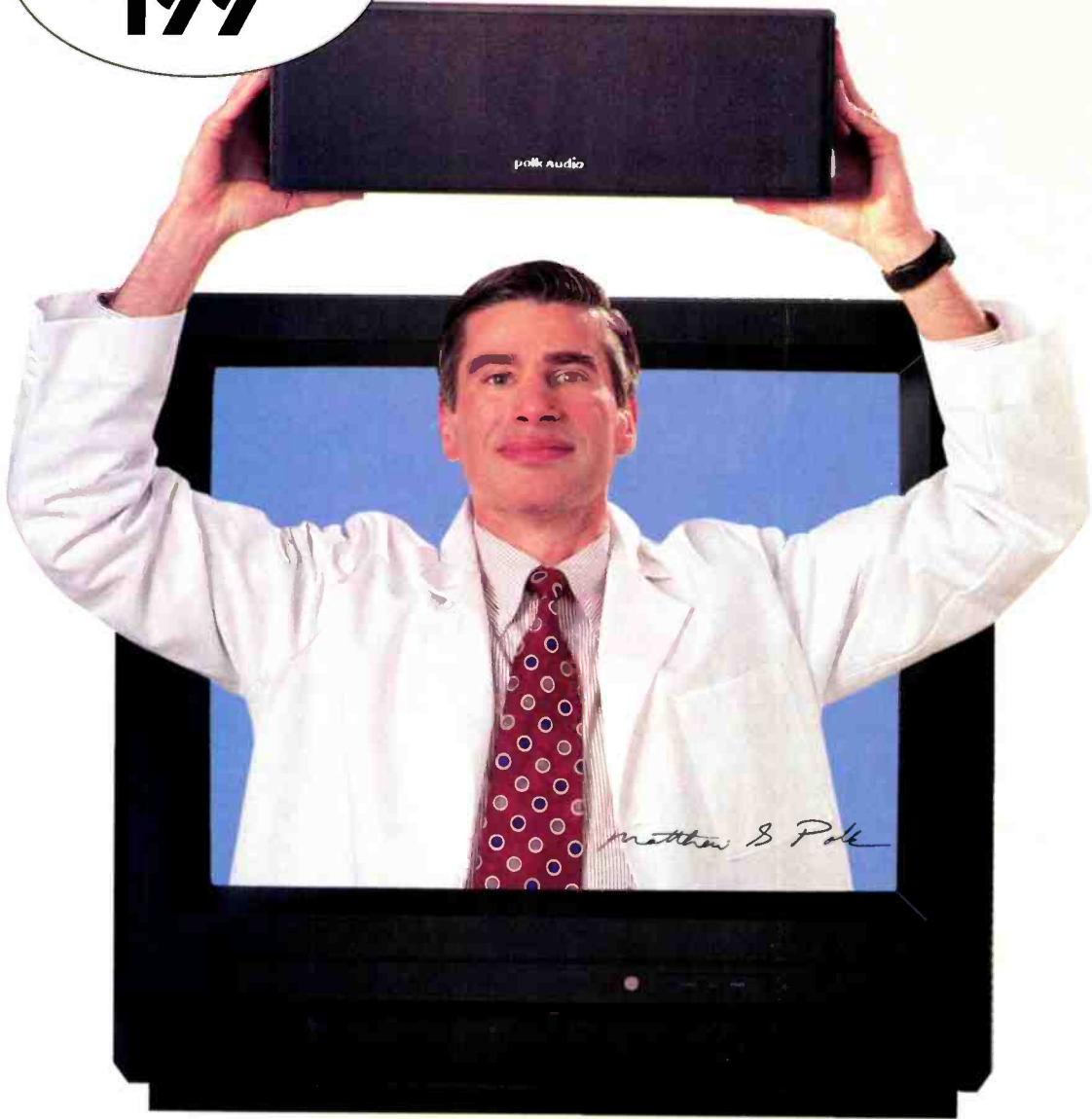
ECOLOGICALLY SOUND

Hollywood Records has released the first album recorded and mixed entirely with solar energy, “Alternative NRG,” featuring such well-known performers as Annie Lennox, Sonic Youth, R.E.M., and U2. Even the wrapping and packaging have been declared ecologically correct. Sales benefit Greenpeace, a noted organization of environmental activists. □



forever.

**SAVE
\$199**



Matthew S. Polk

THE NEW CS150. AT A REMARKABLY LOW INTRODUCTORY PRICE. FREE.

Back by popular demand. It's the Polk center channel giveaway. And it's even better than the last time. Because Polk has taken the award-winning CS100 and improved it. Introducing the CS150.

Just purchase any pair of Polk speakers for your front channel (S4s or greater in value) and any other pair of Polk speakers for the rear, and the new CS150 center channel speaker is yours absolutely free.



The CS150's unique cabinet insures maximum flexibility

Think of it. Not only do you save \$199, but this center channel speaker is based on Polk's new breakthrough technology, Dynamic Balance™. The same technology used in the critically acclaimed Polk S and LS series loudspeakers to assure you of sonic purity.

And that means vocals and other center channel information are distortion free and lifelike, adding to the realism of on-screen action and dialogue.

But beyond the outstanding acoustic qualities of the CS150, there is the tremendous placement flexibility its design offers. Its low-profile allows it to blend unobtrusively with your TV. On top of the TV, beneath it, or even beside it, the uniquely angled cabinet lets you focus the image to your viewing position.

What's more, unlike other center channel speakers that use only magnetic shielding to prevent video interference, the CS150's driver baskets are engineered in a non-magnetic material. Guaranteeing no picture distortion or discoloration.

Further adding to your surround sound experience, is the fact that all five speakers are from Polk. Since they all have the same sonic characteristics, you get a more faithful reproduction of surround sound encoded video.

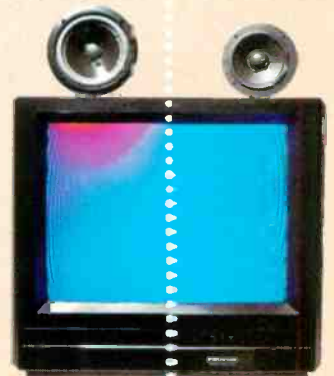
So if you're considering new speakers, go all the way and surround yourself with the sound of Polk.

The center channel is free through March 31, 1994. After that, this remarkably low price has only one place to go. Up.

THE NEW CS150 FROM THE SPEAKER SPECIALISTS OF

polkaudio

SHIELDED DRIVERS MW4800 VIDEO DRIVER



Unlike other shielded drivers, Polk's new video driver is engineered to guarantee no video interference.

Buy this.



Get a free trunk and glove compartment.

The 3-CD in-dash changer receiver.

Having a multi-disc CD changer in your car has always meant giving up valuable space in your trunk or glove compartment. Until now.

JVC scores with a triple play, a three-disc CD changer receiver that fits smartly into your dashboard to give you everything in car stereo without sacrifice.

With the KD-GT7, you've got it all. Three CDs totally out of sight but right at your fingertips, brilliant sound reproduction, JVC quality, and a place to keep your gloves.



A dash of brilliance.

JVC

MOBILE ELECTRONICS

JVC COMPANY OF AMERICA DIVISION OF US JVC CORP. • 41 Slater Drive, Elmwood Park, N.J. 07407

CIRCLE NO. 25 ON READER SERVICE CARD



Most loudspeakers touted for "Home Theater" are little more than patched up audio models. That's because most speaker manufacturers don't build their own drivers, the components that produce the sound. Instead, they buy off-the-shelf parts and struggle to reconfigure them for Home Theater.

Celestion's Shield Series was created specifically to suit Home Theater applications, both acoustically and aesthetically. They employ Celestion-designed, magnetically-shielded drivers, integrated into elegant cabinets using proprietary construction technologies.

Compare each Celestion Shield model with any comparably priced so-called Home Theater speaker. Immediately, you will realize...



CELESTION

The Difference is Fundamental.

Stereo Review

Vice President, Editor in Chief
LOUISE BOUNDAS

Executive Editor
MICHAEL RIGGS

Art Director
SUE LLEWELLYN

Director, Hirsch-Houck Laboratories
JULIAN HIRSCH

Senior Editor
BOB ANKOSKO

Technical Editor
DAVID RANADA

Managing Editor
DAVID STEIN

Popular Music Editor
STEVE SIMELS

Classical Music Editor
ROBERT RIPPES

Associate Art Director
MINDY OSWALD

Associate Editor
MARYANN SALTZER

Assistant Editor
JAE SEGARRA

Editor at Large
WILLIAM LIVINGSTONE

Contributors: Robert Ackart, Chris Albertson, Rebecca Day, Richard Freed, José Garcia (Buyers' Guides), Phyl Garland, Ron Givens, David Hall, Bryan Harrell (Tokyo), Roy Hemming, George Jellinek, Stoddard Lincoln, Ian Masters, Alanna Nash, Henry Pleasants (London), Ken Pohlmann, Parke Putebaugh, Charles Rodrigues, Eric Salzman, Craig Stark, David Patrick Stearns

Vice President, Group Publisher
THOMAS Ph. WITSCHI

Consumer Electronics Group Advertising
VP/Associate Publisher
Tony Catalano

Regional VP/Ad Director, East Coast:
Charles L. P. Watson, (212) 767-6038

Regional Account Manager, East Coast:
Christine B. Forhez, (212) 767-6025

Regional VP/Ad Director, Midwest:
Scott Constantine, (212) 767-6346

Regional VP/Ad Director, West Coast:
Robert Meth, (213) 954-4831

Western Advertising Manager:
Paula Mayeri, (213) 954-4830
Sales Assistant: Nikki Parker

National Record Label Sales Representatives:
The Mitchell Advertising Group (MAG Inc.)
Mitch Herskowitz, (212) 490-1715
Steve Gross, (212) 490-1895

Assistant to the Publisher: Aline J. Pulley
Operations Manager: Sylvia Correa

Advertising Coordinator: Linda Neuweiler
Trade Show Coordinator: Barbara Aiken

Sales Assistant: Yvonne Telesford
Classified Advertising: (800) 445-6066

Production Manager: Vicki L. Feinmel
Production Director: Patti Burns

Business Manager: Christine Z. Maillet
General Manager: Greg Roperti



Stereo Review is published
by Hachette Filipacchi Magazines, Inc.

Chairman: Daniel Filipacchi

President, CEO, and COO: David J. Pecker

Executive VP and Editorial Director: Jean-Louis Giniere
Senior VP, Global Advertising: Paul DuCharme

Senior VP, Director of Corporate Sales: Nicholas Matarazzo
VP, Director of Strategic Planning, Advertising,
& Circulation: Patrice Listfield

VP, Chief Financial Officer: Paul DeBenedictis
VP, General Counsel: Catherine Flickinger

VP, Manufacturing & Distribution: Anthony Romano
VP, Circulation: David W. Leckey

VP, Research & Marketing Services: Susan Smollens
VP, Communications & Special Projects: Keith Estabrook

VP, Magazine Development: Marcia Sachar
VP, Hachette Filipacchi Multimedia: Mario Cooper



LETTERS

Cable/VCR Compatibility

In January's "3 Hi-Fi VCR's," Edward Foster mentioned that some cable systems scramble everything they transmit, requiring the use of an external decoder for descrambling and channel selection, but he said that this may end soon thanks to a recently proposed FCC ruling to insure cable-box/VCR compatibility. Do the provisions of the proposed ruling mean that if and when it is passed I will be able to do away with my cable box and select all the channels I am paying for with the tuners in my TV and VCR? When will this happen, and will it apply to all cable systems?

GEORGE L. FECHTER
Moncks Corner, SC

We're not certain exactly when the cable-compatibility issue will finally be put to rest, though it does now appear that it will be forced to some resolution. It is very likely that whatever solution is adopted will be effective only for new TV sets and VCR's designed specifically to take advantage of it.

Sinatra's "Duets"

Pardon me, but has Steve Simels *listened* to Frank Sinatra's "Duets" album? Before I listened, I too had serious doubts about The Voice, believing like Mr. Simels that Sinatra was "simply years past it," and I was also disturbed because his celebrity vocal partners were dubbed in after the original recording sessions. My doubts vanished, however, the first time I listened to "Duets," and my appreciation has increased with further listening. Mr. Simels has every right to dislike it, but his description of it as an "unholy mess" in his cruel and inept tirade in the February issue makes me angry. His bombastic writing is the real "unholy mess."

That the vocal collaborators were not in the studio at the same time as Sinatra turns out to be irrelevant. Mr. Simels's statement that they were "... more or less reduced to filling in the blanks Sinatra deigned to leave for them" is erroneous. In fact, with minimal exceptions, Sinatra recorded each song in its entirety with a live orchestra, and the celebrity vocalists were free to add their own contributions where they desired. When Barbara Streisand recorded the line, "You make me blush, Francis," Sinatra responded by rerecording a line to say, "I have got a crush, my Barbra, on you."

It seems to me that Mr. Simels must have imagined how the album was going to sound and then heard it with a totally closed mind. He then proceeded to "review" it with all of the maturity and eloquence of an average high-schooler.

KENNETT W. SAARI
Spring Lake Heights, NJ

The worst record Frank Sinatra ever made is better than any garbage that passes as music today. When will these smart-aleck "reviewers" learn there is something besides the current muck? When anything decent comes along, they can't wait to trash it.

EARL JENKINS
Covington, KY

I feel compelled to respond to Steve Simels's ignoble review of Frank Sinatra's "Duets." Is Mr. Simels aware that "Duets" is on its way to becoming Mr. Sinatra's best-selling recording?

DAVID F. LYNCH
Upper Darby, PA

What is Steve Simels's problem? His comments about Frank Sinatra's "Duets" defy comprehension.

HARRY L. LICHTENBAUM
Wethersfield, CT

Looking for Stereo AM

Daniel Kumin's "Getting It All Together" (February) included a paragraph about AM radio, and he mentioned that "a few home receivers can now decode" stereo AM broadcasts. I have not been able to locate any such receiver, only a couple of very expensive separate tuners. I was informed by one manufacturer that there are at least five different broadcast specifications for stereo AM (one of which, I presume, is called AMAX), and that even if I could find a receiver with stereo-AM capability, it would not necessarily be able to decode the stereo signals broadcast by my local AM station, WQEW. I called WQEW, and even they were unable to help me. Can you?

JACK BENVENT
Ridgewood, NJ

The article should have said "tuners" rather than "receivers." Although there were initially a number of broadcast standards for stereo AM, by far the most widely used one—and the only one for which you will find receiving equipment—is the Motorola C-QUAM system. AMAX is an enhanced performance standard for AM broadcasting and reception, not a stereo-transmission scheme.

Disgraceland

I generally enjoy your magazine very much, but I believe the music review section is weakened by its limited format. Since you have only one reviewer per item, obviously the tone of any review depends heavily on one critic's musical taste and background, or even his mood. Okay, I can live with that. In the January issue, Ron Givens's review of Heart's "Desire Walks On" was, at best,

Even Orson Welles didn't sound this real.



A new reason to be afraid of the dark.

Crunching footsteps behind you. Laser beams shooting over your head. Just a typical night at home with Adcom's home theater GTP-600 tuner/preamplifier. At Adcom's level of critically acclaimed performance it doesn't just produce surround sound. It creates effects that are out of this world.

The award-winning GTP-600 and an Adcom power amplifier give you the control to create a sonic experience that surpasses anything you've ever heard in a movie theater.



Award-winning technology takes you to the outer limits.

Providing switching for up to four video sources and four audio sources, the GTP-600 gives you the flexibility to customize your audio/video system for years to come. Composite or S-video connections provide a high definition signal path for maximum video quality. And with features like Adcom's exclusive Cinema Surround circuitry and Dolby Pro Logic® decoding, the GTP-600

brings the drama of home theater to your fingertips. Preprogrammed DSP (Digital Signal Processing) modes such as Concert Hall, Nightclub, Stadium and Five-Channel Stereo surround, let you create a variety of custom-tailored, psychoacoustically correct listening environments.

These features couple ideally with the GTP-600's advanced, programmable remote which lets you command up to eight additional system components for complete home theater control.

Surround yourself now at your Adcom dealer.

Preview the new GTP-600 tuner/preamplifier at your authorized Adcom dealer today. But be careful, you might want to leave the lights on.

"Dolby" and "Pro Logic" are registered trademarks of Dolby Laboratories Licensing Corporation

ADCOM®

details you can hear

©1994 ADCOM

11 Elkins Road, East Brunswick, NJ 08816 U.S.A. (908) 390-1130. Distributed in Canada by PRO ACOUSTICS INC. Montréal, Québec (514) 344-1226

CIRCLE NO. 1 ON READER SERVICE CARD



well off base. Okay, I could have lived with that—I knew his opinion was not even close to reality. But in your February issue, you listed it among the ten worst pop albums of 1993. That was unacceptable.

ROBERT J. CALABRO
Yonkers, NY

Whose idea was it to put Meat Loaf's "Bat Out of Hell II" in the ten worst albums of the year? I think it's one of the greatest ever. It surely doesn't deserve to be on anyone's ten-worst list.

GREG CRUCE
Fredonia, KY

While you techno-weenies have been measuring waveforms and counting watts, the rest of the world has been using the equipment you review to listen to music. Your inclusion of U2's "Zooropa" in your "Disgraceland: The 10 Worst Pop Albums of 1993" illustrates the depths of your ignorance.

STEVEN MARTIN
Boston, MA

Speaker Sound and Location

Julian Hirsch wrote in his February test report on the RDL Acoustics F-1 and FS-1 speakers that they had essentially the same "truly excellent" performance when each was placed as recommended, but that he heard differences in their sound. (Although otherwise identical, the F-1 is optimized for

placement near a wall, the FS-1 for placement on a floor away from the walls.)

Mr. Hirsch is correct, and this difference was to be expected. Although their different designs enabled each speaker to inject smooth power into the room at their different locations, a speaker cannot control how the room distributes that power. The fact that their locations were different meant that the room resonance modes were excited differently, and therefore that the spectral balance produced would not be the same at a given listener location. An even greater difference in sound would occur if identical speakers were placed at these different locations, because their power outputs would then be different also.

ROY ALLISON
RDL Acoustics Inc.
Bellingham, MA

Hum Reduction

The reason for conflicting results using two baluns wired back-to-back for hum reduction (February "Letters") is that there are two different ways these little devices are wired. One type will still have a common ground if a pair is wired back-to-back and will not work for hum isolation. There are many brands and models of balun, and the only reliable way I know of to tell which is which is with an ohmmeter or continuity tester.

TOM FORD
Campbell, CA

How can I obtain the MAGIC box from Mondial Designs described in Peter Mitchell's "Getting the Hum Out" (November 1993)? I live in San Diego, and it seems impossible to find it here.

DAVID ZAHIRI
Encinitas, CA

You can write to Mondial Designs at 2 Elm St., Ardsley, NY 10502.

Corrections

Our February review of the DGX Digital Deconvolution Audio System misstated its price. The correct price is \$1,995 for systems with loudspeakers finished in medium-oak woodgrain vinyl, \$2,195 for systems finished in rosewood veneer.

Our March review of the Yamaha CX-2 A/V preamplifier erroneously described its loudness compensation, which works by attenuating the midrange and, to a lesser extent, the treble. Also, the back-panel control connection for Yamaha MX-1 and MX-2 power amplifiers actually turns these amplifiers on and off. We regret these errors. □

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



SHOCKINGLY DEEP BASS. Add our SUB-712 powered subwoofer to your system and you'll be struck by the impact of its low end. Call 1-800-878-TIME.

DCM® Loudspeakers

CIRCLE NO. 14 ON READER SERVICE CARD

H

The best system for the videophile is now the only choice for the audiophile. Kinergetics Research introduces the **High Performance Home Theatre™** (HPHT) system.

Products that unite all of the features, flexibility and superb performance that *both* have been demanding.

P

For the videophile, convenient remote control audio/video switching and built-in surround analyzer set up.

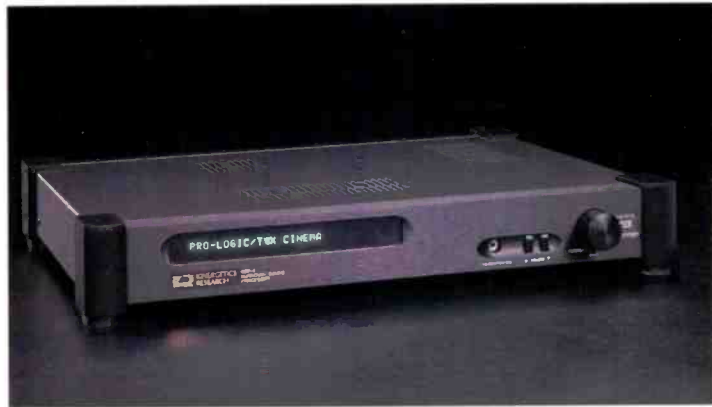
THX® and Dolby® Pro-Logic theatre effects so real that the upgradeable DSP technology on which they are based is destined to become *the* industry standard.

H

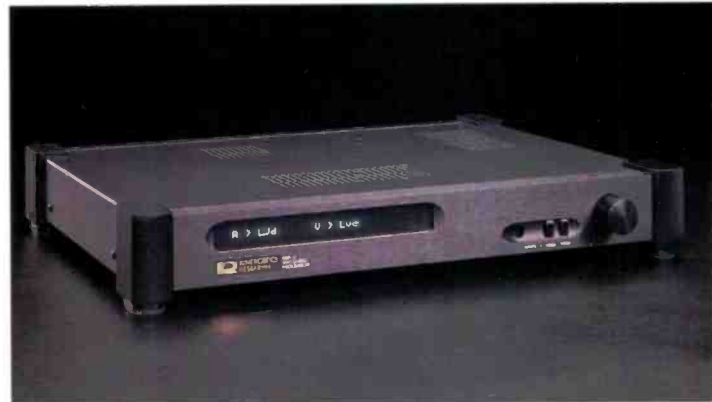
For the audiophile, 20-bit digital to analog conversion, pure class "A" circuitry, and our exclusive KDP Hystersis Canceling Circuitry.

T

Visit a Kinergetics Research dealer near you and *experience* HPHT.



KSP-2 Surround/Stereo Processor



KSP-3 Source/Switching Processor



KBA-280 140 W/Ch Pure Class "A" Power Amplifier

 **KINERGETICS
RESEARCH**

The Creative Merger of Art & Technology

4260 Charter Street, Vernon, CA 90058-2596
213/582-9349 • Fax: 213/582-9434

Dolby Pro-Logic is a trademark of Dolby Laboratories Licensing Corporation.
THX is a registered trademark of Lucas Arts Entertainment Company.
CIRCLE NO. 45 ON READER SERVICE CARD



A little voice tells you to buy NHT.

Gun shots and screeching tires don't tell a story, they're just the punctuation. Movies are mostly dialog. So before you buy your home theater speakers, audition NHT. Our critically acclaimed systems deliver the whole

story, from spoken word to subtle sound effect. And when the script calls for a nuclear blast, you'll think you're sitting at ground zero. NHT home theater — you really should hear what people are saying.



USE YOUR HERO.

Now Hear This, Inc., 535 Getty Court, Bldg. A, Benicia, CA 94510

For the NHT dealer nearest you: (U.S.) call 1-800-NHT-9993; (Canada) Artech Electronics Ltd., (514) 631-6448

CIRCLE NO. 53 ON READER SERVICE CARD

NEW PRODUCTS



▼ AUDIO CONTROL

Audio Control's C-101 Series III equalizer/analyzer combines a pink-noise generator, a real-time spectrum analyzer with adjustable resolution and an outboard calibrated microphone, and a ten-band stereo graphic equalizer in one standard-width component. Equalizer controls

are spaced one octave apart, starting at 32 Hz, and grouped in stereo pairs. The unit has a selectable infrasonic filter and carries a five-year warranty. Price: \$459. Audio Control, Dept. SR, 22410 70th Ave. W., Mountlake Terrace, WA 98043.

• Circle 120 on reader service card



▼ B&W LOUDSPEAKERS

Part of B&W's 2000 Series of audio/video speakers, the Model 2000 IFS center-channel speaker combines two magnetically shielded 5-inch woofers and a 1-inch tweeter in a 17 $\frac{3}{4}$ -inch-wide vented enclosure designed for placement on a TV set (as shown) or below it. A pair can be also

used, one above and the other below the screen, to center the sound vertically as well as horizontally. Frequency response is given as 95 Hz to 20 kHz ± 3 dB. Price: \$199. B&W Loudspeakers, Dept. SR, P.O. Box 8, North Reading, MA 01864-0008.

• Circle 122 on reader service card



▲ SENNHEISER

The heart of Sennheiser's IS 450 wireless headphone system is an AC-powered infrared transmitter/emitter designed to saturate a 375-square-foot room. The headset has a volume control and is powered by two

rechargeable NiCd batteries, which are said to provide up to 8 hours of continuous listening per charge. Price: \$249. Sennheiser, Dept. SR, P.O. Box 987, Old Lyme, CT 06371.

• Circle 121 on reader service card



▲ PARADIGM

Paradigm's Mk3 Performance Series includes four speakers: from left, the 33 $\frac{3}{4}$ -inch-tall Model 5seMk3 (\$529 a pair), the 34 $\frac{3}{8}$ -inch-tall 7seMk3 (\$629 a pair), the 37-inch-tall 9seMk3 (\$729 a pair), and the 43 $\frac{1}{2}$ -inch-tall 11seMk3 (\$1,049 a pair).

Low-frequency limits are given as 32, 34, 32, and 28 Hz, respectively, all within ± 2 dB. Finish options are oak or black-ash vinyl veneer. Distributed by AudioStream, Dept. SR, P.O. Box 2410, Niagara Falls, NY 14302.

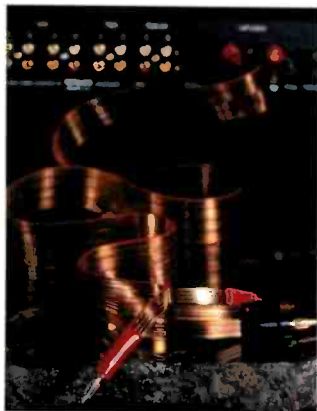
• Circle 123 on reader service card

NEW PRODUCTS

► NORDOST

Nordost's 12-gauge-equivalent Super Flatline cable is designed for biwired speaker systems. Thinner than a dime so it can be laid under a rug or carpet and said to be extremely durable, it features sixteen Teflon-encapsulated copper conductors. Price: \$20 per meter. Nordost, Dept. SR, 58 Pearl St., Framingham, MA 01701.

• Circle 124 on reader service card



► PROGRESSIVE DESIGN

Progressive Design offers five Roll-Up CD Towers: clockwise from left, the 69-inch-tall RUCD-220 (\$200) and RUCD-110 (\$120), the 44-inch-tall RUCD-132 (\$130) and RUCD-066 (\$80), and the 29-inch-tall RUCD-088 (\$100). Progressive Design, Dept. SR, 310 County Line Rd., Bensenville, IL 60106.

• Circle 125 on reader service card



▼ ALPINE

Alpine's Model 5960 six-disc car CD changer, measuring only 10 x 2½ x 6 inches, can be installed under a seat or in the glove box of many vehicles. Its new tray-type magazine and sliding play mechanism reduce disc-change

time to 8 seconds. An Alpine CD controller or head unit with changer controls is required for operation. Price: \$420. Alpine, Dept. SR, 19145 Gramercy Pl., Torrance, CA 90501.

• Circle 126 on reader service card



▲ MEDIA VISION

The deluxe version of Media Vision's Memphis multimedia upgrade system for desktop computers features two detachable Bose speakers, each of which houses a 2½-inch wide-range driver and an amplifier/equalizer. The system

includes a double-speed CD-ROM drive with preamplifier, an interface card, connecting cables, and two CD-ROM's. Price: \$1,299. Media Vision, Dept. SR, 47300 Bayside Parkway, Fremont, CA 94538.

• Circle 127 on reader service card

► ALLISON ACOUSTICS

The home-theater-oriented NL Series from Allison Acoustics includes, from left, the NL 654 two-way surround speaker (\$280), the NL 5400 subwoofer (\$460), and the NL 1440 two-way front-channel speaker (\$330). The 13½-inch-tall NL 654 uses a 6-inch woofer and has a low-frequency limit of 58 Hz. Measuring 19 x 21½ x 19 inches,

the NL 5400 has a 12-inch driver and is rated down to 28 Hz. The 18½-inch-tall NL 1440 features an 8-inch woofer and is rated down to 41 Hz. All are magnetically shielded, finished in black lacquer, and covered by full five-year warranties. Allison Acoustics, Dept. SR, 478 Stanford Ave., Danville, KY 40422.

• Circle 128 on reader service card



We've turned a visual medium,



into an audio extra large.

You've never heard anything like this.

dynamic range (both exceed 90 decibels). As a re-

With Sensurround™ Home Theater you won't just

sult, you'll feel violent explosions as well as violin



be surrounded by sound, you'll be enveloped, involved, and like never

solos. On that note, Sensurround speakers are well-suited to music.



before, entertained. Cerwin-

Vega originally designed

Sensurround (with MCA®) to

bring deep bass into movie

houses. Now we can bring it



Sensurround Home Theater Speaker Systems

(Winner Of The 1992 Design And Engineering Award)

So you don't need separate

speakers for audio and video.

What you will need is an AV

receiver with Dolby Pro Logic®

and a fairly large screen TV.



into your house. Our 5-piece speak-

er system for direct-view televisions

(pictured here) and 7-piece system for projection

TVs give you extremely high sensitivity and wide

Not to mention, a tub of Orville

Redenbacher's® and a ticket booth.

Cerwin-Vega Sensurround. It makes big screen tele-

vision, positively huge.

 Cerwin-Vega!

CIRCLE NO. 23 ON READER SERVICE CARD

© 1993 Cerwin-Vega, Inc. For our free color catalog, please write to us at Cerwin-Vega, 555 East Easy Street, Simi Valley, California 93065, or call 805-584-9332.

NEW PRODUCTS



◀ ALTEC LANSING

Altec Lansing's Model 120 speaker is designed for surround-channel use in a home theater system. Its quasi-dipole driver configuration mates a 5½-inch woofer with two side-firing 3-inch drivers in an 11½-inch-tall cabinet finished in black vinyl. Frequency response is given as 100 Hz to 7 kHz ± 3 dB. Price: \$250 a pair. Altec Lansing, Dept. SR, P.O. Box 277, Milford, PA 18337-0277.

• Circle 129 on reader service card

DENON ▶

The CDC-815 CD player is built around Denon's Super Linear D/A conversion circuitry, which is designed to eliminate zero-cross distortion and improve linearity at low levels. For those who like to sing along with CD's, the player has a digital pitch control that's adjustable in 0.1-percent increments over a range of ± 12

percent. Other features include a twenty-track program memory, a headphone jack with a separate level control, a coaxial digital output, and a remote control. Signal-to-noise ratio is given as 107 dB. Price: \$300. Denon, Dept. SR, 222 New Road, Parsippany, NJ 07054.

• Circle 131 on reader service card

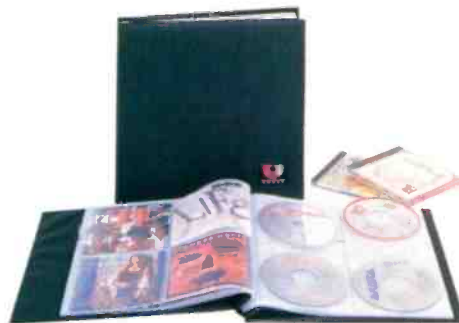


▲ STILLWATER DESIGNS

Stillwater's Kicker Substation car subwoofers include the KSR120 (left, \$429) and KSR100 (\$379), featuring a 12- or 10-inch driver in ported cabinets 31 or 25 inches long. The KSR120's bandwidth is given as 36 to 129 Hz and power

handling as 200 watts, the KSR100's as 39 to 130 Hz and 250 watts. Both models come with mounting hardware. Stillwater Designs, Dept. SR, P.O. Box 459, Stillwater, OK 74076.

• Circle 133 on reader service card



COAST ▲

Coast's LP-size CD Album (\$25) has a cushioned-vinyl cover and holds forty-eight CD's and their liner notes in soft-plastic sleeves. The twelve-page binder-type album can be expanded using six-

page refill packs (\$9.95) that hold twenty-four discs with liner notes. Coast Manufacturing, Dept. SR, 200 Corporate Blvd. S., Yonkers, NY 10701.

• Circle 130 on reader service card



▼ PERREAUX

Among the components New Zealand's Perreaux is banking on to re-establish itself in the U.S. are the EP3 preamplifier (top, \$845), with six inputs and a phono section, and the E110 power amplifier (\$1,095), rated to

deliver 100 watts per channel into 8 ohms, or 160 watts into 4 ohms, with 0.003 percent distortion at 1 kHz. Perreaux Technologies America, Dept. SR, P.O. Box 248, Buffalo, NY 14225-0248.

• Circle 132 on reader service card



SWV:
It's About Time
(RCA) 00151

R.E.M.: Automatic
For The People
(Warner Bros.) 00121

Billie Holiday:
Billie's Best
(Verve) 01135

Garth Brooks:
The Chase
(Liberty) 00141

Red Hot Chili
Peppers:
What Hits?
(EMI) 00144 †

Elton John: Greatest
Hits 1976-1986
(MCA) 00150

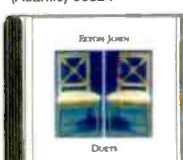
AC/DC: Live
(Atlantic) 00201

Nell Young:
Harvest Moon
(Reprise) 00208

The Doors:
L.A. Woman
(Elektra) 00215

Frank Sinatra:
The Best Of The
Capitol Years
(Capitol) 00242

Phil Collins:
Serious Hits...Live!
(Atlantic) 00324



Elton John:
Duets
(MCA) 01609

Erasure: Pop! The
First 20 Hits
(Reprise) 00328

Steve Laury:
Keepin' The Faith
(Demon) 00330

Silk: Lose Control
(Keia/Elektra) 00353

Steely Dan: Aja
(MCA) 00409

Reba McEntire:
It's Your Call
(MCA) 00422

The Very Best
Of Cream:
Strange Brew
(Polydor) 00468

Jackyl
(Geffen) 00654 †

R.E.M.: Eponymous
(I.R.S./MCA) 00701

Best Of Dire Straits:
Money For Nothing
(Warner Bros.)
00713

Fleetwood Mac:
Greatest Hits
(Warner Bros.) 00796

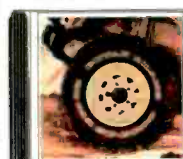
Buffalo Springfield:
Retrospective
(ATCO) 00844

Brooks & Dunn:
Hard Workin' Man
(Arista) 00857

Bon Jovi:
Keep The Faith
(Mercury) 00868

Richard Elliot:
Soul Embrace
(Manhattan) 00871

The Essential
Charlie Parker
(Verve) 00902



Bryan Adams:
So Far So Good
(A&M) 34771

Joe Henderson:
So Near, So Far
(Musings For Miles)
(Verve) 01200

Dr. Dre: The Chronic
(Interscope) 01241 †

Kate Bush:
The Whole Story
(EMI) 01244

Roxy Music: Avalon
(Warner Bros.) 01246

Vanessa Rubin:
Pastiche
(Novus) 01267

Duran Duran
(Capitol) 01268

Stone Temple
Pilots: Core
(Atlantic) 00981

Lee Ritnerour:
Wes Bound
(GRP) 01327



The Best Of
Joe Cocker (Capitol)
01338

Moody Blues:
A Night At Red
Rocks With The
Colorado Symphony
Orchestra
(Polydor) 01339

James Brown: 20
All-Time Greatest
Hits (Polydor) 01342

Joe Sample:
Invitation
(Warner Bros.) 01358

Dwight Yoakam:
This Time
(Reprise) 01360

Wayne's World
Two/Sdtrk.
(Reprise) 01622

Souls Of Mischief:
93 'Til Infinity
(Jive) 01624

No Alternative
(Arista) 01625

Cowboy Junkies:
Pale Sun, Crescent
Moon (RCA) 01764

Haddaway
(Arista) 01766

Fallen Angela/Sdtrk.
(Verve) 01767

2Pac: Strictly For
My N—z
(Interscope) 01411 †

The Lettermen:
Capitol Collector's
Series
(Capitol) 01423

Michael Franks:
Dragonfly Summer
(Reprise) 01427

Chris Isaak:
San Francisco Days
(Reprise) 01428

Billy Star
(Reprise/Sire) 01449

Credence
Clearwater Revival:
Chronicle:20
Greatest Hits
(Fantasy) 01520

Cassandra Wilson:
Blue Light 'Til Dawn
(Blue Note) 01577

Kevin Eubanks:
Spirit Talk
(Blue Note) 01579

The Thing Called
Love/Sdtrk.
(Giant) 01580

Turner Nichols
(BNA) 01585

Alan Parsons:
Try Anything Once
(Arista) 01586

Queen Latifah:
Black Reign
(Motown) 01592

Sah-N-Pepa:
Very Necessary
(Next Plateau/
London) 01595

Urge Overkill:
Saturation
(Geffen) 01600

The Juliana Hatfield
Three: Become
What You Are
(Atlantic) 01599

Nanci Griffith:
The MCA Years-
A Retrospective
(MCA) 01606

Trisha Yearwood: The
Song Remembers
When (RCA) 01607

Jody Watley: Intimacy
(MCA) 01608

Shal: Right Back At
Cha (Remix)
(Gasoline Alley/MCA)
01610

Sting: Ten
Summoner's Tales
(A&M) 01334

Bobby Brown:
Remixes In The Key
Of B (MCA) 01611

George Jones:
High-Tech Redneck
(MCA) 01614

Jodeci: Diary
Of A Mad Band
(Uptown) 01615 †

Ralph Tresvant:
It's Goin' Down
(MCA) 01616

Mary J. Blige: What's
The 411? Remix
(Uptown) 01612

Wu-Tang Clan:
Enter The Wu-Tang
(RCA) 01613 †

George Jones:
High-Tech Redneck
(MCA) 01614

Jodeci: Diary
Of A Mad Band
(Uptown) 01615 †

Ralph Tresvant:
It's Goin' Down
(MCA) 01616

Lemonheads:
Come On Feel The
Lemonheads
(Atlantic) 01621

Wayne's World
Two/Sdtrk.
(Reprise) 01622

Souls Of Mischief:
93 'Til Infinity
(Jive) 01624

No Alternative
(Arista) 01625

Cowboy Junkies:
Pale Sun, Crescent
Moon (RCA) 01764

Haddaway
(Arista) 01766

Fallen Angela/Sdtrk.
(Verve) 01767

2Pac: Strictly For
My N—z
(Interscope) 01411 †

The Lettermen:
Capitol Collector's
Series
(Capitol) 01423

Michael Franks:
Dragonfly Summer
(Reprise) 01427

Chris Isaak:
San Francisco Days
(Reprise) 01428

Billy Star
(Reprise/Sire) 01449

Credence
Clearwater Revival:
Chronicle:20
Greatest Hits
(Fantasy) 01520

Cassandra Wilson:
Blue Light 'Til Dawn
(Blue Note) 01577

Kevin Eubanks:
Spirit Talk
(Blue Note) 01579

The Thing Called
Love/Sdtrk.
(Giant) 01580

Turner Nichols
(BNA) 01585

Alan Parsons:
Try Anything Once
(Arista) 01586

Queen Latifah:
Black Reign
(Motown) 01592

Sah-N-Pepa:
Very Necessary
(Next Plateau/
London) 01595

Urge Overkill:
Saturation
(Geffen) 01600

The Juliana Hatfield
Three: Become
What You Are
(Atlantic) 01599

Nanci Griffith:
The MCA Years-
A Retrospective
(MCA) 01606

Trisha Yearwood: The
Song Remembers
When (RCA) 01607

Jody Watley: Intimacy
(MCA) 01608

Shal: Right Back At
Cha (Remix)
(Gasoline Alley/MCA)
01610

Sting: Ten
Summoner's Tales
(A&M) 01334

Bobby Brown:
Remixes In The Key
Of B (MCA) 01611

George Jones:
High-Tech Redneck
(MCA) 01614

Jodeci: Diary
Of A Mad Band
(Uptown) 01615 †

8 CDs FOR THE PRICE OF 1

WITH NOTHING MORE
TO BUY, EVER!

Judy Collins:
Judy Sings Dylan
Just Like A Woman
(Geffen) 01559

Lena Horne:
Stormy Weather-
The Legendary Lena
(1941-1958)
(RCA) 01784

Patti Smith:
Horses
(Arista) 01827

D.R.S.:
Gangsta Lean
(Capitol) 01640 †

Guns N'Roses: The
Spaghetti Incident
(Geffen) 01570 †

Big Head Todd &
The Monsters:
Sister Sweetly
(Giant/Reprise) 02337

Ace Of Base: The
Sign (Arista) 02354

La Vienta:
Jazzmenco
(Telarc) 02356

Soundgarden:
Badmotorfinger
(A&M) 05637



Common Thread:
Songs Of The Eagles
(Giant) 25071

The Beavis & Butt-
Head Experience
(Geffen) 01571

John Hiatt: Perfectly
Good Guitar
(A&M) 10306

Lyle Lovett: Joshua
Judges Ruth
(MCA/Curb) 10508

Holly Cole Trio:
Don't Smoke In Bed
(Manhattan) 10776

Jackson Browne:
The Pretender
(Elektra) 10848

Best Of Miles Davis-
The Capitol/Blue
Note Years (Blue
Note) 11000

Pat Metheny Group:
The Road To You-
Live In Europe
(Geffen) 11059

Peter Gabriel:
Shaking The Tree-
16 Golden Greats
(Geffen) 11089

Donald Fagen:
Kamakiriad
(Reprise) 11330

Bonnie Raitt:
Luck Of The Draw
(Capitol) 15587

Heart: Desire Walks
On (Capitol) 15571

Nirvana: Nevermind
(Geffen) 15600

Leaders Of The New
School: T.L.M.E.
(Elektra) 15642

Shawn Camp
(Reprise) 20014

Buddy Holly:
From The Original
Master Tapes
(MCA) 20069

Paul Simon:
Negotiations And
Love Songs 1971-86
(Warner Bros.) 20461

Mr. Big:
Bump Ahead
(Atlantic) 20599

Eurythmics:
Greatest Hits
(Arista) 20611

ABBA: Gold-
Greatest Hits
(Polydor) 20679

Violent Femmes:
Add It Up (1981-
1993) (Reprise/
Slash) 20680 †

Ramsey Lewis:
Sky Islands
(GRP) 20733

Santana:
Sacred Fire: Live In
South America
(Polydor) 24892

Jackson Browne:
I'm Alive
(Elektra) 25039

Randy Crawford:
Don't Say It's Over
(Warner Bros.) 25086

Tevin Campbell:
I'm Ready
(West/Warner
Bros.) 25112

U2:
Achtung Baby
(Island) 25174

Garth Brooks:
In Pieces
(Liberty) 93710



Genesis: Live: The
Way We Walk, Vol. 1
(Atlantic) 02033

En Vogue:
Runaway Love
(East West America)
20919

Vince Gill: I Still
Believe In You
(MCA) 21063

Randy Travis:
Greatest Hits Vol. 1
(Warner Bros.) 21091

Eric Clapton:
Timepieces-
Greatest Hits
(Polydor) 23385

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

Eric Clapton:
Unplugged
(Warner Bros.) 23690

The Best Of The
Beach Boys
(Capitol) 23946

Fleetwood Mac:
Rumours
(Warner Bros.) 24025

Mr. Big:
Bump Ahead
(Atlantic) 20599

Eurythmics:
Greatest Hits
(Arista) 20611

ABBA: Gold-
Greatest Hits
(Polydor) 20679

Violent Femmes:
Add It Up (1981-
1993) (Reprise/
Slash) 20680 †

Ramsey Lewis:
Sky Islands
(GRP) 20733

Santana:
Sacred Fire: Live In
South America
(Polydor) 24892

Jackson Browne:
I'm Alive
(Elektra) 25039

Randy Crawford:
Don't Say It's Over
(Warner Bros.) 25086

Tevin Campbell:
I'm Ready
(West/Warner
Bros.) 25112

U2:
Achtung Baby
(Island) 25174

Earl Klugh: Ballads
(Manhattan) 25512

Tina Turner: What's
Love Got To Do With
It (Virgin) 04166

Tanya Tucker: Soon
(Liberty) 25524

Concrete Blonde:
Mexican Moon
(Capitol) 25533

George Benson:
Love Remembers
(Warner Bros.) 33823

Tom Petty:
Full Moon Fever
(MCA) 33911

Aerosmith:
Get A Grip
(Geffen) 20814 †

Iron Maiden:
A Real Dead One
(Capitol) 25188

Soul Asylum:
And The Horse
They Rode In On
(A&M) 25339

Supertramp:
Breakfast In
America
(A&M) 25246

Arrested
Development:
3 Years, 5 Months
And 2 Days In The
Life Of...
(Chrysalis) 25357

Jimi Hendrix
Experience:
Electric Ladyland
(MCA) 25440

UB40: Promises
And Lies
(Virgin) 25454

George Strait: Easy
Come, Easy Go
(MCA) 25486

Eric Clapton:
Timepieces-
Greatest Hits
(Polydor) 23385

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

Eric Clapton:
Unplugged
(Warner Bros.) 23690

The Best Of The
Beach Boys
(Capitol) 23946

Fleetwood Mac:
Rumours
(Warner Bros.) 24025

Mr. Big:
Bump Ahead
(Atlantic) 20599

Eurythmics:
Greatest Hits
(Arista) 20611

ABBA: Gold-
Greatest Hits
(Polydor) 20679

Violent Femmes:
Add It Up (1981-
1993) (Reprise/
Slash) 20680 †

Ramsey Lewis:
Sky Islands
(GRP) 20733

Santana:
Sacred Fire: Live In
South America
(Polydor) 24892

Jackson Browne:
I'm Alive
(Elektra) 25039

Randy Crawford:
Don't Say It's Over
(Warner Bros.) 25086

Tevin Campbell:
I'm Ready
(West/Warner
Bros.) 25112

U2:
Achtung Baby
(Island) 25174

Earl Klugh: Ballads
(Manhattan) 25512

Tina Turner: What's
Love Got To Do With
It (Virgin) 04166

Tanya Tucker: Soon
(Liberty) 25524

Concrete Blonde:
Mexican Moon
(Capitol) 25533

George Benson:
Love Remembers
(Warner Bros.) 33823

Tom Petty:
Full Moon Fever
(MCA) 33911

Kenny G:
Breathless
(Arista) 54317



Kenny G:
Breathless
(Arista) 54317



BUSINESS REPLY MAIL

FIRST CLASS MAIL PERMIT NO. 5071 INDIANAPOLIS, IN

POSTAGE WILL BE PAID BY ADDRESSEE



BMG MUSIC SERVICE

P.O. Box 91300

INDIANAPOLIS IN 46209-9254

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

Gin Blossoms: New Miserable Experience (A&M) 24884

Dave Grusin: Homage To Duke (GRP) 33925

Air Supply: Greatest Hits (Arista) 34424

Reba McEntire: Greatest Hits Volume 2 (MCA) 25466

The Rodgers & Hammerstein Collection (MCA) 40015



Nirvana: In Utero (Geffen) 90124

Steve Winwood: Chronicles (Island) 34501

Ella Fitzgerald: The Best of The Song Books (Verve) 34616

Jazzy Jeff & The Fresh Prince: Code Red (Jive) 34692

KRS-One: Return Of Da Boom-Bap (Jive) 34719

Lenny Kravitz: Are You Gonna Go My Way? (Virgin) 34834

Miles Davis & Quincy Jones: Live At Montreux (Warner Bros.) 35011

k.d. lang: "Even Cowgirls Get The Blues" Sdtrk. (Warner Bros./Sire) 35119

Foreigner: Classic Hits Live (Atlantic) 35152

INXS: Full Moon, Dirty Hearts (Atlantic) 35157

Bryan Adams: Waking Up The Neighbours (A&M) 35175

Pet Shop Boys: Very Very (EMI/ERG) 35187



Toni Braxton: La Face (A&M) 00420

Squeeze: Singles 45's & Under (A&M) 35208

Nina Simone: A Single Woman (Elektra) 35417

Melissa Etheridge: Yes I Am (Island) 35501

Yes: Classic Yes (Atlantic) 50248

Enye: Shepherd Moons (Reprise) 53190

Emmylou Harris: Cowgirl's Prayer (Asylum) 53295

8 CDs FOR THE PRICE OF 1

WITH NOTHING MORE TO BUY, EVER!

CLASSICAL TREASURES

Kiri Te Kanawa: Kiri On Broadway (London) 01705



Luciano Pavarotti: Ti Amo — Puccini's Greatest Love Songs (London) 60376

Zinman: Górecki, Symphony No. 3 (Nonesuch) 00110

Cecilia Bartoli: If You Love Me — Arle Antiche (London) 00862

Perlman: Encores (EMI Classics) 01387

Pavarotti And Friends (London) 01451

George Gershwin: Gershwin Plays Gershwin: The Piano Rolls (Elektra/Nonesuch) 01675

The London Philharmonic Orchestra: Symphonic Music Of Yes (RCA Victor) 01685

Nikolaus Harnoncourt: Mendelssohn, A Midsummer Night's Dream (Teldec) 01736

James Galway: Concerto-Galway Plays Mozart (RCA Victor Red Seal) 01742

Herbert von Karajan: Sibelius, Valse triste (DG 4D Karajan Gold) 01832

Leonard Slatkin: Vaughan Williams, Symphonies Nos 5 & 6 (RCA) 20573

John Mellenkamp: Human Wheels (Mercury) 83522

George Howard: When Summer Comes (GRP) 64374

Shirley Horn: Light Out Of Darkness (For Ray Charles) (Verve) 64395

Wyonna (MCA/Curb) 64540

Stevie Wonder: Songs In The Key Of Life (Motown) 02104

Whitney Houston: The Bodyguard Soundtrack (Arista) 54213

Dave Koz: Lucky Man (Capitol) 64060

Michael W. Smith: The First Decade 1983-1993 (Reunion) 64268

Bette Midler: Experience The Divine-Greatest Hits (Atlantic) 64291

Color Me Badd: Time And Chance (Giant/Reprise) 54459

En Vogue: Funky Divas (East West) 61717

Guys And Dolls/New Broadway Cast (RCA Victor) 61964

Teddy Pendergrass: A Little More Magic (Elektra) 63300

Chicago: Greatest Hits 1982-1989 (Reprise) 63363

Williams: The Very Best Of The Boston Pops (Philips) 15319

Jose Carreras: With A Song In My Heart — A Tribute To Mario Lanza (Teldec) 21039

Mozart, Greatest Hits (RCA) 25340

Carreras, Domingo, Pavarotti: 3 Tenors (London) 35078

Cecilia Bartoli: The Impatient Lover (London) 44664

Kathleen Battle: Bel Canto (DG) 44673

Bernstein, On The Town (DG) 73784

La Roque 'n' Roll: Popular music Of Renaissance France Baltimore Consort. (Dorian) 74684

Blind Melon (Capitol) 54234

George Howard: When Summer Comes (GRP) 64374

Shirley Horn: Light Out Of Darkness (For Ray Charles) (Verve) 64395

Wyonna (MCA/Curb) 64540

Stevie Wonder: Songs In The Key Of Life (Motown) 02104

John Mellenkamp: Human Wheels (Mercury) 83522

George Howard: When Summer Comes (GRP) 64374

Shirley Horn: Light Out Of Darkness (For Ray Charles) (Verve) 64395

Wyonna (MCA/Curb) 64540

Stevie Wonder: Songs In The Key Of Life (Motown) 02104

Whitney Houston: The Bodyguard Soundtrack (Arista) 54213

Dave Koz: Lucky Man (Capitol) 64060

Michael W. Smith: The First Decade 1983-1993 (Reunion) 64268

Bette Midler: Experience The Divine-Greatest Hits (Atlantic) 64291

Color Me Badd: Time And Chance (Giant/Reprise) 54459

En Vogue: Funky Divas (East West) 61717

Guys And Dolls/New Broadway Cast (RCA Victor) 61964

Teddy Pendergrass: A Little More Magic (Elektra) 63300

Chicago: Greatest Hits 1982-1989 (Reprise) 63363

Williams: The Very Best Of The Boston Pops (Philips) 15319

Jose Carreras: With A Song In My Heart — A Tribute To Mario Lanza (Teldec) 21039

Mozart, Greatest Hits (RCA) 25340

Carreras, Domingo, Pavarotti: 3 Tenors (London) 35078

Cecilia Bartoli: The Impatient Lover (London) 44664

Kathleen Battle: Bel Canto (DG) 44673

Bernstein, On The Town (DG) 73784

La Roque 'n' Roll: Popular music Of Renaissance France Baltimore Consort. (Dorian) 74684

Blind Melon (Capitol) 54234

George Howard: When Summer Comes (GRP) 64374

Shirley Horn: Light Out Of Darkness (For Ray Charles) (Verve) 64395

Wyonna (MCA/Curb) 64540

Stevie Wonder: Songs In The Key Of Life (Motown) 02104

John Mellenkamp: Human Wheels (Mercury) 83522

George Howard: When Summer Comes (GRP) 64374

Shirley Horn: Light Out Of Darkness (For Ray Charles) (Verve) 64395

Wyonna (MCA/Curb) 64540

Stevie Wonder: Songs In The Key Of Life (Motown) 02104

Whitney Houston: The Bodyguard Soundtrack (Arista) 54213

Dave Koz: Lucky Man (Capitol) 64060

Michael W. Smith: The First Decade 1983-1993 (Reunion) 64268

Bette Midler: Experience The Divine-Greatest Hits (Atlantic) 64291

Color Me Badd: Time And Chance (Giant/Reprise) 54459

En Vogue: Funky Divas (East West) 61717

Guys And Dolls/New Broadway Cast (RCA Victor) 61964

Teddy Pendergrass: A Little More Magic (Elektra) 63300

Chicago: Greatest Hits 1982-1989 (Reprise) 63363

Williams: The Very Best Of The Boston Pops (Philips) 15319

Jose Carreras: With A Song In My Heart — A Tribute To Mario Lanza (Teldec) 21039

Mozart, Greatest Hits (RCA) 25340

Carreras, Domingo, Pavarotti: 3 Tenors (London) 35078

Cecilia Bartoli: The Impatient Lover (London) 44664

Kathleen Battle: Bel Canto (DG) 44673

Bernstein, On The Town (DG) 73784

La Roque 'n' Roll: Popular music Of Renaissance France Baltimore Consort. (Dorian) 74684

Blind Melon (Capitol) 54234

George Howard: When Summer Comes (GRP) 64374

Shirley Horn: Light Out Of Darkness (For Ray Charles) (Verve) 64395

Wyonna (MCA/Curb) 64540

Prince: The Hits 1 (WB/Paisley Park) 02228

Van Morrison: Moondance (Warner Bros.) 64585

Elvis Presley: The Number One Hits (RCA) 72190

Prince: The Hits 2 (WB/Paisley Park) 72325

Alan Jackson: A Lot About Livin' (And A Little 'Bout Love) (Arista) 74074

Steely Dan: Gold (MCA) 74339



Stone Free: A Tribute To Jimi Hendrix (Reprise) 94155

Barry Manilow: Greatest Hits, Vol. 1 (Arista) 72863

Joshua Redman: Wish (Warner Bros.) 73289

The John Lennon Collection 73627 (Capitol)

Michael Feinstein: Sings The Jerry Herman Songbook (Elektra/Nonesuch) 73680

Dave Grusin Presents GRP All-Star Big Band Live! (GRP) 73762

A Tribe Called Quest: Midnight Marauders (Jive) 73897

The Police: Every Breath You Take — The Singles (A&M) 73924

Das EFX: Straight Up Sewaside (East West America) 73964

The Judds: Greatest Hits, Vol. 2 (RCA) 74054

Neil Diamond: 12 Greatest Hits (MCA) 84050

The Cure: Show (Elektra) 91646

Gipsy Kings: Love & Liberté (Elektra) 93775

Another Bad Creation: It Ain't What U Wear It! How U Play It (Motown) 94248

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

Judy Garland: Judy At Carnegie Hall (Capitol) 01782

The Cranberries: No One Else Is Doing It, So Why Can't We? (Island) 80023

Here's How Your Club Works:

• **The BMG Music Service 4-1-3 Formula.** First, choose 4 FREE CDs from this ad. Then buy just 1 CD at the regular Club price and you'll get 3 more choices FREE! That's a total of 8 for the price of 1 (plus shipping and handling for each selection). You have a full year to buy your 1 selection, currently priced at \$14.98 and up. It's that easy!

• **10-Day Free Trial!** Enjoy your first 4 selections for 10 days. If you're not completely satisfied, you may return them at our expense without further obligation. Complete Club details will arrive with your introductory selections.

• **Club Mailings**
- About every three weeks (19 times a year), you'll receive our exclusive Club catalog filled with hundreds of choices, plus a Featured Selection from your preferred music category.
- If you want the Featured Selection, do nothing. It will be sent to you automatically.
- If you prefer an alternate selection from the catalog, or none at all, simply return the Notification Card, enclosed with each issue of your catalog, by the date specified.
- We give you at least 10 days to return the Notification Card. If you end up with less time and, as a result, receive an unwanted Featured Selection, you may return it at our expense.

• **Save with Instant Bonuses.** From day one, every time you buy one CD at the regular Club price, you're entitled to buy another one of equal or lesser value at half price. And the savings don't stop there!

• **The longer you stay, the more you save.** Sales and discounts on your favorite music keep getting better the longer you remain a member. But it's up to you. After you pay for your one regular-Club-price selection, you may cancel your membership simply by writing to us.

• **If the reply card is missing,** please write to:
BMG Music Service
P.O. Box 91300
Indianapolis, IN 46291-0300

† Parental Advisory—Contains explicit lyrics and/or artwork.
* 2-CD set; counts as 2 selections.
Dog and horn are trademarks of General Electric Company, USA. The BMG Logo is a trademark of BMG Music. Other trademarks used in the advertisement are the property of various trademark owners. BMG Music Service, 6550 E. 30th St., Indianapolis IN 46219-1194
© 1994 BMG Direct

INSTANT
50%-OFF
BONUS

THE BMG
MUSIC SERVICE
DIFFERENCE

From day one, you're entitled to buy a CD at half price every time you buy one at the regular Club price. With other clubs, usually you must first buy 6 or more at full price to qualify for extra savings.

START SAVING! MAIL THIS POSTAGE-PAID CARD TODAY!

1 Please accept my membership in the BMG Music Service and send my 4 FREE CDs as indicated. Under the terms of this offer, I agree to buy just one CD at the regular Club price within a year. I will then receive 3 more choices FREE! That's 8 for the price of 1, with nothing more to buy, ever! I understand that a shipping and handling charge will be billed for each selection.

2 Rush me these 4 CDs now! (Indicate by number):

1 2 3 4

A 2-CD set (*) counts as 2 selections.

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

- | | | | |
|---|--|--|---|
| 1 <input type="checkbox"/> LIGHT SOUNDS
Bette Midler
Frank Sinatra | 2 <input type="checkbox"/> COUNTRY
George Strait
Reba McEntire | 3 <input type="checkbox"/> HARD ROCK
Aerosmith
ZZ Top | 4 <input type="checkbox"/> POP/SOFT ROCK
Elton John
Sting |
| 5 <input type="checkbox"/> CLASSICAL (*)
Luciano Pavarotti
Itzhak Perlman | 6 <input type="checkbox"/> JAZZ
Pat Metheny
Spyro Gyra | 7 <input type="checkbox"/> HEAVY METAL
Iron Maiden
Anthrax | 8 <input type="checkbox"/> R&B/DANCE
Tevin Campbell
Boyz II Men |

Mr. Mrs. Ms. First Name Initial Last Name (PLEASE PRINT)

Address _____ Apt. _____

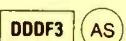
City _____ State _____ Zip _____

Phone (Area code) _____

Signature _____

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

(1) Members who choose CLASSICAL as their listening interest will be serviced by the BMG Classical Music Service. Photocopies of this reply card are acceptable. MAIL TO: BMG Music Service, P.O. Box 91300, Indianapolis, IN 46291-0300. We reserve the right to request additional information, reject any application or cancel any membership. Limited to new members. Local taxes, if any, will be added. Offer available in continental USA and under special arrangement in Alaska and Hawaii. Offer not available in Puerto Rico, APO or FPO.



MS \$39

NEW PRODUCTS



◀ SOUND DYNAMICS

The R-616 tower speaker from Sound Dynamics is a two-way vented system with a pair of 6½-inch woofers and a 1-inch metal-dome tweeter. Frequency response is given as 34 Hz to 22 kHz ±3 dB, sensitivity as 87 dB, and maximum power handling as 150 watts. The cabinet measures 8¾ x 35½ x 14 inches and is finished in black-ash vinyl veneer with a black grille. Biamp/biwire terminals are included. Price: \$550 a pair. Sound Dynamics, Dept. SR, 3641 McNicoll Ave., Scarborough, Ontario M1X 1G5.

• Circle 134 on reader service card

▼ SAMSUNG

Samsung's VR8903 four-head VHS Hi-Fi VCR supports the VCR Plus recording system, which lets you record selected TV shows automatically by keying in codes given in many newspaper TV listings and in *TV Guide*. Other

features include on-screen menus, jog and shuttle editing controls, and a remote control. Price: \$600. Samsung, Dept. SR, 105 Challenger Rd., Ridgeland Park, NJ 07660.

• Circle 136 on reader service card



▼ BANG & OLUFSEN

The AV 7000, an add-on surround processor/amplifier for B&O audio systems, features a Dolby Pro Logic decoder, a 60-watt center-channel amp, and a code converter that enables B&O

remote equipment to operate major-brand video components. Price: \$1,995. Bang & Olufsen, Dept. SR, 1150 Feehanville Dr., Mount Prospect, IL 60056.

• Circle 137 on reader service card



▲ TEAC

Teac's R-550 is a two-head autoreverse cassette deck featuring a center-mounted transport, Dolby HX Pro headroom-extension circuitry, Dolby B and C noise reduction, a record-mute mode that can automatically insert pauses between selections, program

search, and a CD Sync mode for recording from a compatible CD player. The deck can be operated using Teac's unified remote control (not included). Price: \$289. Teac America, Dept. SR, 7733 Telegraph Rd., Montebello, CA 90640.

• Circle 135 on reader service card



MB QUART ▲

Part of MB Quart's Nautic Series, the 6½-inch QM 160.19 coaxial speaker is engineered to withstand temperature extremes, humidity, and salt-water spray, making it ideal for use on a boat or in an off-road vehicle. It

features a plastic frame, a stainless-steel grille, and a watertight crossover module. Price: \$309 a pair. MB Quart, Dept. SR, 25 Walpole Park S., Walpole, MA 02081.

• Circle 138 on reader service card



AUDIO Q & A

BY IAN G. MASTERS

Power Connections

Q I'm very satisfied with my surround-sound receiver, but I want to add more power by attaching an external amplifier. I'm confused by the labeling of the connections on the receiver's back panel. For the main channels there are two pairs of jacks marked "pre-out" and "power in"; for the center channel there is just one pair of jacks, labeled the same way. How do I use all of these to do what I want?

HISHAM MOHAMMAD
Kalamazoo, MI

A Receivers and integrated amplifiers, whether two-channel or multichannel A/V models, consist of a front section containing the input selector, tape-monitor switches, tone controls, and the like and a power (or "main") amplifier that produces enough output to drive speakers. The control section is the preamplifier, and it operates at what is usually called "line level," which matches the input requirements of the power-amplifier stage.

Often the preamp signal is simply fed internally to the power amplifier, but more and more models route the signal through a series of rear-panel jacks (usually labeled "pre-out" and "main-in") that are strapped together, frequently by U-shaped metal plugs, called jumpers, that simply connect the output and input jacks together, but sometimes using more elaborate plastic-encased plugs. When these jumpers are removed, you can insert another component, such as an equalizer, between preamplifier and power amplifier by connecting the pre-out jacks to the external device's inputs and connecting its outputs back to the main-in jacks (or, in your case, the "power-in" jacks).

Alternatively, if you want to leave the internal power amplifiers idle and use external amplification, you can feed the pre-out signal to the external power unit and leave the main-in jacks empty. The same is true for the center channel except that, being mono, it has only one of each type of jack.

Schoo-Schoo CD's

Q Since my CD player was repaired, I have begun to hear a very annoying sound with several discs. In the play mode, I can hear the disc spinning with a cyclic "schoo, schoo, schoo..." sound. I can sometimes get rid of it by pressing on the side or top of the player. It slows down and fades away as higher-numbered tracks are played. What could be causing the problem? Could it be causing damage to my CD's?

MICHAEL THIELANDER
APO 09056, Germany

A You shouldn't be able to hear a disc rotating in your player. It sounds to me as if the CD is rubbing against something inside the player, so I would take it back to whoever "repaired" it and get the problem corrected. CD's can vary slightly in thickness, which is why only some of your discs make the noise; the service people probably tried your player with a thinner disc that had no problem. But if the rubbing is on the label side, it might eventually remove enough of the surface to let air in, which will oxidize the aluminum layer, possibly rendering the CD unplayable in the future. If the problem is on the playing side, it might create areas rough enough to disrupt the signal itself and cause skipping.

Ceiling Speakers

Q I was recently in a home that had music coming from the ceilings. It sounded quite good and seemed to come from all over the room. Is there any real advantage to this sort of system over conventional loudspeakers, and is the fidelity good enough to consider such a setup? LEONARD SHIEDLER
Folsom, CA

A Mounting speakers flush with room surfaces can be an attractive alternative to big boxes sitting out in the room. While some of the speakers designed for in-wall use are very good indeed, and these should work fine in a ceiling, avoid the typical ceiling speaker hidden behind one of those round metal grilles full of small holes that look like they would be good for draining cauliflower. As you noticed, however, it's very difficult to achieve proper imaging with ceiling-mounted speakers. That's why the sound seemed to come from everywhere. If you're mainly interested in background music, that may be okay, but it's almost never adequate for critical listening.

Phono Equalization

Q I recently added a turntable to my system and have a graphic equalizer I would like to use with it. The rest of my sources are fine without doctoring. Is there any way to route the output from my phono cartridge through the equalizer without affecting the other signals? STEVE COLBURN
Largo, FL

A One way would be to use an external phono preamplifier rather than the one built into your receiver (or integrated amp or separate full-function preamp). The signal would go from the cartridge to the external preamp to the equalizer to a line-

Definitive Technology[®] Authorized Dealers

- AK- Hoyt's: Fairbanks; Pyramid: Anchorage.
- AL- In Concert: Huntsville; Little Audio: Birmingham.
- AR- Leisure Electronics: Little Rock.
- AZ- Jerry's Audio Video: Phoenix, Tucson.
- CA- Audio Concepts: Long Beach; San Gabriel: Coast Satellite; Alacadero, Santa Maria; Creative Stereo: Santa Barbara; Ventura; David Rutledge Audio: Palm Springs; Henry Radio: L.A.; Pacific Coast AV: Corona del Mar; Paradyme: Sacramento; Performance Audio: San Francisco; Sound Co.: Escondido, San Diego; Sound Goods: Campbell, Mtn. View; Systems Design: Redondo Beach; Wilson AV: Woodland Hills.
- CO- Listen Up: Denver, Boulder, Colorado Springs.
- CT- Al Franklin's: Hartford; Carston's AV: Danbury; Robert's Music: New London; Sound Playground: Newington, Orange, Manchester, Norwich.
- DC Suburbs: Audio Buys.
- DE- Sound Studio: Dover, Newark, Wilmington.
- FL- Absolute Sound: Winter Park; Audio Ctr.: Ft. Lauderdale; Audio Video: Tallahassee; Audio Video Interiors: Melbourne; Invisible Audio: Pensacola; Hoyt Stereo: Jacksonville; Sansuous Sd.: Tampa; Sound Components: Coral Gables; Sound Ideas: Gainesville; Sound Insight: Ft. Pierce; Stereotypes: Daytona; Stereo World: Ft. Myers, Naples; Stuart AV: Stuart.
- GA- Stereo Shop: Martinez; Stereo Video Systems: Marietta.
- HI- Audio Center: Honolulu; Classic Audio: Honolulu.
- IA- Audio Logic: Des Moines; Camera Corner: Davenport; Hawkeye: Iowa City, Cedar Falls.
- ID- Good Ear: Boise.
- IL- United Audio Centers: Chicago & Suburbs; Camera Corner: Bloomington; Cars & Stereos: Rockford; Jon's Home Center: Quincy; Stereo Studio: Palatine; Select Sound: Naperville; Sterling Elect.: Sterling; Sundown One: Springfield.
- IN- Ovation Audio: Clarksville, Indianapolis.
- KS- Accent Sound: Overland Park; Advance Audio: Wichita; Audio Junction: Junction City.
- KY- Ovation Audio: Lexington, Louisville.
- LA- Alterman Audio: New Orleans, Metairie, Covington; Music Plus: Baton Rouge; Wright's Sound Gallery: Shreveport.
- MA- Goodwins Audio: Boston, Shrewsbury; Nantucket Sound: Hyannis.
- MD- Audio Buys: Annapolis, Gaithersburg, Laurel, Rockville, Waldorf; Cumberland Elec.: Cumberland; Gramophone: Balt., Ellicott City; Soundscape: Balt.; Sound Studio: Salisbury.
- ME- Cookin': Portland.
- MI- Pecar's: Detroit; Troy; Classical Jazz: Holland; Front Row AV: Flint; Future Sound: Ypsilanti; Court St. Listening Room: Midland, Saginaw.
- MN- Audio Designs: Winona; Audio Perfection: Minneapolis.
- MO- Independence AV: Independence; Sd. Central: St. Louis.
- NC- Audio Video Systems: Charlotte; Stereo Audio: Durham, Greensboro, Raleigh, Winston Salem; Audio Lab: Wilmington; Audio Video World: Rocky Mt.; Tri City Elect.: Conover.
- NE- Custom Electronics: Omaha, Lincoln.
- NH- Cookin': Nashua, Manchester, Newington, Salem, S. Nashua.
- NJ- Hal's Stereo: Trenton; Sound Waves: Northfield; Sassafras: Cherry Hill; Woodbridge Stereo: W. Caldwell, W. Longbranch, Woodbridge.
- NM- West Coast Sound: Albuquerque, Santa Fe.
- NY- Upper Ear: Las Vegas.
- NY- Audio Breakthroughs: Manhasset; Audio Den: Lake Grove; Audio Expressions: Newburgh; Clark Music: Albany, Syracuse; Stereo Exchange: Manhattan, Nanuet; Hart Elect.: Vestal; Innovative Audio: Brooklyn; Listening Room: Scarsdale; Rowe Camera: Rochester; Sound Mill: Mt. Kisco, Yorktown Hts.; Speaker Shop: Amherst, Buffalo.
- OK- K Labs Premium Audio: Tulsa.
- OH- Audio Craft: Akron, Cleveland, Mayfield Hts., Westlake; Audio Etc.: Dayton.
- OR- Bradford's HiFi; Eugene; Chelsea AV: Portland; Beaveron; Kally's Home Ctr.: Salem; Stereo Plant: Bend.
- PA- Gary's Electronics: State College; GNT Stereo: Lancaster; Hart Electronics: Blakely, Kingston; Listening Post: Pittsburgh & suburbs; Sassafras: Bryn Mawr, Montgomeryville, Whitehall; Stereoland: Natrona Heights; Studio One: Erie.
- SC- Dashboard: Charleston; Upstairs Audio: Columbia.
- TN- Hi Fi Buys: Nashville; Lindsey Ward: Knoxville; Modern Music: Memphis; New Wave Elect.: Jackson; Sound Room: Johnson City.
- TX- Audio Tech: Temple, Waco; Audio Video: College Station; Brock AV: Beaumont; Bunkley's Sd. Systems: Abilene; Bjorn's: San Antonio; Home Entertainment: Dallas, Houston; Marvin Electronics: Ft. Worth; Sound Towne: Texarkana.
- UT- AudioWorks: Salt Lake City; Stokes Bros.: Logan.
- VA- Audio Buys: Arlington, Fairfax, Falls Church, Manassas; Audio Connection: Virginia Beach; Audiotechnics: Roanoke; Stereotypes: Charlottesville.
- VT- Audio Video Authority: S. Burlington.
- WA- Audio Waves: Everett; Definitive Audio: Bellevue; Seattle; DESCO Electronics: Olympia; Evergreen Audio: Silverdale; Pacific St. & Sd.: Wenatchee; Tin Ear: Kennewick.
- WVA- Sound Post: Princeton.
- WI- Absolute Sound & Vision: Sheboygan; Audio Emporium: Milwaukee.
- Puerto Rico- Precision Audio: Rio Piedras.
- Canada- Advance Electronics: Winnipeg; Audio Ctr.: Montreal, Ottawa, Quebec City; Bay Floor Radio: Toronto; Digital Dynamics: Clearbrook B.C.; Great West Audio: London; Lipton's: New Market Ontario; Peak Audio: Halifax; Sound Hounds: Victoria B.C.; Sound Room: Vancouver; Sound Station: Courtenay B.C.
- Mexico- Contact Grupo Volumen: Mexico City.

“Bipolar Systems are as Close as We’ve Come to Finding the Holy Grail of Home Theater.”

— Video Magazine

Experience the Miracle of Bipolar Technology with Definitive’s Revolutionary BP8, 10 & 20!

“Truly Outstanding”

— Stereo Review

Experts agree that Definitive’s revolutionary bipolar BP8, BP10 and BP20 are three of the world’s finest speakers and are sonically superior to any conventional speaker regardless of cost.

These American-made, advanced technology bipolar (front and rear radiating) systems combine lush spacious soundstaging, lifelike depth-of-field, razor-sharp resolution and pinpoint 3-D imaging with powerful subwoofer-like bass (to below 20 Hz), high efficiency, wide dynamic range and easy-to-position convenience. The dramatic result is superb music and movie reproduction so real that it has been called, “a sonic miracle!”



The Ultimate Home Theater

Combine the BP8s, 10s, or 20s with our C/L/R 1000 or C1 center channel and BP2 bipolar surround speakers for the ultimate in home theater sound.

Visit your nearest Definitive dealer and experience the absolute sonic superiority of these truly extraordinary ViVA Gold Product-of-the-Year, Audio Video Grand Prix and CES Design & Engineering Award winning loudspeakers.

Definitive’s remarkable new PowerField™ 1500 250-watt powered 15" subwoofer is now available (\$995).

Definitive Technology®

11105 Valley Heights Drive • Baltimore, MD 21117
See dealer list on facing page (410) 363-7148

WIN A FERRARI!

For details
see the current issue
of CAR and DRIVER
or ROAD & TRACK
at your newsstand
now.

No purchase necessary.

Stereo Review

P R E S E N T S

THE BASIC REPERTORY ON COMPACT DISC

A CRITICAL DISCOGRAPHY

NEW 1994 EDITION

Noted critic Richard Freed has chosen the best available CD recordings of the most often performed music in the classical orchestral repertory. Hundreds of recordings of symphonic works from Bach to Wagner!

To receive your copy of this useful pamphlet, send a self-addressed business-size (#10) envelope, stamped with 52¢ postage, and a check or money order for \$3 payable to Stereo Review (no cash, please), to The Basic Repertory, Stereo Review, 1633 Broadway, New York, NY 10019. Orders from outside the United States must be accompanied by a self-addressed envelope and \$4 (payable in U.S. funds).

level input on your receiver. Alternatively, you could insert the equalizer in a tape-monitor loop and use your receiver's phono preamp. When listening to LP's, you'd have to switch to the phono input and switch the equalizer into the circuit, not all that onerous a task, but you could listen to them without EQ if you wanted to.

Double-Duty Amplifier

Q My Dolby Pro Logic decoder provides a single center-channel line output and a single subwoofer output as well. Could I use an ordinary stereo amplifier to drive a center speaker and a subwoofer? Would it provide adequate channel separation?

JOE MORGAN
Kuwait City

A As long as the amplifier has enough power to drive the subwoofer without distress, you should have no problem. Channel separation should be much more than enough.

TV Speakers as Center Channel

Q I would like to use the speakers in my television monitor for the center-channel signal when watching movies, but I have tried every connection I could think of between my A/V receiver and TV monitor and still can't make it work. Is what I want to do possible?

JOEL STALEY
Scherverville, IN

A As long as you are not feeding your monitor's antenna terminals there should be no problem making the connection. Connect the output of your VCR to the TV's video line inputs and the line-level center-channel output of your receiver to the corresponding audio input (or inputs) on the television. If the receiver doesn't provide line outputs, you can often simply use the center-channel amplifier output itself. Run a length of speaker wire from the center-channel terminal on the receiver to the back of the TV and splice it to a short piece of cable with an RCA plug at the end. If you can switch your TV to mono operation, do so: if not, add a second RCA-terminated cable in parallel.

With the center-channel amplifier level fully off, plug this arrangement into the set's audio inputs. Using the test signals provided by your receiver, gradually bring up the level of the center channel to match that of the other channels. You may have to juggle receiver-vs.-television levels to minimize distortion and noise, and it may be advisable to "pad down" the center-channel output using a simple volume control to prevent overload of the television's inputs.

Such an arrangement should work, electrically at least, but remember that it is important for the tonal balance of the center-channel speaker to match that of the main speakers as closely as possible so that sounds don't change character as they move about the soundstage. That may be difficult to achieve using your TV set's speakers.

You may also find that they run into distortion much more readily than your main speakers. In short, you would almost certainly be better off getting a good separate center-channel speaker that is well matched to your front left and right speakers.

Inaudible Surround

Q My Pro Logic receiver's surround-channel level control provides 36 dB of attenuation, but only 6 dB of boost. At +6 dB I can just barely hear the surround speakers even with the front speakers off. None of the service people I have talked to know why so little range is offered, but I know it's not enough for proper surround sound. Is there any way I can increase the rear level?

CALVIN B. HASKELL
Eliot, ME

A The level controls for the surround and center channels built into Pro Logic decoders are there to enable the extra channels to be balanced with the main front pair, and that's usually a fairly minor adjustment. In your case, it sounds as if there's a substantial mismatch, which might be caused by using very sensitive speakers in the front and unusually insensitive ones in the rear. If your main speakers were capable of, say, 96 dB output from a 1-watt input (very sensitive), and your surround speakers could put out only 84 dB (quite insensitive), the 12-dB difference would be impossible to equalize with your receiver's level controls. Even so, the difference would probably not be as dramatic as you describe, so I suspect you have an equipment fault or a wiring problem. But before you head to the service shop, try balancing the levels again using the receiver's built-in test signal. If that works, you probably have nothing to worry about. Output from the surround speakers is often low much of the time when playing actual program material.

CD Pinholes

Q I have noticed that there are tiny pinholes visible in some of my older CD's, but not in more recent CD's. Is what I'm seeing some sort of CD deterioration that happens with time? Should I start replacing my older discs?

DONALD WILLIAMS
Campbellsville, KY

A Pinholes, or tiny manufacturing flaws in a disc's reflective layer, were more common in the early days of the CD, but they still occur from time to time. They don't represent wear or deterioration of your discs, however, and are usually small enough to be dealt with easily by a player's error-correction system. So unless some of your older discs are audibly flawed, you can put your wallet away.

If you have a question about audio, send it to Q&A, Stereo Review, 1633 Broadway, New York, NY 10019. Sorry, only questions chosen for publication can be answered.

At Under \$300, Definitive DR7s are Absolutely Incredible!

"...it is the best sounding speaker that I have heard in my home selling at anywhere near its price."

—Julian Hirsch, *Stereo Review*

Two of the world's most extraordinary speakers!

Julian Hirsch of *Stereo Review* raved that the DR7 Bookshelf is simply "remarkable" and "...usually outperformed speakers priced as much as two or three times higher." Peter Moncrieff of *IAR* concurred that the DR7 Tower is absolutely "incredible."

Priced under \$249 ea. (DR7 Bookshelf Monitor) and \$299 ea. (DR7 Studio Tower), these extraordinary handcrafted loudspeakers have breathtaking three-dimensional imaging, dynamic lifelike clarity, natural musicality, astounding bass, and elegantly sleek designer styling which make them simply the best value in the history of hi fi.



DR7 Tower
\$299 ea.

DR7 Bookshelf
\$249 ea.

How does Definitive do it?

Advanced technology and superb components, like cast basket drivers, transmission line bass tuning, low diffraction monocoque cabinets and Linkwitz-Riley crossovers, all help. But most importantly, we hear very well and we care.

Perfect for home theater.

Our HT7 System combines DR7s with our precisely timbre-matched C1 jr center channel (\$199) and BP1 bipolar surround speakers (\$175 ea.) for a sonically stunning home theater which sounds clearly superior to competitors' systems selling for substantially more.

Definitive Technology[®]

11105 Valley Heights Drive • Baltimore, MD 21117
See dealer list on page 18 (410) 363-7148

PERIPHERALS

PRODUCTS AND TRENDS
THAT GO BEYOND
MAINSTREAM AUDIO/VIDEO

Recording on a Home Computer

BY DAVID RANADA

Most owners of sound cards for IBM-type computers use them for computer-game sound effects or music reproduction. But if you want to go one step further than that, you might consider using a sound card for recording and editing audio signals.

Practically any sound card provides that capability, either through software bundled with it or a third-party program. Normally, you feed the analog signal you want to record to the card. The audio signal is converted to digital format by the card's internal

tion, and a dynamic range near or equal to that of a CD.

Not only that, but a good waveform-editing program can give you sound-manipulation capabilities that are unheard of with old-fashioned razor-blade/splicing-block open-reel tape editing, impossible with cassette-tape editing, and only distantly approached, for now, by the editing features of MD.

Those capabilities were so attractive that I started looking for a sound card that allowed not only hard-disk editing but also direct digital-audio input and output using the standard

consumer-format digital interface (SPDIF). Why is digital I/O important? So that I can edit live recordings made on a DAT machine and save the edited files on another DAT, all without additional cycling between the analog and digital "domains." Digital output also allows me to generate, using very simple programs written in Basic or C, highly specialized, digitally "pure" test-signal files that can be digital-

ly transferred to DAT or recordable CD (CD-R) for equipment testing.

My search for IBM-compatible sound cards with digital I/O has produced only one candidate, but it is an outstanding one: the CardD Plus (\$795), which has SPDIF capability only when used in combination with the companion I/O CardD (\$295), both from Digital Audio Labs (14505 21st Ave. N., Suite 202, Plymouth, MN 55447). The company also offers three sound-editing programs, ranging from Fast Eddie at \$199 to the EdDitor Plus at \$349, and it is bringing out an SPDIF card without ADC's or

DAC's, the \$495 Digital Only CardD, for pure-digital operations.

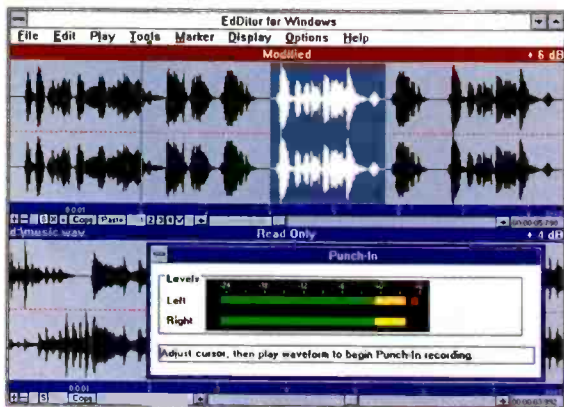
To use the CardD and EdDitor Plus, you must have a rather powerful IBM-type setup: at least a 386/33 or 486/33 processor, 4 megabytes of RAM, a 200-megabyte IDE or SCSI hard drive, a mouse, and Windows 3.1. The CardD doesn't have audio-synthesis capabilities, so for MIDI work you also need an MPU-401-compatible card. There are a few other hardware-compatibility considerations involving SCSI hard-drive controllers that may or may not be relevant to your computer (check with Digital Audio Labs). And since just 1 minute of 16-bit stereo recording produces a huge sound file (around 11 megabytes), the larger your computer's hard disk, the merrier.

With this equipment, you can perform the following operations:

- Cut-and-paste editing, for inserting or deleting specific sound segments with millisecond accuracy.
- Variable crossfading between edited segments for very smooth "splices."
- Post-recording fading and other special effects, including reversal (playing a segment backwards), all-digital tone control, variable-speed playback, and mixing of sound files.
- Tape-like "scubbing" (EdDitor Plus only) to find a precise edit point.

All of these operations are greatly simplified by the mouse-controlled on-screen display (see the photo of an EdDitor Plus screen at left).

I've put these sound tools to good use already by making test signals and editing live DAT recordings and demo tapes. The system's digital output (coaxial only) feeds without any trouble to CD-R, MD, DCC, and DAT recorders. I highly recommend the CardD system to avid amateur recordists. It will enable you to produce professional-sounding results with unusual speed and ease. □



A recording edit in progress using EdDitor Plus.

analog-to-digital converters (ADC's), and the digital data are "recorded" by storing them on the computer's hard drive as sound files (*.WAV files in Windows). For playback, these sound files are fed through the sound card's digital-to-analog converters (DAC's).

A 16-bit sound card can produce files that are numerically equivalent to the data the same input signal would have produced had it been fed, say, to a DAT recorder. A good sound card can thus bestow on your computer high-quality audio recording capabilities: very flat frequency response, no wow or flutter, inaudible distor-

Definitive's Award-Winning Center Channels and Bipolar Surround Speakers for Your Ultimate Home Theater

Absolute sonic superiority and unequalled value make Definitive loudspeakers your obvious choice.



Enthusiasts and world renowned experts acknowledge the dramatic sonic superiority of Definitive loudspeakers for both the superb reproduction of music and the dramatic special effects and dialogue of home theater surround sound.

World's Finest Center Channel Speakers

Optimum surround sound reproduction places heavy demands on the center speaker, the most important speaker because it handles 50% or more of the program material. It is no place to settle for second best. Definitive's C/L/R 1000 and C1 are the finest shielded, low profile, high resolution center channel/main speakers available. They use superior state-of-the-art components and technology for extraordinary ultra



The C/L/R 1000, the world's finest center, is also a superb left and right main speaker.

high definition articulate clarity and high power handling (C/L/R 1000: 300 watts, C1: 200 watts).

The BP2's Bipolar Advantage

BP2s are unique ultra compact high resolution bipolar (front and rear radiating) systems intended primarily for use on the rear/side surround channels of the finest home theater systems. Experts agree that Definitive's bipolars provide a perfectly diffuse sound source which is ideal for these applications.

The use of BP2s results in a much more lifelike, dramatic all-enveloping listening experience than is possible with conventional speakers. In addition, because of their superb performance characteristics, the BP2s also make exceptional main channel speakers.

Voted #1 for Quality & Reliability

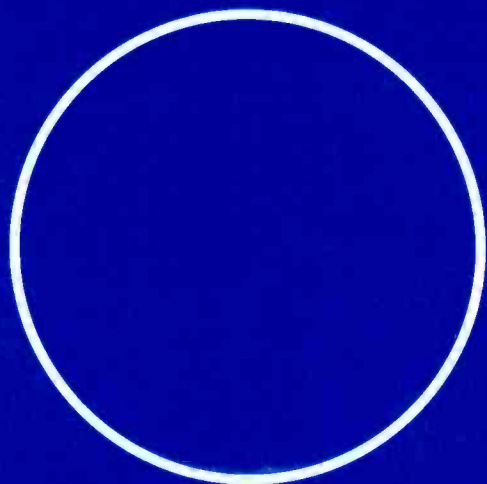
Definitive speakers are consistently top-rated and were chosen by experts in *Stereo Review* for their home theater "Dream System." A survey of U.S. dealers voted Definitive speakers #1 for quality and reliability among all speakers sold in the U.S.!

Visit your nearest Definitive dealer today and hear why our superior sounding loudspeakers have won the industry's most prestigious honors, including the CES Design & Engineering Award, *Video Magazine's* ViVA Gold Product of the Year Award and the AudioVideo Grand Prix.

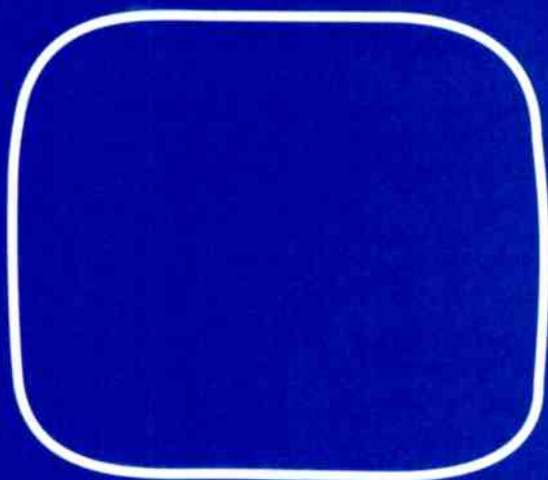
Definitive Technology[®]
11105 Valley Heights Dr. • Baltimore, MD 21117

See dealer list on page 18 (410) 363-7148

TWO REASONS
TO DRIVE
THE NEW NEON
ARE RIGHT UNDER
YOUR NOSE.



Driver Side Airbag



Passenger Side Airbag

Hi.



Those two standard airbags may be the best reasons to drive a Neon. But they certainly aren't the only ones.

Under your right foot, there's another great reason:

the passing power you get with a 132 horsepower, sixteen-valve, single overhead cam engine. Behind you, there's an available integrated child safety seat. Beneath you are four specially-designed tires that benefit from Formula One racing technology. And there's



room all around you. More room, in fact, than you'd ever expect in a car like this...thanks to Neon's cab-forward body design.

Automobile Magazine found so many reasons to like Neon, they named it "Automobile of the Year." And once you see your Dodge or Plymouth dealer, you'll no doubt come up with your own reasons to drive one.

neon

\$8,975 FOR STARTERS. \$12,500 NICELY LOADED.
ONLY FROM PLYMOUTH AND DODGE
1-800-NEW NEON

CIRCLE NO. 11 ON READER SERVICE CARD

MSRPs exclude tax & destination charge.

Always wear your seat belt.

 OFFICIAL SPONSOR OF THE 1994
U.S. OLYMPIC TEAM 36 USC 380



TECH TALK

BY JULIAN HIRSCH

Speaker Tests

A loudspeaker differs fundamentally from the electronic components of an audio system in at least one important respect: A single electrical input signal produces an *infinite* number of different acoustic outputs.

In the case of an amplifier, tuner, tape deck, or CD player, an input signal produces a corresponding (and, in general, unambiguously measurable) output signal, differing in some degree from the input in respect to level, distortion, and noise. If the component is well designed, the aberrations it creates are minor and not audibly significant. The point to remember is that, for better or worse, each member of a listening group hears the *same* signal coming from a system's electronic components.

Loudspeakers are a uniquely different matter. In any group of people listening to a loudspeaker, *no two of them are hearing exactly the same signal!* Why does this situation exist? Basically, because every sound source (speaker, in this case) radiates its output in many directions, usually in varying degrees. The frequency response measured at any direction from the source will almost always be different from the response at any other direction. This condition exists even for measurements made in an anechoic (echo-free) environment, and it is exacerbated in a normal listening room by the numerous reflections from walls, floor, and ceiling that combine with the direct radiation to produce a waveform very different from the original signal.

So how do we measure speaker performance? There is no universal testing standard for loudspeakers. There are accepted conventions for certain very basic measurements (impedance and sensitivity, for example), but all attempts to standardize frequency-response measurement, probably the most important measurement with regard to sound quality, have come to

naught. The reason is simple: If the "frequency response" of a speaker is different in every direction, and if each manufacturer has his own idea of the optimum directional characteristics for his products (since these characteristics can have a profound effect on the final sound), how can one expect any manufacturer to agree to a measurement method that might discriminate against his speakers and favor competitive designs?

There are also very different philosophies among speaker designers regarding the comparative importance of the sound traveling directly from the speaker to the listener's ears and the reverberant "room sound" that is reflected a number of times from the walls, floor, and ceiling before being heard. Both direct and reflected sound make a significant contribution to the

In any group of people listening to a loudspeaker, no two of them are hearing exactly the same signal.

overall sound quality, but they are measured by different methods that often produce very different results.

When I started reviewing audio equipment more than thirty years ago, I realized that in many cases I would have to devise and refine my own techniques, however imperfect. My measurement "ear" is a Bruel & Kjaer 4133 microphone, whose frequency response is almost ruler-flat through the audio range and well beyond. Our room-response measurement is made in a 15 x 20 x 8-foot room, carpeted and with good (slightly dead) acoustics. The speakers are normally placed at the front of the room, several feet from the side walls and a couple of

feet from the wall behind them, facing forward. The microphone is located about 12 feet in front of the speakers, on the axis of the left speaker. The speakers are driven (one at a time) by a Carver Mono Block professional amplifier that can deliver many hundreds of watts into any speaker load.

The signal source for the room measurement is a UREI response plotter, which generates a sweeping sine-wave signal with a one-third-octave warble that helps to minimize the influence of standing waves created by room resonances. We measure the response of each speaker separately but plot both on the same coordinates.

The purpose of this measurement is to assess the speaker's overall output in a real room. Our room's high-frequency absorption effects have been calibrated by means of a pair of modified AR-LST speakers (a classic of yesteryear) whose *power* response into a 2π solid angle (180 degrees) was measured for us by Acoustic Research. Knowing the true power response of these speakers in open air and their response in our room (placed the same way as most of the speakers we test), we are able to correct for the losses between 10 and 20 kHz that result from room absorption.

We have found that the warble-tone room measurement of a pair of speakers yields response curves that typically vary from ± 5 to ± 8 dB at middle and high frequencies (much more at low frequencies, where this method becomes unreliable). By averaging the two curves and applying the high-frequency correction we obtain a composite curve that experience has shown to be a reasonable representation of how the speakers can perform at middle and high frequencies in a more or less typical listening room. Notice that I say "can," not "will," but my experience has been that the inherent characteristics of a speaker's *power* response and sound do appear in this curve and that it usually correlates quite well with the speaker's general sound quality in actual use.

Next month I will continue with the other tests we make on speakers. □



If you want to go to college, the Army can get you there. Qualify for the Montgomery GI Bill plus the Army College Fund, and you can earn \$20,000, \$25,000 or \$30,000 with a two, three

**We'll not only
give you the money to get to college,
we'll give you the drive.**

or four year enlistment.

While you enlist, you can even apply for and gain admission to a

college through CONAP—the Army's Concurrent Admissions Program.

And remember, your education never stops while you serve. You'll learn things like teamwork, confidence and self-discipline, important tools that help you in college and all through life.

See your Army Recruiter. Or call [1-800-USA-ARMY](tel:1-800-USA-ARMY). **ARMY. BE ALL YOU CAN BE.**

The Critics Love Ensemble And Ensemble II. What's The Difference, Anyway?

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

And Then There Were Two.

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



The real difference is in the subwoofer.

ers. We believe Ensemble II is a better system than its best-known competitor. And because we sell it factory-direct, it's half the price. *Stereo Review* said "Ensemble II performs so far beyond its price and size that it can be compared only with much larger speakers at substantially higher prices." We agree with the writer who said, "It's hard to imagine going wrong with Ensemble." The question is, which Ensemble system is right for *you*?

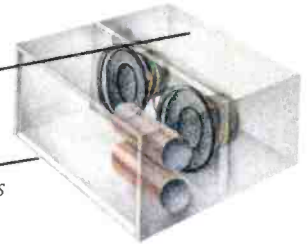
The Same Satellite Speakers.

When you listen to either Ensemble system, almost 90% of the music you hear is being reproduced by the satellite speakers. Both Ensemble and Ensemble II use satellite speakers that are virtually identical.*

Unlike many competing systems, Ensemble's satellites are true two-way speaker systems, each containing a high performance tweeter and a 4-inch woofer. *Stereo Review* said, "The Ensemble satellites delivered a smoother output than

True acoustic suspension, sealed subwoofer cavity.

Cavity acts as acoustic band-pass filter.



"Ensemble may be the best value in the world."
Audio



**ORDER BY 11
MARCH 31
AVOID
INCREASE
PRICE**

many larger and more expensive speakers."

Small (8 1/2" x 5 1/4" x 4") and unobtrusive, they'll fit into the decor of any room. They're available in scratch-resistant gunmetal grey Nextel, or primed so you can paint them any color you wish.



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

The Same Overall Sound.

In many rooms, Ensemble II sounds virtually the same as Ensemble, especially when Ensemble's two subwoofers are placed right next to each other. The real difference between the two systems is that Ensemble, with its two ultra-compact subwoofers (12" x 21" x 4 1/2"), gives you *ultimate placement flexibility*.

The Same Attention To Detail.

Ensemble and Ensemble II are constructed with the very best materials and no-compromise workmanship. Their subwoofers use heavy-duty woofers in true acoustic suspension enclosures. The satellites are genuine two-way systems with very high quality speaker components. Individual crossover networks are

built into every cabinet for maximum wiring flexibility. Robust construction is used throughout, featuring solid MDF cabinets and solid metal grilles.

The Same Factory-Direct Savings.

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

The Same 30-Day Total Satisfaction Guarantee.

Choosing a loudspeaker after a brief listen at a dealer's showroom is like deciding on a car after one quick trip around the block. So we make it possible to audition our speakers the *right way*—



Stereo systems featuring Ensemble and Ensemble II speakers with Pioneer or Philips electronics start at only \$799, including CD player. Dolby Surround Sound systems start at only \$999.

in your own home. You get to listen for hours without a salesman hovering nearby. If within 30 days you're not happy, return your speaker system for a full re-

fund. We even reimburse original UPS ground shipping charges in the continental United States.



Every Ensemble and Ensemble II comes complete with 100' of speaker wire, a wire cutter/stripper and our Guide To Surround Sound.

The Real Difference: The Ultimate Placement Flexibility Of Dual Subwoofers.

Placement of bass and high-frequency speakers in a room—and how those speakers interact with the acoustics of the room—has more influence on the overall sound quality of a stereo system than just about anything. As an alternative to spending hundreds (or thousands) of dollars on this or that "latest" amplifier or CD player design, you should invest some of your time experimenting with various speaker positioning schemes. Ensemble's two ultra-slim (4 1/2") subwoofers give you more placement flexibility than any speaker system we know of (including Ensemble II), and is most likely to provide the performance you want *in the real world... in your room*.

How To Order.

The dual-subwoofer Ensemble system is available in two versions. With handsome black-laminate subwoofers for \$599. Or with black vinyl-clad subwoofers for \$499. Ensemble II is priced at \$399. For more information or to order call our audio experts, 24 hours a day, 365 days a year. We'll send you our 64 page color catalog with stereo and surround sound components and systems from Cambridge SoundWorks, Pioneer, Philips, Denon and others. Because we sell factory-direct, eliminating expensive middle-men, you can save hundreds of dollars.

For A Free Catalog, Call

1-800-FOR-HIFI

We Know How To Make Loudspeakers.

CAMBRIDGE SOUNDWORKS

© 1993 Cambridge SoundWorks. Ensemble is a registered trademark of Cambridge SoundWorks. Ambiance and The Surround are trademarks of Cambridge SoundWorks. AR & Advent are trademarks of Jensen Laboratories. Bose is a registered trademark of Bose Corporation. Prices do not include shipping. *Only the connecting terminals are different.

"Ensemble II performs so far beyond its price and size that it can be compared only with much larger speakers at substantially higher prices."
Stereo Review



Columbia House. The face of jazz.



She's been called the best singer in jazz today. Now Shirley Horn pays her respects to another great with *Light Out Of Darkness*—a stirring tribute to Ray Charles. Her vocal presence, emotional depth and mastery of nuance, all applied to Ray's musical masterpieces, make an ideal combination.



Shirley Horn—Light Out Of Darkness (Verve) **466•805**

Shirley Horn—Here's To Life (Verve) **439•190**

Russell Malone—Black Butterfly (Columbia) **467•647**

Stanley Turrentine—If I Could (Musicmasters) **467•027**

Stan Kenton—Kenton In Hi-Fi (Blue Note) **466•433**

Oscar Peterson Trio—Trio Plus One (Clark Terry) (Verve) **466•425**

Gerry Mulligan—California Concerts, Volume 2 (Blue Note) **466•409**

Hubert Laws—Crying Song (CTI) **466•367**

Nnenna Freelon—Heritage (Columbia) **462•051**

Bob Berg—Enter The Spirit (Stretch Records) **461•772**



Chick Corea Elektric Band II—Paint The World (GRP) **467•969**

New York Voices—What's Inside (GRP) **460•907**

Dave Brubeck—Trio Brubeck (Musicmasters Jazz) **460•279**

Milt Jackson—Reverence (Reprise/ Qwest) **460•238**

Kim Pensyl—Eyes Of Wonder (GRP) **460•113**

Larry Carlton—Renegade Gentleman (GRP) **467•324**

Tony Bennett—Steppin' Out (Columbia) **467•431**

David Benoit—Letter To Evan (GRP) **450•288**

John Lucien—Mother Nature's Son (Mercury) **459•685**

Arturo Sandoval—Dreams Come True (GRP) **458•331**

Diane Schuur—Love Songs (GRP) **458•323**

Jeff Lorber—Worth Waiting For (Verve) **458•299**

Acoustic Alchemy—The New Edge (GRP) **457•481**

Michael Franks—Dragonfly Summer (Reprise) **457•028**

Tower Of Power—T.O.P. (Epic) **456•616**

Steve Laury—Keeping The Faith (Denon) **456•277**

Joe Henderson—So Near, So Far (Verve) **455•535**

Nelson Rangell—Truest Heart (GRP) **455•477**

Nancy Wilson—Nancy Wilson/Cannonball Adderley (Capitol) **455•295**

John Scofield—What We Do (Blue Note) **454•942**

Lou Rawls—Portrait Of The Blues (Manhattan) **454•934**

Abbey Lincoln—Devil's Got Your Tongue (Verve) **454•900**

Yellowjackets—Like A River (GRP) **454•165**

Kirk Whalum—Cache (Columbia) **453•928**

Wynton Marsalis—Citi Movement (Columbia) **453•910/393•918**

Special EFX—Collection (GRP) **453•506**



George Howard—When Summer Comes (GRP) **465•534**

Natalie Cole—Take A Look (Elektra) **460•741**

This is the place where the biggest names in jazz come together.

From the soaring classics of John Coltrane to the virtuoso stylings of Chick Corea, only Columbia House has the expertise and heritage to bring you face to face with today's greatest artists.

Look to Columbia House—where the jazz is.

8 CDs for 1¢

PLUS A CHANCE TO GET ONE MORE FREE!

Legendary Jazz

Nat King Cole—Hit That Jive, Jack (MCA) **466•441**

Dinah Washington—First Issue: The Dinah Washington Story (Verve) **461•012**

Benny Goodman—Best Of Big Bands (Columbia/Legacy) **460•675**



Ella Fitzgerald—The Best Of The Songbooks (Verve) **468•231**

Miles Davis—Kind Of Blue (Columbia Jazz Masterpieces) **353•045**

Dizzy Gillespie—The Champ (Savoy Jazz) **456•210**

The Modern Jazz Quartet (Savoy Jazz) **456•202**

Stan Getz—Cipus De Bop (Savoy Jazz) **456•186**

Charlie Parker—The Genius Of Charlie Parker (Savoy Jazz) **456•160**

Best Of Count Basie (Roulette Jazz) **435•990**

Compact Jazz (Verve) **434•456**

The Best Of Chet Baker (Capitol/Pacific Jazz) **433•680**

Erroll Garner—Body And Soul (Cl Jazz Masterpieces) **427•955**

Best Of Dexter Gordon (Blue Note) **409•243**

Ray Charles & Betty Carter (DCC Compact Classics) **376•293**

The Divine Sarah Vaughan—The Columbia Years 1949-53 (Columbia) **374•280/394•288**

Louis Armstrong—What A Wonderful World (MCA) **368•852**

Billie Holiday—From The Original Decca Masters (MCA) **354•985**



The Best Of John Coltrane (Atlantic) **412•114**

Duke Ellington—Ellington At Newport (Cl Jazz Masterpieces) **354•662**

Dave Brubeck Quartet—Time Out (Columbia Jazz Masterpieces) **353•060**

The Thelonious Monk Quartet—Discovery At The Five Spot (Blue Note) **459•909**

Glenn Miller Orchestra—In The Right Mood (GRP) **347•492**



Spyro Gyra applies their trademark energy to a new array of musical styles. From reggae to samba, new age to symphonic, *Dreams Beyond Control* explodes with-out-of-control passion for music that pushes Spyro Gyra to a new level of achievement.



Spyro Gyra—Dreams Beyond Control (GRP) **467•951**

Spyro Gyra—Three Wishes (GRP) **440•990**

Jimmy Scott—All The Way (Sire) **450•734**

Dr. John—Goin' Back To New Orleans (Warner Bros.) **450•718**

Maceo Parker—Life On Planet Groove (GRP) **449•991**

Alex Bugnon—This Time Around (Epic) **449•751**

Lincoln Center Jazz Orchestra—Portraits By Ellington (Columbia) **449•181**

George Duke—Snapshot (Warner Bros.) **448•670**

The Brecker Brothers—Return Of The Brecker Brothers (GRP) **448•191**

Art Porter—Straight To The Point (Verve Forecast) **461•095**

"Jelly's Last Jam"—Original Cast (Mercury) **447•748**

Quincy Jones—This Is How I Feel About Jazz (GRP) **444•018**

Joe Williams—Ballad And Blues Master (Verve) **442•970**

Najee—Just An Illusion (EMI) **442•251**

Fattburger—The Best Of Fattburger (Manhattan) **440•842**

GRP All-Star Big Band (GRP) **440•503**

Wynton Marsalis Septet—Blue Interlude (Columbia) **439•463**

Al Jarreau—Heaven And Earth (Reprise) **439•240**

Bob James & Earl Klugh—Cool (Warner Bros.) **439•232**

Miles Davis—Doo-Bop (Warner Bros.) **439•224**

David Sanborn—Upfront (Elektra) **438•994**

Horace Silver Quartet—It's Got To Be Funky (Columbia) **460•709**

Dave Grusin—Homage To Duke (GRP) **458•471**



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO 660 TERRE HAUTE, IN

POSTAGE WILL BE PAID BY ADDRESSEE



1400 NORTH FRUITRIDGE AVENUE
TERRE HAUTE, IN 47812-9202



Any 8 CDs for 1¢

PLUS A CHANCE TO GET ONE MORE FREE!

See details



A Harvard pre-med Phi Beta Kappa graduate. *Jazz Times'* Best New Artist of 1992. *Down Beat's* #1 Tenor Sax. But Redman has more than an impressive resume. He has *Wish*, made with other jazz superstars, an eclectic, inventive work that is suffused by a cohesive musical theme. It's the sort of thing only a young genius like Redman can do.



Joshua Redman—*Wish* (Wamer Bros.) 466•664



Fourplay refuses to rest on their laurels, they continue to create some of the most original new music ever heard, all with consummate craftsmanship and stellar vocalists, reaching new peaks of artistry and innovation. *Between the Sheets* will keep the music world wide awake.



Fourplay (James, Ritenour, East & Mason)—*Between the Sheets* (Wamer Bros.) 464•578

Dave Grusin—*Homage To Duke* (GRP) 458•471

Pat Metheny Group—*The Road To You* (Geffen) 465•526

Branford Marsalis—*Bloomington* (Columbia) 460•089

Lyle Mays—*Fictionary* (Geffen) 459•891

Eric Marienthal—*One Touch* (GRP) 460•899

Billy Taylor—*Dr. T* (GRP) 459•917

Mark Whitfield (Wamer Bros.) 458•752

Michel Petrucciani—*Promenade With Duke* (Blue Note) 458•125

Incognito—*Tribes, Vibes & Scribes* (Talkin Loud/Verve) 454•918

Bobby Lyle—*Secret Island* (Atlantic Jazz) 451•393

Joshua Redman—*Wish* (Wamer Bros.) 458•778

John McLaughlin—*Que Alegria* (Verve) 438•473

Bobby McFerrin & Chick Corea—*Play* (Blue Note) 434•381

Preservation Hall Jazz Band—*Live!* (Sony Master.) 434•043

Shakatak—*Open Your Eyes* (Verve) 430•413

Harry Connick, Jr.—*Blue Light, Red Light* (Columbia) 429•191

Dave Koz—*Lucky Man* (Capitol) 461•848

Fourplay (James, Ritenour, East & Mason) (Wamer Bros.) 428•334

Joe Sample—*Invasion* (Wamer Bros.) 456•905

Jean Luc Ponty—*No Absolute Time* (Atlantic) 464•297

Miles Davis & Quincy Jones—*Live At Montreux* (Wamer Bros.) 463•554

Branford Marsalis—*The Beautiful Ones Are Not Yet Born* (Columbia) 428•078

Natalie Cole—*Unforgettable* (Elektra) 422•279

The Crusaders—*Healing The Wounds* (GRP) 419•952

Best Of Earl Klugh (Blue Note) 419•555

Best Of Herbie Hancock (Blue Note) 419•408

Dianne Reeves—*Remember* (Blue Note) 418•756

The Best Of Art Blakey & The Jazz Messengers—*The Blue Note Years* (Blue Note) 416•016

Miles Davis—*Birth Of The Cool* (Capitol) 414•425

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

The Best Of George Benson (CTI) 403•246

Kenny G Live (Arista) 401•505

Charles Mingus—*Shoes Of The Fisherman's Wife* (Cl Jazz Masterpieces) 377•630

Bela Fleck & The Flecktones—*Three Flew Over The Cuckoo's Nest* (Wamer Bros.) 466•698

Holly Cole Trio—*Don't Smoke In Bed* (Manhattan) 466•888

Lee Ritenour—*Wes Bound* (GRP) 456•756

Nina Simone—*A Single Woman* (Elektra) 464•263

The Rippingtons—*Live In L.A.* (GRP) 463•471



Miles Davis & Quincy Jones—*Live At Montreux* (Wamer Bros.) 463•554

Branford Marsalis—*The Beautiful Ones Are Not Yet Born* (Columbia) 428•078

Natalie Cole—*Unforgettable* (Elektra) 422•279

The Crusaders—*Healing The Wounds* (GRP) 419•952

Best Of Earl Klugh (Blue Note) 419•555

Best Of Herbie Hancock (Blue Note) 419•408

Dianne Reeves—*Remember* (Blue Note) 418•756

The Best Of Art Blakey & The Jazz Messengers—*The Blue Note Years* (Blue Note) 416•016

Miles Davis—*Birth Of The Cool* (Capitol) 414•425

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

The Best Of George Benson (CTI) 403•246

Kenny G Live (Arista) 401•505

Charles Mingus—*Shoes Of The Fisherman's Wife* (Cl Jazz Masterpieces) 377•630

Bela Fleck & The Flecktones—*Three Flew Over The Cuckoo's Nest* (Wamer Bros.) 466•698

Holly Cole Trio—*Don't Smoke In Bed* (Manhattan) 466•888

Lee Ritenour—*Wes Bound* (GRP) 456•756

Nina Simone—*A Single Woman* (Elektra) 464•263

The Rippingtons—*Live In L.A.* (GRP) 463•471

Kenny G—*Breathless* (Arista) 448•142

Joey DeFrancesco—*Live At The Five Spot* (Columbia) 461•251

Toots Thielmans—*The Brasil Project* (Private Music) 461•954

POP HITS

Michael Bolton—*The One Thing* (Columbia) 470•005

Neil Diamond—*Up On The Roof—Songs From The Brill Building* (Columbia) 466•516

Mariah Carey—*Music Box* (Columbia) 465•435

The Cranberries—*Everyone Else Is Doing It. So Why Can't We?* (Island) 465•559

ABBA—*Gold—Greatest Hits* (Polydor) 458•406

Cypress Hill—*Black Sunday* (Ruffhouse/Columbia) 463•596

Toni Braxton (LaFace) 464•362

Anthology Of Grover Washington, Jr. (Elektra) 338•632

The Best Of The Manhattan Transfer (Atlantic) 312•009

Joe Henderson—*Inner Urge* (Blue Note) 466•458

Jay McShann—*Blues From Kansas City* (Decca Jazz/GRP) 466•417

Billy Joel—*River Of Dreams* (Columbia) 463•695

Nirvana—*In Utero* (DGC) 467•159

Barbra Streisand—*Back To Broadway* (Columbia) 461•988

"Sleepless In Seattle"—*Original Soundtrack* (Epic) 458•430

Aerosmith—*Get A Grip* (Geffen) 458•075

"The Bodyguard"—*Original Soundtrack* (Arista) 448•159

Blind Melon (Capitol) 447•995



Stanley Clarke—*East River Drive* (Epic) 449•777



George Benson—*Love Remembers* (Warner Bros.) 439•265

The advantages of jazz at Columbia House.

By choosing any 8 CDs for only a penny (plus shipping and handling), you become a member of the Columbia House Jazz Club. Once you're enrolled, you agree to buy just 6 more CDs at regular Club prices (currently \$12.98 to \$16.98 plus shipping/handling) within the next three years. You may cancel your membership at any time after doing so.

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

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

Bonus Offer: Join right now and get an additional CD at the super-low price of only \$6.95, plus shipping and handling. That allows you to take another CD for FREE. That's 10 CDs in all. And if you're not satisfied, just return everything within 10 days—with no further obligation.

New "Buy More—Pay Less" Bonus Plan: Remain a member after fulfilling your obligation and take advantage of our money-saving Bonus Plan. It lets you get a single CD for as little as \$3.99 (or a single cassette free) for each CD you buy at regular Club price. For selection, convenience and price, Columbia House is the best place for jazz. So get in the groove. Sign up now.



Send these 8 CDs for 1¢
Write one number in each box.

1.	•
2.	•
3.	•
4.	•
5.	•
6.	•
7.	•
8.	•

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

9. •

10. •

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

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

Please accept my membership application under the terms outlined in this advertisement. Send 8 Compact Discs and bill me only 1¢, plus shipping and handling. I agree to buy six selections, at regular Club prices, in the next three years—and may cancel membership anytime after doing so.

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

- | | | | | |
|--|---|--|--|--|
| <input type="checkbox"/> Jazz
Branford Marsalis,
Yellowjackets | <input type="checkbox"/> Soft Rock
Michael Bolton,
Maniah Carey | <input type="checkbox"/> Alternative
The Cure,
Dinosaur Jr | <input type="checkbox"/> Light Sounds
Neil Diamond,
Barbra Streisand | <input type="checkbox"/> Rap
LL Cool J,
Cypress Hill |
| <input type="checkbox"/> Heavy Metal
Megadeth,
Ozzy Osbourne | <input type="checkbox"/> R&B/Soul
Luther Vandross,
Boyz II Men | <input type="checkbox"/> Easy Listening
Frank Sinatra,
Ray Conniff | <input type="checkbox"/> Hard Rock
Van Halen,
Aerosmith | <input type="checkbox"/> Dance Pop
Madonna,
En Vogue |
| <input type="checkbox"/> Country: Reba McEntire, George Strait | | <input type="checkbox"/> Classical: V. Horowitz, K. Battle | | |

Mr. Mrs. Miss Miss
Print First Name Initial Last Name Age

Address Apt.

City

State Zip

Do you have a VCR? (04) Yes No A telephone? (01) Yes No
Have you ever bought anything by mail in the past? (27) Yes No
How have you paid for your mail order purchase? Check below all that apply:
 Cash (28) Check (30) Credit Card (29) Money Order (31)

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

TEST REPORTS

quency are shown in large characters. Additional information (tuning mode, stereo or mono reception, preset channel number, and so on) appears as required. With other sources, the display shows large letters identifying the source and surround mode (if any).

The AVR-800's rear apron contains a vertical row of audio input jacks, a separate group of video jacks, and connectors for the supplied AM loop antenna and either a 75-ohm or a 300-ohm FM antenna. There are outputs for the front left and right, center, and surround speakers and two AC convenience outlets, one of them switched. All of the speaker and antenna connectors are insulated spring clips that accept only wire ends. That precludes the use of banana plugs or coaxial F-connectors except through a matching transformer or adaptor.



Although the AVR-800 has relatively modest power ratings, it is a full-size, solidly built, and reasonably heavy receiver. As a result, it ran cooler than most A/V receivers we have tested, its top cover becoming only slightly warm after extensive high-power testing.

Denon rates the center and surround

power amplifiers for use with speakers of 8-ohm or higher impedance, the main channels for impedances as low as 6 ohms. The power specifications proved conservative, but the receiver is clearly not suited to driving 4-ohm speakers at high average levels, since the clipping-level output into 4 ohms was about 25 percent less than into 8 ohms. The short-term (dynamic) power into either 8 or 4 ohms was more than adequate, however.

The amplifier section's frequency response rose about 1.5 dB in the upper bass and lower midrange, with its maximum at 200 Hz. In surround operation, this characteristic affected only the left and right front channels. It was apparently an effect of the tone-control circuit, which also had some other peculiar characteristics. In particular, the first half of either tone-control knob's rotation, in either direction, had only a slight effect on frequency response (less than a 2-dB change), with almost all of the control's boost or cut occurring in the second half of the rotation.

The FM tuner section had generally good performance, about the same as most current receivers (including some priced well above the AVR-800), and its capture ratio and AM rejection were distinctly better than average. It was not possible to obtain meaningful total harmonic distortion plus noise (THD+N) readings from the tuner section in stereo because of the high level of 19-kHz stereo pilot carrier in the audio output. Our readings consisted largely of this leakage signal component, which is inaudible in itself but could cause problems during taping off the air if the recorder's input lacks an effective multiplex filter. The AM tuner's response was typical—meaning poor.

The Denon AVR-800 comes with a system remote control usable with a number of Denon CD players and tape decks. The remote duplicates all the receiver's essential controls, including the power switch, and adds a mute button and a test-tone button to help balance speaker levels in a surround system. A pair of Personal Memory buttons enables users to store and recall two different sets of surround-mode and input-source set-

MEASUREMENTS

AMPLIFIER SECTION

For main front channels only, except as noted.

Output at clipping (1 kHz)	
main, 8 ohms	86.5 watts
main, 4 ohms	62 watts
center, 8 ohms	95 watts
Clipping headroom (re rated output)	
8 ohms	1.6 dB
Dynamic power	
8 ohms	100 watts
4 ohms	136 watts
Dynamic headroom (re rated output)	
8 ohms	2.2 dB
Distortion at rated power	0.032%
Sensitivity (for 1 watt output into 8 ohms)	
CD	30 mV
phono	0.5 mV
A-weighted noise (re 1 watt output)	
CD	-84.6 dB
phono	-75 dB
Phono-input overload	
(1-kHz-equivalent levels)	
20 Hz	125 mV
1 kHz	105 mV
20 kHz	96 mV
Phono-input impedance	
	47,000 ohms in parallel with 160 pF
Tone-control range	
100 Hz	+12, -10 dB
10 kHz	±9.5 dB
RIAA phono-equalization error	
20 Hz to 20 kHz	±1 dB

Frequency response (tone controls

centered) 20 Hz to 20 kHz ±1 dB

TUNER SECTION

For FM only except frequency response.

50-dB quieting sensitivity	
mono	16 dBf
stereo	40 dBf
Signal-to-noise ratio (at 65 dBf)	
mono	81 dB
stereo	72 dB
Distortion (THD+N at 65 dBf—see text)	
mono	0.50%
stereo	2.25%
Capture ratio (at 65 dBf)	1.3 dB
AM rejection	73 dB
Selectivity	
alternate-channel	63 dB
adjacent-channel	7.5 dB
Pilot-carrier leakage	
19-kHz	-36 dB
38-kHz	-50 dB
Hum	-76 dB
Channel separation	
100 Hz	35 dB
1 kHz	35 dB
10 kHz	33.5 dB
Frequency response	
FM	20 Hz to 15 kHz +1.1, -0.2 dB
AM	40 Hz to 2.7 kHz +0.9, -5 dB

TEST REPORTS

tings. The remote also provides separate level adjustments for the center and surround channels, which are best set from the listening position.

We used the Denon AVR-800 in a basic four-speaker surround system, with the phantom-center mode, for listening to CD's and FM broadcasts. After a brief familiarization period we found its somewhat unconventional control setup (especially for input selection) easy and natural to use. FM programs sounded very good, and to

the ear the tuner's sensitivity rivaled that of some we have used that measured better. The Hall and Studio modes provided good spatial enhancement, with slightly but not significantly different sound characters.

The instruction manual for the AVR-800 was quite complete though not always easy to interpret. Very few (if any) products as complex as an A/V receiver can be used effectively without a thorough study of their instructions and some hands-on practice,

and the AVR-800 is no exception. Despite its relatively simple appearance, it is a full-featured component.

Although the AVR-800 is a relatively low-price five-channel A/V receiver, neither quality nor significant features have been sacrificed. You may find more bells and whistles as well as more power at higher prices, but this receiver delivers the essential performance required for home theater and ambience-enhanced music listening at quite a reasonable cost. □

SECOND OPINION Denon AVR-800 A/V Receiver

I was surprised by this receiver's plainly unflat response when its tone controls were in their detented (thus presumably "flat") positions. The same response bulge occurred in two different samples of the AVR-800, suggesting either a deliberate design choice or a parts-value mixup.

Fortunately, I found, the AVR-800's response can be adjusted to near-perfect flatness by turning *both* the treble and the bass controls up to the second "dot." I did all my surround-sound measurements and listening tests with the tone controls at these settings.

Once corrected in this fashion, the receiver's Dolby Pro Logic response was admirably flat, especially for the main and center channels, which started to roll off only at the very highest frequencies (above 15 kHz). And the surround channel didn't roll off in the bass as much as usual. In another unusual twist, the Hall and Studio music-enhancement modes retain Dolby B noise-reduction processing on the surround outputs, in addition to the 7-kHz high-frequency rolloff applied in Dolby Pro Logic decoding, possibly dulling these signals unnecessarily.

All the other measurements of Dolby Surround performance were pretty much par for the course, neither exceptionally good nor bad. I should mention, however, that the spectrum of the receiver's output noise was admirably clean. There was no contamination by power-line hum or buzz, something that seems to be occurring with distressing frequency in audio products today.

The 2-dB steps provided for balancing the center and surround speakers were a bit too coarse for ultra-critical surround setup. I could find no settings that would enable all of the AVR-800's channels to put out

SURROUND PERFORMANCE

Measurements are for Dolby Pro Logic only.

Frequency response

left, right	20 Hz to 20 kHz +0, -0.8 dB
center	20 Hz to 20 kHz +0, -0.4 dB
surround	20 Hz to 7.3 kHz, +0, -3 dB

A-weighted noise

left, right	-76.0 dB
center	-75.6 dB
surround	-73.0 dB

Distortion (1 kHz, THD+N)

left, right	0.030%
center	0.026%
surround	0.14%

Surround decoder input-overload levels (at 1 kHz)

left, right	+19.7 dB
center	+22.3 dB
surround	+20.2 dB

Surround-channel noise-reduction calibration error

at 1 kHz	+4 dB
at 3 kHz	+4 dB

Channel separation (100 Hz to 7 kHz)

left output, right driven	>53 dB
left output, center driven	>24 dB
center output, surround driven	>38 dB
surround output, left driven	>38 dB
left output, surround driven	>30 dB
surround output, center driven	>36 dB
center output, left driven	>43 dB

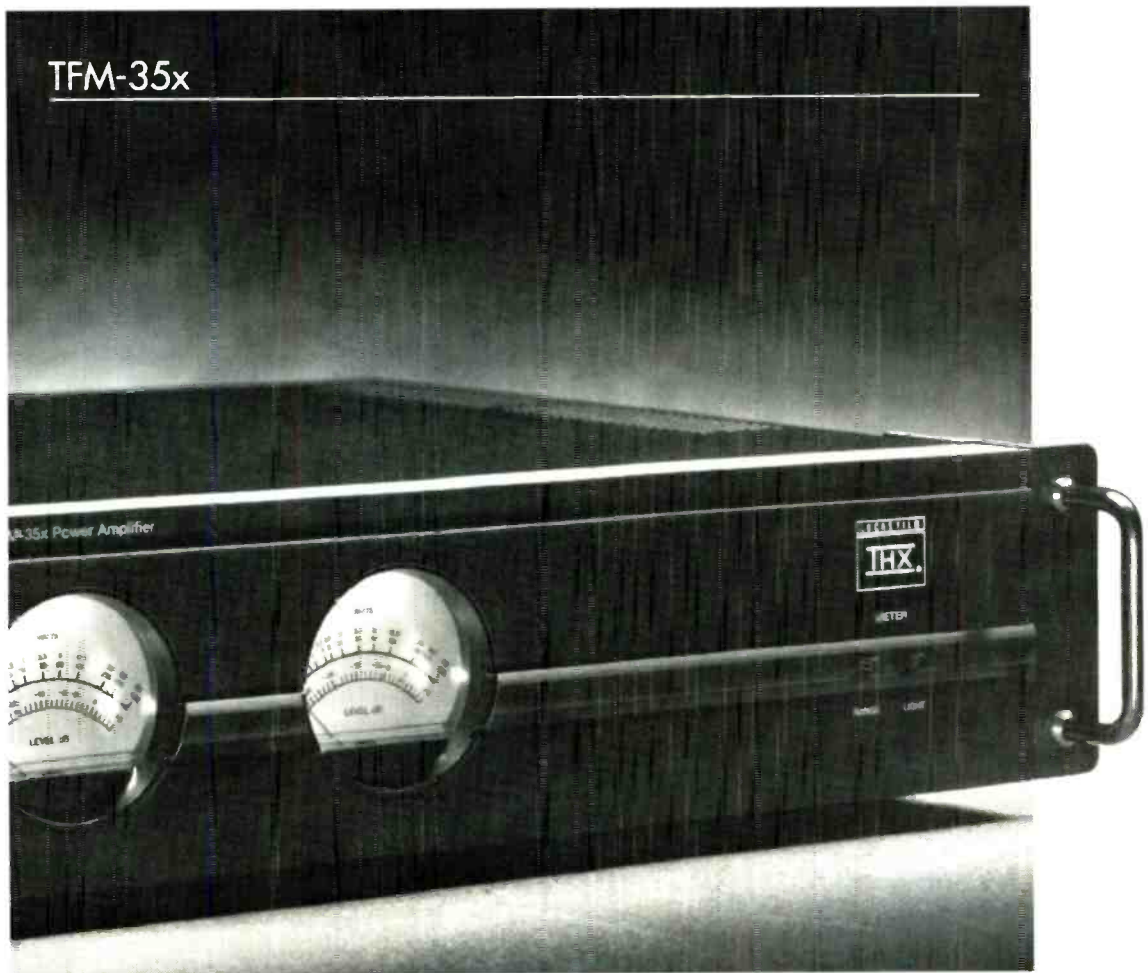
precisely 1 watt simultaneously; there was always a discrepancy of 0.5 dB or more. And in listening tests, I never felt that I was getting the best possible level match using the built-in tone generator. Nonetheless, the AVR-800 did all that I asked it to do sonically, including steer Dolby Surround signals properly, with no noise or distortion penalty.

There was little difference between the Hall and Studio modes with music except in the bass, which sometimes sounded better with one setting or the other, depending on the music. Both provided an improved sense of spaciousness, more effectively with recordings that already had substantial amounts of hall sound in the mix (like most classical music). You might want to lower the surround-speaker level slightly from its ideal Dolby settings when you use these modes. Neither enhancement mode adds anything else to the signal beyond the adjustable delay, but at this price it's better to have a couple of mild-mannered enhancements than a multitude of useless and exaggerated special effects.

Although the remote's buttons are of monotonously regular size and layout, except for the power switch they are logically grouped and fairly well labeled. The front-panel controls were almost as easy to use, and the fluorescent display is a model of across-the-room legibility.

With its operational simplicity and fine sonic performance, the Denon AVR-800 is clearly a good receiver for someone who wants to get a start in home theater.

—David Ranada



The purity of separates. From the passion of Carver.

The Carver name evokes an almost mystical following among serious music lovers.

And justly so. Carver power amplifiers have generated critical acclaim year after year, model after model, with one – the TFM-35 – universally acknowledged as “one of the best audio amplifier values in the world.” Upgraded to the TFM-35x, with high fidelity enhancements so advanced, it also exceeded the strict specifications of THX® home theater.

One look, one listen, will confirm Carver’s passion for aural perfection. Gold plated input jacks, 5-way binding posts, dual analog meters. Expansive headroom that faithfully –

no, stunningly – reproduces the dynamic peaks of digital music and movie soundtracks.

Witness the superiority of Carver separates: Flawless sound, low distortion, instant and authoritative response to octave fluctuations in the center channel. Note the abundance of power: At 360 watts per channel @ 4 ohms (triple that of a top receiver), merely one of the most powerful audio amplifiers available for *both* music and home theater.

With the infinite flexibility to accommodate system upgrades for years to come.

Yet, this is but a preview. For a feature length brochure, contact Carver today.

CARVER
Powerful • Musical • Accurate

CARVER CORPORATION, P.O. BOX 1237 LYNNWOOD, WA 98036 • (206) 775-1202
 © 1994 Carver Corporation
 Distributed in Canada by Evolution Audio, Oakville, Ontario (416) 847-8888
 THX is a registered trademark of Lucasfilm LTD. all rights reserved

CIRCLE NO. 29 ON READER SERVICE CARD



**ORDER BY
AVOID
INCREASE
PRICE
MARCH 31**

In The Mid '70s We Now We've Created

The people who work at Cambridge SoundWorks - including our cofounder Henry Kloss (who also founded AR, KLH and Advent) - have been involved with the concept of home theater from the beginning. In 1969 (years before VCRs and cable TV), Henry Kloss founded Advent, the company that introduced the first home theater audio/video systems - complete with big-screen TVs and digital surround sound. We have had an ongoing relationship with the people at Dolby Laboratories, creators of Dolby Surround Sound, since Henry Kloss introduced the *first* consumer products with Dolby noise reduction over 20 years ago. And now at Cambridge SoundWorks we believe

systems factory-direct, with no expensive middlemen, you can save hundreds of dollars. We believe the products on these pages represent the country's best values in high performance home theater components. Audio critics, and thousands of satisfied customers, agree. *Stereo Review* said "Cambridge SoundWorks manufactures loudspeakers that provide exceptional sound quality at affordable prices." *Audio* suggested that we "may have the best value in the world."



Our Surround Speakers

Cambridge SoundWorks Ensemble satellite (but with magnetic shielding). \$149. Center Channel Plus uses an ultra-low, ultra-wide design that is ideal for placement above (or, with optional support stand, below) a TV monitor. \$219.

Surround Speakers

Cambridge SoundWorks makes two "dipole radiator" surround sound speakers. Dolby Laboratories recommends dipole radiator speakers for use as surround speakers. *The Surround* has a very high power handling capacity and is often selected for "high end" surround sound systems. *Audio*, describing a system that included *The Surround* said "In many ways the surround sensation was every bit as good as far more expensive installations." \$399 pr. The smaller *The Surround II* is arguably the country's best value in a dipole radiator speaker. \$249 pr.

Our EXO-1 Electronic Crossover



Our Center Channel Speakers

Center Channel Speakers

Cambridge SoundWorks manufactures three speakers for use as center channel speakers in Dolby Pro Logic home theater systems. All three are magnetically shielded so they can be placed near a TV or computer monitor. Model Ten-A is a small, affordable two-way speaker. \$75. Center Channel is identical to a

we have set a new price-to-performance standard for home theater components.

Because we sell carefully matched and tested home theater speaker



Our Popcorn

Created Home Theater. A New Way To Buy It.

Powered Subwoofers

The original Powered Subwoofer by Cambridge SoundWorks consists of a heavy-duty 12" woofer housed in an acoustic suspension cabinet with a 140-watt amplifier and a built-in electronic crossover. *Stereo Review* said it provides "deep powerful bass...31.5 Hz bass output was obtainable at a room-shaking level... they open the way to having a 'killer' system for an affordable price." **\$599.** Our Slave Subwoofer



Our most popular Home Theater Speaker System.



Our Powered Subwoofers

Home Theater Speaker Systems

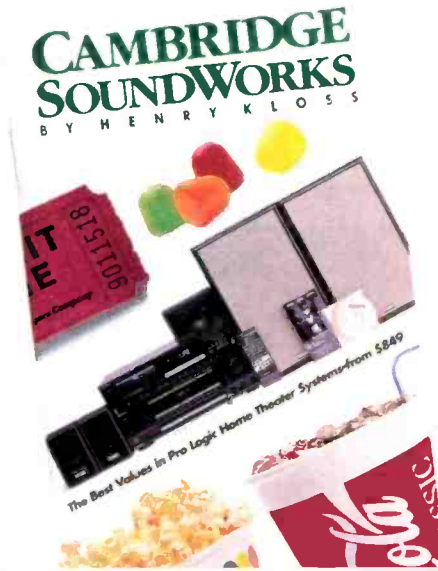
We have assembled a number of home theater speaker systems that consist of center channel, surround and main

stereo speakers. The combination we show here is our best seller. It includes our critically acclaimed Ensemble subwoofer satellite speaker system (with dual subwoofers), our *Center Channel Plus* and a pair of our best surround speakers, *The Surround*. You could spend hundreds more than its **\$1,117** price without improving performance.

For information on other home theater speaker systems - or on any of the products we make and sell - call 1-800-FOR-HIFI for your free color catalog. Thanks.

uses the same woofer driver and cabinet, but does not include the amplifier or crossover. It can only be used in conjunction with the Powered Subwoofer. **\$299.** The new Powered Subwoofer II uses a 120-watt amplifier with an 8" woofer. **\$399.**

Our EXO-1 electronic crossover can be used with either of our powered subwoofer systems, or with powered subwoofers made by other companies. Its high pass filters keep strong, low bass signals out of the main stereo speakers, and directs them to the powered subwoofer. **\$299.**



For A Free Catalog, Call
1-800-FOR-HIFI

*We Know How
To Make Loudspeakers*

**CAMBRIDGE
SOUNDWORKS**

154 California Street, Suite 102AP, Newton, MA 02158
1-800-367-4434 Fax: 617-332-9229
Canada: 1-800-525-4434
Outside U.S. or Canada: 617-332-5936

© 1994 Cambridge SoundWorks. REsemble is a registered trademark of Cambridge SoundWorks, Inc. KLH is a trademark of KLH, Inc. AR and Advent are trademarks of International Jensen Inc.



CIRCLE NO. 6 ON READER SERVICE CARD

TEST REPORTS



Sherwood CDC-5030R CD Changer

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

The Sherwood CDC-5030R is a five-disc carousel-type CD changer. Though as compact as many single-disc players, it provides a full complement of operating and programming features. Its disc tray emerges from the upper portion of the front panel at a touch on the adjacent open/close button. Above the tray is a row of small buttons for selecting the disc to be played. Four of the five disc wells are accessible at any time to load or unload a disc without disturbing playback of the fifth disc, which is in the playing position at the rear of the tray.

At the left end of the lower portion of the panel are the pushbutton power switch and a slide switch for setting up unattended operation of the player with an external power-line timer. At the right end of the panel are a stereo headphone jack and its adjacent volume knob.

The display window is below the disc tray, at the middle of the panel. In addition to the track-number indication, it shows the elapsed time on the current track and can be switched to show the remaining time on that track

or on the disc. A "music calendar" shows the numbers of the remaining (unplayed) tracks on the current disc or in a programmed sequence. Five small circles along the bottom of the display show the numbers of the disc positions occupied by CD's. Words appear as required to show the status of such special features as repeat or random play of one or all discs.

Despite its relatively simple, uncluttered front panel, the CDC-5030R has all the usual programming features as well as a few others not found on most CD players. In normal (unprogrammed) operation, it plays all loaded discs automatically in their numerical sequence, but it also enables quick direct access to any track of any

disc. There are large buttons for play/pause and for stepping through the tracks on the current disc in either direction (with fast scanning when the button is held in for a couple of seconds). Other modes include repeat of a track, a disc, or all the discs in the tray. The random mode plays tracks or discs in random order, and introscan plays the first 10 seconds of each track on a selected disc or on every loaded disc.

The CDC-5030R can be programmed to play as many as thirty-two selections from any or all of the five discs in any desired sequence. A handy variation of this feature enables the user to *delete* as many as thirty-two selections from the playback sequence. A front-panel button reviews the programmed sequence. And to facilitate taping, the CDC-5030R can select tracks (up to a limit of thirty-two) that will fit best onto each side of a standard cassette.

The CDC-5030R has been designed to communicate with compatible Sherwood equipment through the Digi-Link jacks on its rear apron that can be connected to a Sherwood Digi-Link receiver or amplifier, which then controls the CD changer. And with a Sherwood Digi-Link cassette deck, it is possible to start recording from the CDC-5030R by pressing a single button. The back panel contains only the

DIMENSIONS

17¼ INCHES WIDE, 5 INCHES HIGH,
15 INCHES DEEP.

PRICE

\$275

MANUFACTURER

SHERWOOD, DEPT. SR, 14830 ALONDRA BLVD.,
LA MIRADA, CA 90638



New From Cambridge SoundWorks.

We are pleased to announce three new products designed by our co-founder, Henry Kloss (founder of AR, KLH and Advent). Like all Cambridge SoundWorks products, they are high performance components, well made, and finely finished. They are backed by our 30-day Total Satisfaction Guarantee. Because we sell factory-direct, with no expensive middlemen, you can save hundreds of dollars.

Powered Subwoofer II.

The *Powered Subwoofer II* consists of a heavy-duty 8" woofer in an acoustic suspension cabinet that also encloses a 120-watt amplifier and a variable, low-pass filter. You can add it to any speaker system for the ultra-low-bass



response (primarily below 30 Hz) that is sacrificed for the sake of efficiency in all but the costliest of speakers. *Powered Subwoofer II* adds an extra "punch" to music and to movie soundtracks that is felt, as well as heard. **\$399.**

The Outdoor

The natural, accurate tonal balance of speakers by Henry Kloss can now be enjoyed outdoors: on the patio, by the pool, even on boats.

The Outdoor is a compact, weather-resistant speaker available in two versions: one free standing and one designed for in-wall mounting.

Both versions can be used with their



supplied white cabinet, or you can paint them. *The Outdoor* is a true high fidelity loud-speaker, with wide-range, accurate sound. **\$279 pr.** (Free standing version). **\$329 pr.** (In-wall version.)

Powered Ensemble

This is the most recent addition to our popular series of Ensemble subwoofer-satellite speakers. It consists of a pair of our ultra-compact *Ambiance* two-way



speakers, and our critically acclaimed *Powered Subwoofer* system (with 12" woofer, 140-watt amplifier and built-in electronic crossover). *Powered Ensemble* retains the smooth, natural tonal balance of our other Ensemble systems, but delivers deeper and more powerful bass response. Overall power handling and sound output capability is greater than in any other speaker system we offer. **\$999.** (*Speaker stands shown are optional.*)

For A Free Catalog, Call
1-800-FOR-HIFI

*We Know How
To Make Loudspeakers*



154 California Street, Suite 102AP, Newton, MA 02158
1-800-367-4434 Fax: 617-332-9229
Canada: 1-800-525-4434
Outside U.S. or Canada: 617-332-5936

© 1994 Cambridge SoundWorks. Ensemble is a registered trademark of Cambridge SoundWorks, Inc. KLH is a trademark of KLH, Inc. AR and Advent are trademarks of International Jensen Inc. Cambridge SoundWorks is not affiliated with KLH, Advent or AR.



CIRCLE NO. 6 ON READER SERVICE CARD

The Country's Largest Factory-Direct Stereo Company.



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



By selling factory-direct to the public through our catalog, we eliminate huge distribution expenses. Don't be fooled by our reasonable prices. You too can conquer the fear of paying too little. Our products are very well designed and made.



Try any of our products in your home for 30 days. If you aren't satisfied, return your purchase for a full refund. All our speakers are backed by a five-year parts and labor warranty. When you buy from Cambridge SoundWorks, there's no risk.



Our knowledgeable audio experts (not clerks) are on call for advice, hook-up information, or orders, 8AM-midnight (ET) every day, including Sundays and holidays. Call 1-800-FOR-HIFI for your FREE color catalog at any time.



**CAMBRIDGE
SOUNDWORKS**
BY HENRY KLOSS



FREE Audio Catalog

Our 64-page catalog is loaded with components and music systems from Cambridge SoundWorks, Pioneer, Philips, Denon, Sony and others. Because you buy factory-direct, with no expensive middle-men, you can save hundreds of dollars. For example, a Dolby Surround system with Ensemble II speakers, rear speakers, Philips Dolby Surround receiver, CD player and system remote is less than \$1,000. Call today and find out why *Audio* magazine said we "may have the best value in the world."

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



**The Model Eleven A-
Transportable
Component
System**

1-800-FOR-HIFI
We Know How To Make Loudspeakers.

**CAMBRIDGE
SOUNDWORKS**

154 California St. Suite 102AP, Newton, MA 02158
1-800-367-4434 Fax: 617-332-9229
Canada: 1-800-525-4434 Outside U.S. or Canada: 617-332-5936
© 1992 Cambridge SoundWorks.

TEST REPORTS

analog audio output jacks and a pair of Digi-Link jacks.

The changer comes with a wireless remote control that duplicates most of its front-panel controls and provides at least two that are not on the player itself: an A-B repeat mode and direct access to index markers on a CD (if there are any). It also has up/down volume buttons that are functional for some other Sherwood CD players but not the CDC-5030R.

The CDC-5030R's performance was typical of current CD players in most respects, which is to say it was generally very good. The player was fairly sensitive to impacts, such as moderate finger tapping on its top or sides, which caused momentary mis-tracking. The volume through the headphone jack was excellent.

Overall operation of the changer was straightforward, thanks to its very explicit instruction manual, which takes you step by step through each of its operating modes. Although its programming procedures are not like those of most other CD players we have used and can be confusing at first, a careful study of the instructions and some hands-on practice will pay rich dividends in your enjoyment of the CDC-5030R's many operating features. It is a very practical, if somewhat unconventional, CD changer that delivers good performance and overall value at a modest price. □



MEASUREMENTS

Maximum output level	1.87 volts
Frequency response	20 Hz to 20 kHz +0.3, -0.04 dB
Channel separation	
100 Hz	120 dB
1 kHz	100 dB
20 kHz	75 dB
Signal-to-noise ratio (A-wtd.)	98 dB
Dynamic range	95 dB
Distortion (THD+N)	
1 kHz (-75 dB to -10 dB)	0.0028%
1 kHz (0 dB)	0.0045%
0 dB (20 Hz to 6 kHz)	<0.01%
0 dB (20 kHz)	0.45%
Linearity error (-60 to -90 dB)	<1 dB
Maximum interchannel phase shift	-4.4°
Defect tracking (Pierre Verany #2 test disc)	1,250 µm
Impact resistance (top and sides)	C
Slewing time	2.5 seconds
Disc-change time	9.5 to 10.5 seconds



"I got a load of imitation-rock outdoor speakers. Where do I dump 'em?"

▼ The Finest In-Wall!

ARCHITECTURAL MONITOR SERIES

SOUND & VISION CRITIC'S
CHOICE AWARD WINNER.

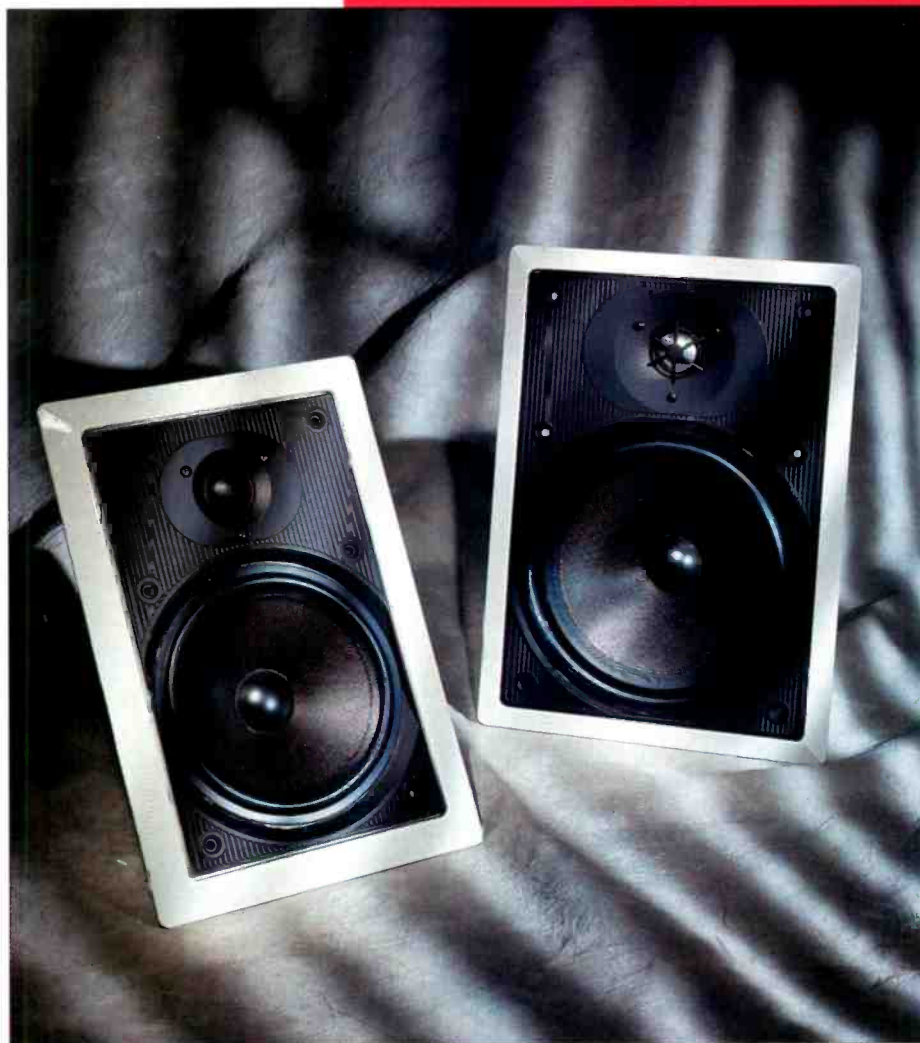
Sound&Vision

CRITIC'S CHOICE
AWARD

CONSUMERS DIGEST
BEST BUY AWARD



AMS-200 (left), AMS-300 (right)



▼
Why lower your expectations when it comes to in-wall speakers? It can be more than just a matter of convenience. Especially with PARADIGM in-wall speakers. Now you can get outstanding musical performance "from the wall".

What does it take to build the finest in-wall speaker? Quite simply, better design execution and better materials.

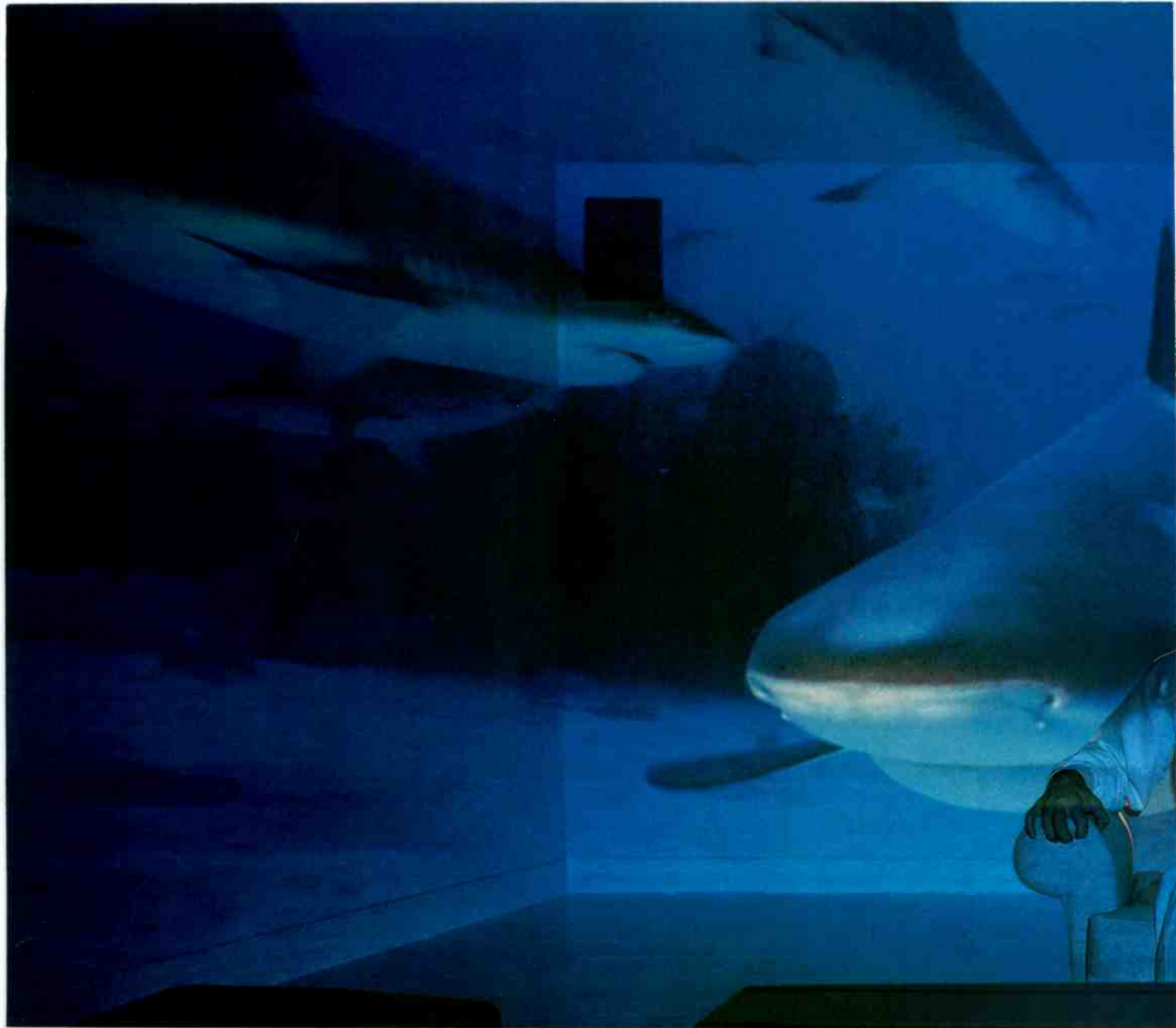
So, rather than flimsy plastic parts, we use a rigid aluminum diecasting that combines the main chassis, mid/bass driver chassis and tweeter faceplate into a single ultra-rigid unit. Instead of inadequate mounting

hardware made of plastic parts, metal clips etc., we use an ultra-rigid diecast-aluminum full-perimeter mounting flange. Add PARADIGM's renowned driver technology and seamless dividing networks, and the performance results are truly amazing! Articulate and transparent, these speakers simply reveal more of the musical and spacial reality of the live event.

Even more astonishing is the price! You not only get the finest in-wall, but you also get to spend less. In fact, for the price of conventional in-wall speakers, you can own the best... PARADIGM ARCHITECTURAL MONITOR SERIES speakers.

Paradigm®

For more information on the AMS as well as other fine PARADIGM speakers visit your nearest AUTHORIZED PARADIGM DEALER, or write: AUDIOSTREAM, MPO Box 2410, Niagara Falls, NY 14302
In Canada: PARADIGM, 101 Hanlan Rd., Woodbridge, ON L4L 3P5



Cinema DSP blurs the line between wat



Only Yamaha Cinema DSP creates phantom speakers that fully replicate the experience you get in multi-speaker movie theaters. It sounds so real, you'll swear you hear sounds from places you don't even have speakers.

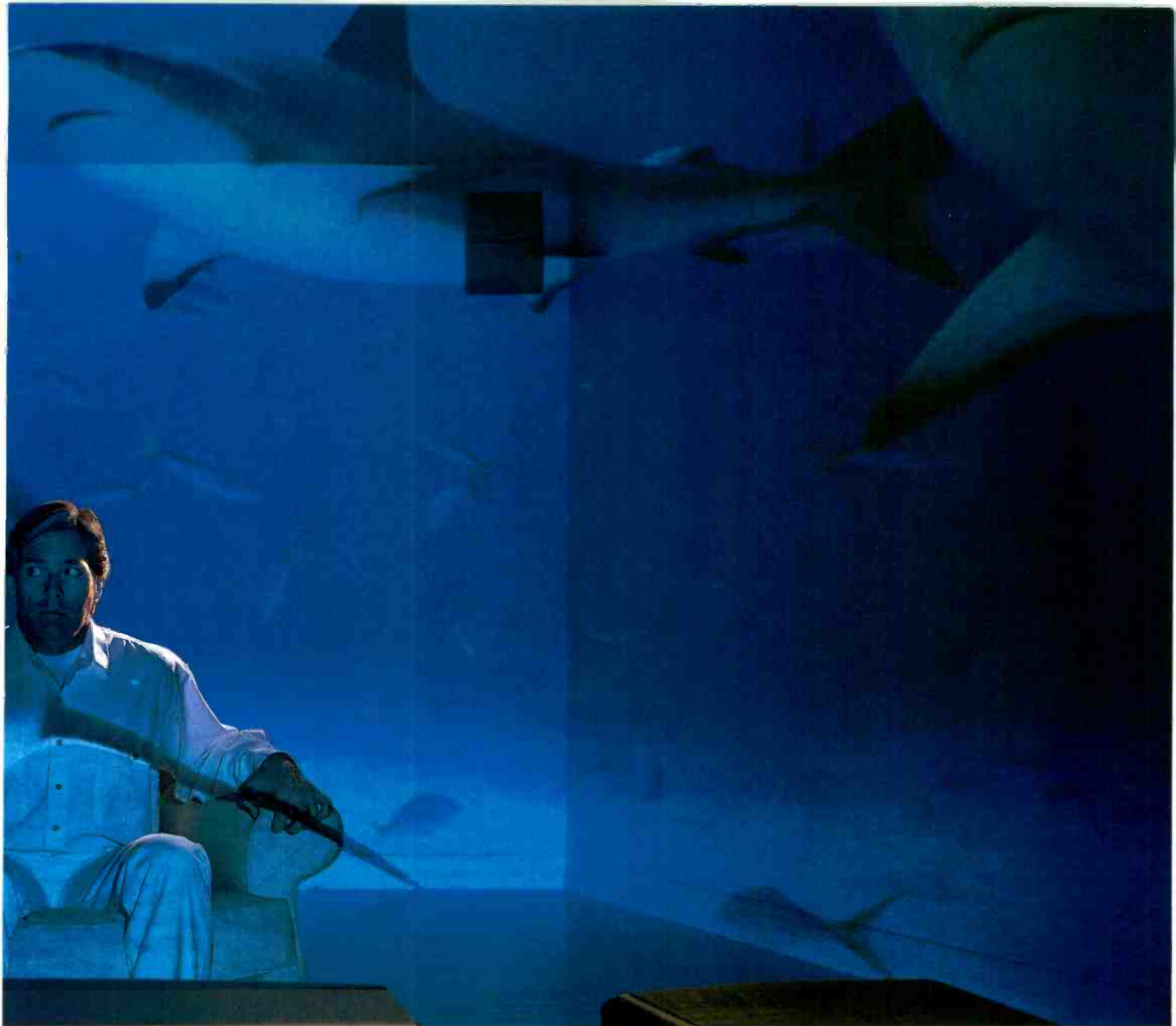
Yamaha Cinema DSP gives dialogue more definition. Music, more dimension. And sound effects, far greater realism, more graphic detail and superior placement. This breakthrough in realism is no small feat.

It's accomplished by multiplying the effects of Digital Sound Field Processing and Dolby Pro Logic®.

Digital Sound Field Processing is Yamaha's unique technology that electronically recreates some of the finest performance spaces in the world.

While Dolby Pro Logic places sound around the room, matching the dialogue and sound effects with the action on the screen.

Together, these two technologies allow Yamaha to offer a complete line



Watching a movie and actually being in one.

of home theater components that outperform other comparatively priced products on the market.

After reading this ad, if you get the feeling that watching a movie with Cinema DSP makes a world of difference, you're absolutely right.

But don't just take our word for it. Hear it for yourself. Stop by your local Yamaha dealer for a demonstration today. It's one demo that's bound to change the way you look at movies forever. Or at least for a very, very long time. For the dealer nearest you, call 1-800-4YAMAHA.

YAMAHA®



TEST REPORTS



Panasonic FZ-1 REAL 3DO Interactive Multiplayer

KEN C. POHLMANN • HAMMER LABORATORIES

In corporate board rooms across America and the world the hottest topic is interactive multimedia. In the same way that a doctrine of Manifest Destiny expanded the United States to the Pacific in the 19th century, industrialists now believe that multimedia is inevitably the promised land awaiting them in the 21st century. This excitement is apparent in the mergers of cable companies that can bring interactivity into some homes, telephone companies that have access to virtually every home, and software companies. Perhaps no collaboration has been as prominent as 3DO Company, a partnership of Matsushita (the world's largest consumer-electronics manufacturer, parent of Panasonic and Technics), AT&T (one of the world's leading communications companies), Time Warner (a \$12 billion software giant and the second largest cable provider in the U.S.), MCA (a mo-

tion-picture and music conglomerate owned by Matsushita), and Electronic Arts (a leading interactive-entertainment software company), all working together to bring interactive media and programming to consumers.

At its launch, 3DO was a company without products, revenues, or profits. Its aim was to design the hardware and operating systems for interactive multimedia products. In an unusual twist, 3DO Company's business plan prohibits it from manufacturing its

DIMENSIONS

11¼ inches wide, 3½ inches high,
10½ inches deep

PRICE

\$699

MANUFACTURER

PANASONIC COMPANY, DEPT. SR, ONE PANASONIC
WAY, SECAUCUS, NJ 07094

own hardware or publishing its own software. Instead, it will license its inventions to software providers for a royalty and to hardware manufacturers at no charge. The company's goal, with the support of its partners, is to produce an interactive multimedia system that is as ubiquitous as the VHS VCR.

The first fruit of this enterprise is the Panasonic FZ-1 REAL Interactive Multiplayer. One glance at this inaugural product and you'll know its designers wanted it to be regarded as something very different from a conventional CD player. On the front of the plastic chassis is a disc drawer flanked by power and open/close buttons with corresponding red and green LED status panels. A nine-pin socket is used to connect the supplied control pad and will also connect future controllers such as keyboards, mice, and so forth.

The back of the player has composite- and S-video, left and right audio, and RF output jacks, plus a slide switch for selecting Channel 3 or 4 at the RF output. The back panel also has a thirty-pin socket—a high-speed input/output (I/O) expansion port for future peripherals such as personal computers, modems, memory-card storage, video cameras and VCR's for home video editing, and MIDI instruments.

The right side of the player has a sixty-eight-pin socket concealed under a plastic panel; this is a high-speed A/V I/O port that will support a future FMV (full-motion video) adaptor cartridge. The cartridge will contain a hardware-based MPEG-1 decoding system that will enable users to play Video CD's containing as much as 74 minutes of digital video and stereo digital audio with quality comparable to that of VHS tape. On the left side of the player is the exhaust for an internal cooling fan.

The controller supplied with the FZ-1 will be more familiar to videogame enthusiasts than to audiophiles. It is a hard-wired remote that connects to the front of the FZ-1 with a 10-foot cable. One side holds a directional pad that provides up/down and left/right control; the other side has three buttons labeled A, B, and C. The

The all-weather Boston® Voyager thrives in the toughest environments (including the critic's listening room).

When it comes to the ruggedness necessary for indoor/outdoor use, most loudspeakers are about as helpless as a kitten up a tree. But not the Voyager speaker from Boston Acoustics. It brings impressive sound to your living



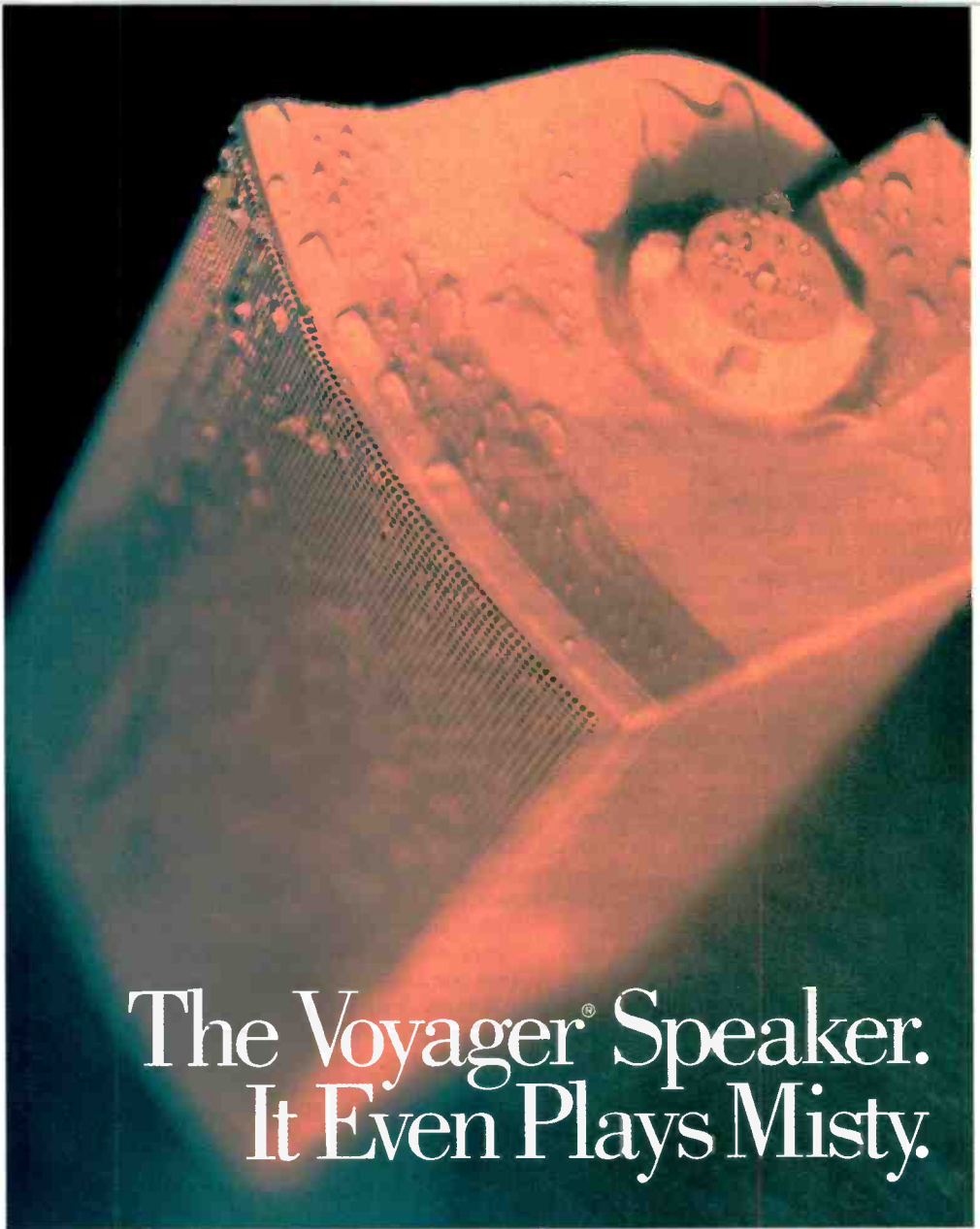
One Voyager owner told us his speakers were A-OK after being thrown several hundred feet by hurricane Andrew (oh, it was attached to its owner's porch at the time).

room, patio or your Swan-53 custom-built sloop. In fact, *Stereo Review* says that Voyager "...sounds better than many highly regarded home speakers." Not an easy feat. Here's how we did it. First, the housing of the Voyager is made of Lexan® resin—the same stuff used to

make bulletproof glass. So Voyager is tough enough to withstand anything this side of a small meteor shower. In front, the Voyager's grille is a highly resilient grade of stainless steel. So are its mounting bracket,



Its ability to put the kibosh on corrosion makes Voyager perfect for marine use. Plus, we're reasonably sure it can withstand most great white shark attacks.



The Voyager® Speaker. It Even Plays Misty.

hardware and screws. Its cone and tweeter dome are made of moisture-, heat- and cold-resistant copolymer. Even the speaker terminals are plated with 14K gold—a material that resists corrosion, and looks pretty darn snappy, too. Finally, to ensure that moisture on the outside of the Voyager stays there, we use specially designed gaskets to create a watertight seal. As a result, the Voyager



The Voyager is not only a rugged individualist. It's also part of a family, including Runabout I and Runabout II speakers.

actually floats. And there's more: the Voyager is part of a family of indoor/outdoor speakers, including the Runabout™ I and Runabout II. Both Runabouts feature the resiliency of a tough polypropylene enclosure, plus

corrosion-resistant grilles, brackets and hardware. More importantly, they feature the Boston Sound—a sound that is tight, clean and smooth. But don't take our word for it. Check out the entire line of indoor/outdoor speakers at your local Boston dealer. But, please, bring your own Johnny Mathis records.

Boston Acoustics
Just what's important

TEST REPORTS

functions of these controls depend on the software of the disc that is loaded. In the middle of the controller are two small buttons for stop and play/pause, but because their functions can be changed under software control, they are also generically labeled X and P. Two buttons on the front of the controller are called shift keys; again, their function is software-controlled. The front of the controller also sports a nine-pin socket for connecting other controllers: Specifically, this port can accommodate as many as eight daisy-chained control devices. The rear of the controller has a headphone jack and a thumbwheel volume control.

As you've probably realized by now, the FZ-1 is actually a computer in disguise. Although the system uses a very respectable 12.5-MHz, 32-bit RISC (reduced-instruction-set computer) central processor, it is characteristic of the 3DO architecture to take much of the performance burden off the CPU and distribute it among other, more specialized chips. Thus, the FZ-1 contains two proprietary graphics-animation processors able to render as many as 64 million pixels per second, with a theoretical maximum of 16 million different colors and 640 x 480-pixel resolution. There is also a proprietary audio DSP chip, a video processor, twenty-four DMA (direct memory access) channels, a memory-management unit, 3 megabytes of RAM, 1 megabyte of ROM, 32 kilobytes of static RAM with battery back-up, and a multitasking operating system. Every player contains a software-based video decompression system called CinePak to play back full-screen, full-color video at 30 frames per second, with quality suitable for cartoons and the like. As required by the 3DO standard, the FZ-1 employs a CD drive with a data-transfer rate of 300 kilobytes per second, twice that of conventional audio-only CD players. (Such drives are often called 300-speed drives.) Overall, the FZ-1's technology is similar to that used in most other recently introduced video-game systems—Commodore's Amiga CD 32, for example, uses a 32-bit processor and a double-speed drive.

To ease the chore of interconnection, the FZ-1 comes with a variety of

MEASUREMENTS	
Maximum output level	1.6 volts
Frequency response	20 Hz to 20 kHz +0.04, -1.20 dB
De-emphasis error (at 16 kHz)	-0.14 dB
Channel separation	
1 kHz	50.7 dB
20 kHz	48.7 dB
Signal-to-noise (A-wtd.)	83.1 dB
Dynamic range (A-wtd.)	92.5 dB
Distortion (THD+N at 1 kHz)	
at 0 dB	0.019%
at -20 dB	0.16%
Linearity error (at -90 dB)	-7.1 dB
Interchannel phase error (20 kHz)	0.7°
Defect tracking (Pierre Verany #2 test disc)	1,500 µm

cables and adaptors. You'll find adaptors for phono jack to F-type video jack and F-type video jack to coaxial video jack, plus six phono cables for connecting audio or video. The player also comes with a sampler CD and the *Crash 'N Burn* road-race CD. My review unit was packed with two additional titles, *Shelly Duvall's It's a Bird's Life* and Meatloaf's "Bat Out of Hell II: Back into Hell," a music CD—all in all, an interesting assortment.

Lab tests of the FZ-1's audio performance confirmed that it is more of a video-game machine than a high-end music playback device. Frequency response rolled off to -1.2 dB at 20

Gathering a variety of different types of CD's, I turned on the FZ-1 as well as my television and audio system. When playing music CD's, the FZ-1's controller provides all the basic transport controls, and the television screen displays a menu for operating other functions, such as mono or stereo playback selection, disc repeat, random track playback, and track-sequence programming. Moreover, these settings are automatically saved in memory and recalled whenever the corresponding disc is played. Other video displays show track number and elapsed time, as well as bar graphs for left- and right-channel audio levels. Unfortunately, because the FZ-1 has no numerical displays of its own, you must have the TV on to see which track you are cueing or playing.

Interestingly, the player's music-playback firmware offers three different abstract video displays that generate shapes and colors according to the music being played. I found one of the displays (similar to a "Color Echo" program on the sampler disc) to be quite interesting. Passing on the Meatloaf, I settled back with a new recording of Philip Glass's *Itaipu* and was transfixed by the abstract sights and sounds. Scriabin, a great proponent of chromaticism, would have loved this. CD sound quality was reasonable but not award-winning.

I also played "A Home Video Album," a music disc with CD+G

The 3DO FZ-1 is actually a computer in disguise, with a 32-bit CPU, two graphics processors, and more.

kHz, signal-to-noise ratio (S/N) was an anemic 83 dB, and the linearity error of the digital-to-analog (D/A) converter was an uncomfortably large -7.1 dB at -90 dB. Mechanically, the FZ-1 was plagued by very slow track access—you must press the track button very slowly and deliberately to move the transport from one track to the next—and the fast-forward and reverse functions operated at a snail's pace, barely moving the laser across the disc.

graphics. The FZ-1 correctly handled both the conventional music data and the still graphic images embedded in the subcode stream, drawing a new color cartoon image every 15 seconds or so. Although CD+G has not prospered in the country, the CD+G compatibility of such systems as 3DO and CD-I might finally kindle some interest in this format. The FZ-1 also correctly played a Photo CD (which can store as many as a hundred digitized images of standard photographs), dis-

Ray Manzarek
changed music.

We're making
sure he doesn't
do it as often.

*Ray Manzarek, co-founder of
the Doors, keyboardist, composer,
producer, Nakamichi aficionado.
The new MB-4s plays 7 CDs
while the MusicBank Organizer
stores their cases.*



Place seven of Ray's CDs in the Nakamichi MusicBank™ System and you'll truly appreciate the sonic innovations of a legendary keyboardist and his preferred components. The MB-4s is significantly faster, quieter, and smaller than ordinary carousel players. Yet it costs about the same. Which, in a breakthrough Nakamichi CD player, may be the biggest breakthrough of all.

 Nakamichi

Nakamichi America Corporation, 19701 South Vermont Avenue, Torrance, CA 90502 (310) 538-8150
Nakamichi Canada, 276 South West Marine Drive, Vancouver, B.C. V5X 2R4 (604) 324-7535
©1993 Nakamichi Corporation. MusicBank is a trademark of Nakamichi.

TEST REPORTS

playing high-quality pictures on the television screen. The controller enables you to control Photo CD operations such as image select, pan direction, pan speed, rotate, mirror, and zoom. For the record, the FZ-1 does not support CD-EG (CD Extended Graphics) discs, nor does it play CD-I discs, Sega CD, or other CD-ROM formats.

I next turned my attention to the heart of the matter—3DO discs. The multimedia industry is already well established with floppy- and CD-ROM-based computer games and programs, CD-based video games, and laserdisc-based arcade games. Companies often develop a program or game for multiple platforms; in particular, since the early 1980's, there has been a lot of porting of arcade games to CD-ROM for home use. Naturally, 3DO has followed this trend, and many of the initial 3DO titles are new versions of existing titles. For example, 3DO titles such as *Crash 'N Burn*, *Dragon's Lair*, *Space Ace*, *Lemmings*, *The 7th Guest*, *Battle Chess*, *Out of This World*, *John Madden Football*, *Mad Dog McCree*, *The Incredible Machine*, and *The San Diego Zoo Presents... The Animals* are already classics on other platforms.

Crash 'N Burn from Crystal Dynamics, a road-kill combat racing title, comes with the FZ-1 player. This fantasy game lets you pick a driver, combat car, and racing track and compete against five other taunting, jeering, bullying drivers in a race to the death, launching and suffering attacks from laser guns, missiles, flame throwers, hellfire rotoguns, road mines, and plasma cannons—in other words, it is much like driving in Manhattan. The 3DO version provides all the classic features, along with small-screen, low-frame-rate animated movies of the competing drivers. The control pad enables you to steer your car along the track, select and launch weapons, change driving perspectives, and so on. Sound and video quality are similar to that of CD-I titles. Speech, music, and sound effects are very convincing and generally free of noise and distortion. The video signal is clean, and color is quite good, but limited resolution is apparent through-

**Many of the initial
3DO disc releases
are new versions of
classic titles on other
game platforms.**

out—not especially bad, just about average.

The sampler disc that accompanies the FZ-1 contains several brief interactive programs, a program to help familiarize the user with the system, and advertisements for upcoming 3DO titles. The programs help you learn the system and show off some of its capabilities. For example, there are Batman and Hanna Barbera cartoons that employ the built-in CinePak software-based video decompression system. The very limited action in the Batman cartoon enabled the system to perform well, with relatively few artifacts, but the somewhat livelier action in the Hanna Barbera cartoon appeared to stress the decompression system, leading to very distracting “blocking” effects on stationary areas of color. As with any recording, however, the quality also depends on the care taken in bringing the program to the final medium—in other words, any artifacts are not necessarily the fault of the FZ-1.

I also tried out *It's a Bird's Life* from Sanctuary Woods Multimedia Corporation (\$54.95). It is a sixty-page interactive children's storybook based on a CD-ROM title originally developed for Macintosh and IBM personal computers. The 3DO version is enhanced with extra games and a more flexible user interface. Using a series of cartoon stills and video overlays and effects, the disc tells a story involving Shelley Duvall and her “zany” pet birds. Again, the sound and video quality was similar to that of CD-I titles, with occasionally distracting video artifacts.

All three 3DO discs required long waits for program loading. For example, *Crash 'N Burn* takes 35 seconds

for its initial load and 20 seconds more to start a race. The sampler takes 25 seconds for its initial load and 50 seconds to load the cartoon menu. During these waits the screen simply goes black, sometimes abruptly cutting off an existing image. In contrast, a first-generation Philips CD-I player provided much faster loads, smoother fade-in and fade-out, and generally more polished operation. I was also unimpressed with the content of the 3DO discs: I consider it a bad sign that, to me at least, the most interesting aspect of the system was the color display it could show on TV while playing music CD's.

On the other hand, with only three titles to judge from, it is difficult to draw even a preliminary conclusion about the FZ-1 or the 3DO format in general. If these titles are the best that can be done, then the system definitely falls short of its considerable hype. Quality levels are about the same as for existing multimedia platforms, disc access times are long, and production values are merely almost as good as for CD-I. It is very possible, however, that these limitations are in the software and not inherent in the system itself. With dozens of 3DO titles in the pipeline, only time will tell.

I hope software companies will do more than simply port existing programs to the 3DO format. To survive in the intensely competitive multimedia CD market, with many incompatible systems available, a newcomer needs to do better than that. What the multimedia industry as a whole still needs is an individual of breathtaking creative vision. In the same way that Richard Wagner transformed opera and D. W. Griffith created modern cinema, a genius must seize upon existing multimedia CD systems and turn this technology into art.

Meanwhile, the corporate giants who control 3DO are pushing rapidly ahead. The FZ-1 lets you play games, look at photos, and listen to music. It will soon be accessorized to enable you to watch movies. The next generation of 3DO products, due later this year, will bring electronic shopping and other interactive communications. Clearly, the 3DO story is not yet fully written. □

You need the right tone of voice to say Home Theater

In a movie theater, the speaker you never see is the center channel. That's because it's located directly behind the screen, so dialogue sounds as if it's coming directly from the actor's mouths. Although movie screens have tiny holes in them to allow the soundtrack to pass into the theater, the screen material absorbs so much high frequency information that filmmakers are forced to boost the treble content of the soundtrack. Unfortunately, when a film is transferred to videotape or laserdisc, this high frequency boost remains, resulting in dialogue that is unnaturally harsh and much too "up front" for home theater. While most speaker manufacturers design their center channel systems to be acoustically flat—a noble goal, they completely ignore the question of overly bright dialogue reproduction.

To overcome this problem, Atlantic Technology's Model 153 C Center Channel Speaker gently rolls off the high frequencies for smooth reproduction of

center channel dialogue information. When designing the 153 C, our R&D team spent countless hours listening to a wide variety of film and television soundtracks. These tests allowed us to perfectly tune the Model 153 C for extended listening, without the brittle, misdirected and harsh sound often associated with center channel loudspeakers. The result is rich, natural sounding vocal reproduction. Simply put, the right tone of voice.

At Atlantic Technology, we specialize in home theater. We listen to our customers and to movies with equal excitement, then deliver components that are as much about value as they are about performance. That's why *Video Magazine* said "In its price range, Atlantic Technology is currently very hard—if not impossible—to beat." Call 617-762-6300 and refer to Dept. A for more information and the name of your nearest Atlantic Technology dealer.

Atlantic TECHNOLOGY

343 Vanderbilt Ave. Dept. A
Norwood, MA 02062

CIRCLE NO. 5 ON READER SERVICE CARD

"Deserve's got nothin' to do with it."

If you can name the movie the above quote is from, the character who said it, and the actor who played the role, you can be entered in a drawing to win our Center Channel Speaker. Send your answers on a postcard to Atlantic Technology, Contest Dept., 343 Vanderbilt Ave., Norwood MA 02062. Contest ends 3/31/94



Boston Acoustics Home THX Loudspeaker System

DAVID RANADA • TECHNICAL EDITOR

Boston Acoustics is among the most recent manufacturers to introduce a line of Home THX loudspeakers. As is typical of Home THX speaker systems, a full Boston Acoustics setup is made up of seven pieces: three controlled-directivity front-channel loudspeakers, two quasi-dipolar surround speakers, and two subwoofers handling the range from 80 Hz down, all certified to meet the strict specifications of Lucasfilm Home THX. The price, however, is not typical—\$2,400 for all seven speakers, a new low for a complete Home THX speaker system. (With the new Home THX receivers becoming available, it will soon be possible to put together a top-to-bottom Home THX audio system for less than \$4,000.)

Boston's front speaker is the 555x (\$300 each). Like most other Home THX front-speaker designs, it uses two tweeters (here, 1-inch domes) and two woofers (5¼-inch copolymer cones) in a symmetrical vertical array. This arrangement is common because

it is one of the easiest ways to obtain restricted (the manual says "focused") vertical dispersion over the frequency span specified by Lucasfilm.

Boston Acoustics gives the 555x's sensitivity as 90 dB sound-pressure level (SPL) with a 1-watt input. Cross-over frequency is 3 kHz, and recommended amplifier power is 15 to 150 watts. A 555x measures 11¼ inches wide, 18¼ inches high, and 7⅞ inches deep. It is finished in a black-ash vinyl veneer. Like all Home THX front speakers, the 555x has a deliberate low-frequency rolloff below 80 Hz, as it is intended to be used with one or two subwoofers.

Available in white as well as the black-ash finish, the 575x surround speakers (\$500 a pair) are quite compact (7⅝ x 11¼ x 4⅝ inches) and relatively lightweight (8 pounds). Each contains a single 5¼-inch copolymer woofer crossed over at 350 Hz to a pair of 2¼-inch cone tweeters operating in a quasi-dipole configuration to radiate sound primarily along the listening-room walls. The 575x's rated

sensitivity is 85 dB SPL; recommended amplifier power is 15 to 150 watts.

The design of the 595x subwoofer (\$500 each) is, in contrast, very simple: a single 12-inch driver in an acoustic-suspension (sealed-box) enclosure. That box is relatively large (17⅞ x 18½ x 18⅝ inches) and heavy (53 pounds) and comes only in the black-ash finish. It has four rubber feet, so moving it around a carpeted floor is easier if it's turned on its side. Rated sensitivity is 85 dB SPL; recommended amplifier power is 100 to 250 watts, reflecting the amount of energy needed to reproduce action-movie soundtracks at theater-like levels.

To meet the stringent Home THX output-level requirements, Boston Acoustics recommends that two 595x subs be used in rooms with volumes greater than 3,000 cubic feet. You don't need a separate amplifier channel for each sub, however, since two can be hooked up in parallel to any output that can drive a 4-ohm load (rated impedance for all of these speakers is 8 ohms each). But driving each subwoofer from a separate amplifier channel may make it easier to obtain flat low-frequency response if the gains for the two channels are independently adjustable, especially if you place the subs asymmetrically in the room (more on that later).

Connections to all the speakers are via gold-plated multiway binding posts that can take dual banana plugs, stripped wires, connecting pins, or spade lugs. Although the fit is tight, you *can* get your fingers around the posts to tighten them securely, an advantage over the cramped connectors on some other Home THX speakers. The grille panels are removable.

The well-written, full-color system manual goes into detail about speaker hookup and placement. As I found, following its recommendations saves a great deal of experimentation. For example, after hauling the subwoofers all around the STEREO REVIEW listening room, measuring the results at different positions with pink noise, a calibrated microphone, and a multi-kilobuck spectrum analyzer, I ended up getting the flattest response by putting one of them precisely where the manual recommends, in a corner, and the other one along a side wall. Such an asymmetrical subwoofer arrangement usually promotes smoother-sounding low-frequency response by breaking up room resonances—an-

Grieg, Peer Gynt Suites 1 & 2
S.F. Sym./Blomstedt London 00074

Stravinsky, Le sacre du Printemps
Also Shostakovich 5. Cleveland Orch./Maazel.
Telarc 00081 C

Dvořák, Slavonic Dances (Complete)
Katia & Marielle Labèque, duo piano.
Philips 00091 C

Beethoven, "Moonlight" Sonata
Maurizio Pollini, piano. DG 00096

Zinman: Górecki, Symphony No. 3
Nonesuch 00110

Thomas Hampson: American Dreamer
Angel 00285 C

Aldo Ciccolini: Satie, Gymnopédies
EMI Classics 00380

James Galway: Mozart, The Flute
Quartets ♦ RCA 00430 C

Vladimir Feltsman: Bach, "Goldberg"
Variations ♦ MusicMasters 00442

Yuri Temirkanov: Rimsky-Korsakov,
Scheherazade ♦ RCA 00653 C

Jullianne Baird: Greenleaves:
A Collection Of English Lute Songs
Dorian 00690

Cecilia Bartoli: If You Love Me —
Arie Antiche ♦ London 00862 C

Handel, Water Music (Complete)
Orpheus Chamber Orchestra. Plus Royal
Fireworks. DG 00865 C

Galway At The Movies ♦ His latest release!
Beauty & The Beast, more. RCA 00911 C

Trevor Pinnock: Bach, Chromatic
Fantasy & Fugue ♦ Archiv 00960 C

Rodrigo, Concierto de Aranjuez ♦ Plus
Walton. Parkening, guitar. EMI Classics 01212

Ute Lemper: Ute Lemper: Illusions
Songs associated with Dietrich & Piaf.
London 01214

Dvořák, Sym. No. 9 "From The New
World" ♦ N.Y. Phil./Masur. Live
Teldec 01223

The Sounds of Nature Sampler
Music and Nature. Special Music 01237 C

Pops Plays Puccini ♦ The best of Puccini
without words. Cincinnati Pops/Kunzel. Telarc
01299

Hollywood's Greatest Hits, Vol. 1
Cincinnati Pops/Kunzel. A Billboard best seller.
Telarc 01300

P.D.Q. Bach, 1712 Overture & Other
Musical Assaults ♦ Grammy® winner!
Telarc 01306

L. A. Guitar Quartet: Dances From
Renaissance to Nutcracker
Delos 01312

Plácido Domingo: The Women In My
Life ♦ Opera's great moments for tenor!
DG 01313

Audition the world's greatest orchestras with no strings.



10-Day Risk-Free Offer!

8 Classical CDs for the price of 1

NOTHING MORE TO BUY, EVER!

Brahms, Intermezzo, Op. 117
Ivo Pogorelich, piano. DG 01314

Emerson Quartet: American Originals
Barber, Quartet Op. 11 (Adagio for Strings) &
Ives. DG 01392

Glass, "Low" Symphony ♦ Based on music
of Eno & Bowie. Davies conducts. Point 01398

Pops Roundup ♦ Boston Pops/Fiedler. A trip
to the Old West! RCA Living Stereo 01399

Chanson d'amour ♦ The King's Singers.
Popular & classical love songs. RCA 01445

Beethoven, "Spring" & "Kreutzer"
Sonatas ♦ Pinchas Zukerman. Top
recommendation — Classic CD RCA 01447

Franck, Symphony in D Minor
N.Y. Philharmonic/Masur. Teldec 01454 C

Wagner, Overtures & Préludes ♦ The MET
Opera Orchestra/Levine. DG 01484

Lloyd Webber, Requiem ♦ Brightman,
Domingo, Maazel. Angel 01537

Schubert, "Trout" Quintet ♦ Hagen
Quartet/Schiif. London 01541

Carol Thompson: Carolan's Welcome:
Harp Music of Ireland ♦ Dorian 01545

Kronos Quartet: Pieces Of Africa
A Billboard-charting release! Nonesuch 10472 C

Vivaldi, Oboe Concertos ♦ Academy of
Ancient Music/Hogwood. L'Oiseau-Lyre 10574

Sibelius & Tchaikovsky, Violin Concertos
Nigel Kennedy. Rattle & Karnu conduct.
EMI Classics 10741 C

Erich Kunzel: Ein Strausfest
Telarc 10777

Van Cliburn: My Favorite Chopin
Polonaise in A-Flat "Heroic," Nocturne in B Op.
62 No. 1, Fantaisie in F Minor, etc. RCA 10998 C

Mozart, Piano Concertos 9 & 21
de Larrocha/Sir Colin Davis. RCA 14874 C

Hallelujah - Famous Choruses
Handel, Bach et al. Chicago SO & Chorus/Solti.
London 15080 C

Orff, Carmina Burana
S.F. Sym./Blomstedt. A Grammy® winner!
London 15283

Beethoven, Symphonies Nos. 5 & 6
"Pastorale" ♦ Berlin PO/Karajan. DG 15443

Leonard Bernstein: Copland,
Appalachian Spring ♦ DG 15456

Mozart, Clarinet Concerto; Horn
Concertos, Nos. 1 & 4 ♦ Soloists; Orpheus
CO. DG 15481

Christopher Parkening: A Tribute To
Segovia ♦ EMI Classics 15499 C

Mozart, Eine kleine Nachtmusik
Academy of St. Martin-in-the-Fields/Marriner.
Philips 15530

Vladimir Horowitz: The Last Romantic ♦
A best-selling release. DG 15542

Dvořák, Cello Concerto ♦ Plus Haydn.
Jacqueline Du Pré, cello. EMI Classics 15555

Glass, Organ Works ♦ Donald Joyce, organ.
Catalyst 15559

Kronos Quartet: Górecki, String Quartets
1 & 2 ♦ "Excellent." — Gramophone
Nonesuch 15563

Bach, Cantatas BWV 140 & 147 ♦ English
Baroque Soloists/Gardiner. Archiv 20541

Beethoven In Berlin ♦ Kissin, Studer;
BPO/Claudio Abbado. DG 20587

Jascha Heifetz: Brahms & Tchaikovsky,
Violin Concertos ♦ Reiner conducts. RCA
Living Stereo 20592

Beethoven, Symphony No. 3 "Eroica"
Erich Kleiber conducts this treasure from the
historic vaults! London 20700

Love Songs ♦ Arleen Auger, soprano. Dalton
Baldwin, piano. Delos 21123

Rachmaninov, Piano Concerto No. 3
Kissin, BSO/Ozawa. Live! RCA 24718 C

Taverner, The Protecting Veil ♦ Steven
Isserlis, 'cello. Gramophone Award winner!
Virgin Classics 24864

Tchaikovsky, Sym. No. 6 "Pathétique"
Montréal SO/Dutoit. London 25092 C

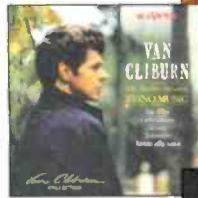
Maria Callas: Rarities ♦ With Franco Corelli,
et al. EMI Classics 25115



Beethoven, Violin
Concerto, Op. 61
Zukerman, L.A.
Phil./Mehta. RCA 00335 C



John Williams: The
Very Best Of The
Boston Pops ♦ Philips
15319 C



Van Cliburn: The World's
Favorite Piano Music
Beethoven, Für Elise; Chopin,
Debussy, much more.
RCA 15596



Carreras, Domingo,
Pavarotti: 3 Tenors
London 35078 C



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS MAIL PERMIT NO. 5071 INDIANAPOLIS IN

POSTAGE WILL BE PAID BY ADDRESSEE



BMG CLASSICAL MUSIC SERVICE
PO BOX 91103
INDIANAPOLIS IN 46209-9360

CS 930





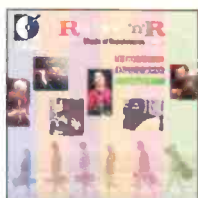
Itzhak Perlman: Greatest Hits ♦ The world's favorite violinist! DG 50120



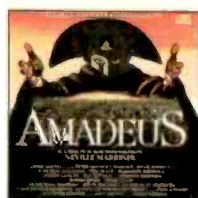
Gershwin, Rhapsody in Blue ♦ Chicago SO/Levine plays & conducts. DG 64384 C



Bernstein, On The Town ♦ Tilson Thomas conducts this *Billboard* charter! DG 73784 C



La Roque 'n' Roll: Popular music of Renaissance France ♦ Baltimore Ccnort. Dorian 74684



Amadeus - Original Soundtrack Soundtrack of the movie that brought Mozart to the hearts of millions. Fantasy 01458 ☆ C



Bernstein in Berlin: "Ode to Freedom" ♦ Beethoven's 9th Sym. DG 84239

Preview the world's greatest symphonies, sonatas, concertos, cantatas...risk-free for 10 days.

No strings.

8 Classical CDs **1**
for the price of
NOTHING MORE TO BUY, EVER!

Debussy, La Mer ♦ Chicago SO/Solti. Also *Prélude à l'après-midi d'un faune*. London 25234 C

Artur Schnabel: The Last Recital For Israel ♦ *Live* in Pasadena, 1975. RCA 25236 C

Albinoni, Adagio ♦ Orpheus Chamber Orchestra. Pachelbel, more. DG 25270

Semyon Bychkov: Rachmaninoff, Sym. 2 In E ♦ Philips 25309 C

British & American Band Classics Frederick Fennell conducts this famous sound spectacular! Mercury Living Presence 25361

Ravel, Boléro ♦ Cleveland Orchestra/Dohnányi. Teldec 25380 C

Peter Schickele: Sneaky Pete & The Wolf ♦ Telarc 25439

Leonard Bernstein: Somewhere ♦ With von Stade, Kremer, Hampson et al. DG 25461

Dvořák, Slavonic Dances (Complete) Cleveland Orch./Christoph von Dohnányi. London 25490

Mozart, Syms. Nos. 40 & 41 "Jupiter" Vienna Phil./James Levine. DG 25497

Thomas Hampson: Night And Day McGinn conducts. EMI Classics 25503

Saint-Saëns, Symphony No. 3, "Organ" ♦ Preston. BPO/James Levine. DG 25505

Tchaikovsky, Symphony No. 4 Also *Roméo & Juliet*. Cleveland Orch./Maazel. Telarc 25539 C

Górecki, Beatus Vir ♦ Old Polish Music, more. A *Billboard* best seller. Argo 30033

The Wayward Wind ♦ James Galway, flute. *Send In The Clowns*, much more. RCA 33831 C

Mozart, Overtures ♦ Academy of St. Martin-in-the-Fields/Marriner. EMI Classics 34267 C

Pachelbel, Canon ♦ James Galway, flute. RCA 34542 C

Hadley & Hampson: Operatic Duets Music of Bizet, Puccini et al. Teldec 34755

Cecilia Bartoll: Mozart Arias ♦ With Andrés Schiff, piano. London 34783

Elliot Fisk: Vivaldi, Guitar Concertos MusicMasters 34799 C

Brahms, Sym. No. 1 ♦ Berlin Phil./Karajan. DG 35084 C

Kathleen Battle At Carnegie Hall DG 35091

Bernstein: The Final Concert ♦ With the BSO, *live* at Tanglewood. DG 35095 C

Cecilia Bartoll: Rossini Heroines Grammy® nominee! London 35127

Prokofiev, Symphony No. 5 Philadelphia/Riccardo Muti. Philips 35145

Leonard Bernstein ♦ Mozart, *Requiem* DG 35231

Water Music of the Impressionists Carol Rosenberger, piano. Delos 35365

Glass, Violin Concerto Plus Schnittke. Kremer, violin, Vienna/Dohnányi. DG 35369

Respighi, Roman Trilogy N.Y. Phil./Sinopoli. DG 35381 C

Honegger, Pacific 231 ♦ Michel Plasson conducts. DG 35384

Bryars, Jesus' Blood Has Never Failed Me Yet ♦ Tom Waits, singer. Point 35396

Liszt, Hungarian Rhapsodies Alfred Brendel, piano. Vanguard 35397

Canadian Brass: Wagner For Brass With members of the Berlin PO/de Waart. Philips 35403

Mendelssohn, Symphonies 3 "Scottish" & 4 "Italian" ♦ S.F. Sym./Blomstedt. London 40143 C

Enya: Watermark ♦ Reprise 43249 C

Liszt, Sonata In B Minor ♦ Ivo Pogorelich, piano. DG 43308

Kennedy: Vivaldi, The Four Seasons EMI Classics 43419 C

Wagner, The Compact "Ring" Selections from the Met Opera production. Levine conducts. DG 44350

Sensual Classics ♦ Music to get you in a romantic mood. Warner Bros. 44544

Bartók, The Miraculous Mandarin Montréal SO/Charles Dutoit. London 44670

Enya: Shepherd Moons ♦ Reprise 53190 C

Selections From The Chopin Collection Artur Schnabel, piano. RCA 54249 C

Frederick Fennell: Sousa, 24 Marches Mercury Living Presence 54637

Maurice André: Trumpet & Organ Recital With Bilgram, organ. EMI Classics 61381 C

Maurice André plays Italian Baroque Trumpet Concertos ♦ Torelli, more. Erato 61430

Beethoven & Schumann Variations Alfred Brendel, piano. Philips 63939 C

Bach, Cantatas "Nun komm, der Heiden Heiland," BWV 61 & 62 ♦ John Eliot Gardiner, conductor. Archiv 93754

Start with **4** FREE CDs (or cassettes) now
Buy only **1** at the regular Club price within a year
Then get **3** more of your choice, FREE.

Enjoy **8** selections for the price of **1**
A shipping and handling charge is added to each selection.

Nothing more to buy, ever!

HERE'S HOW TO GET AMERICA'S BEST CLASSICAL MUSIC OFFER!

- **Free 10-Day Trial.** First, choose any 4 CDs (or cassettes) from this ad. Enjoy them for 10 days with no obligation. If you're not completely satisfied, you may return them at our expense, no questions asked.
- **The 4-1-3 Formula.** The 4 CDs (or cassettes) are FREE if you choose to keep them. You simply agree to buy 1 selection in the same format within a year, at the regular Club price (currently \$14.98 and up for CDs; \$8.98 and up for cassettes). You'll then receive your choice of 3 more free. A total of 8 for the price of 1. You pay only shipping and handling for each selection.
- **Club Mailings.** About every three weeks, you'll receive *Encore*, the BMG Classical Music Service guide, filled with hundreds of "best-choice" recordings, plus a Featured Selection.
 - If you want the Featured Selection, do nothing. It will be sent to you automatically. If you prefer an alternate selection, or none at all, simply return the Notification Card provided, by the date specified.
 - We give you at least 10 days to return the card. If you should have less time and, as a result, receive an unwanted Featured Selection, you may return it at our expense.
- **No long-term commitment required.** After you pay for your half-price selection, you may cancel your membership simply by writing to us. Or you can stay on and enjoy the many benefits of membership, such as the convenience of finding the classical music you want at great savings.
- **If the reply card is missing, please write to:**

BMG Classical Music Service
P.O. Box 91103
Indianapolis, IN 46291-0025

☆ Designates 2-CD set, which counts as 2 selections.
c Designates selections also available on cassette.

Dog and horn are trademarks of General Electric Company, USA. The BMG Logo is a trademark of BMG Music. Other trademarks used in the advertisement are the property of various trademark owners. BMG Music Service, 6550 E. 30th St., Indianapolis, IN 46219-1194
©1994 BMG Direct



50%-OFF BONUS DISCOUNTS

You start out as a Preferred Member. From day one, you're entitled to buy a CD or cassette at half price every time you buy one at the regular Club price. With other clubs, usually you must first buy 6 or more at full price to qualify for extra savings.

Start Saving! Mail This Postage-Paid Card Today!

Please accept my membership in the BMG Classical Music Service and send me 4 FREE selections as indicated. Under the terms of this offer, I agree to buy just one selection at the regular Club price within a year. I will then receive 3 more choices FREE! That's 8 for the price of 1, *with nothing more to buy, ever!* I understand that a shipping and handling charge will be billed for each selection.

Rush me these 4 FREE selections now (Indicate by number):

--	--	--	--

I prefer cassettes. The same 10-day, no-obligation privilege applies.

Mr.
 Mrs.
 Ms.

Address First Name Initial Last Name Apt. (PLEASE PRINT)

City State Zip

Phone (Area Code)

Signature

- Photocopies of this reply card are acceptable. **MAIL TO:** BMG Classical Music Service, P.O. Box 91103, Indianapolis, IN 46291-0025.
- We reserve the right to request additional information, reject any application, or cancel any membership. Limited to new members. Local taxes, if any, will be added. Offer available in continental USA and under special arrangement in Alaska and Hawaii. Offer not available in Puerto Rico, APO or FPO.

AS

DDLNY

CS 930

other strong argument for using two subwoofers.

Also take seriously the company's recommendations as to the height of the front speakers. At the very least, place the left and right front speakers with the centers of their grilles as close to the listener's seated ear level as possible. Slightly below or above ear level is okay, too, as long as the speakers are tilted to aim directly at the listener. Boston Acoustics recommends using stands between 24 and 30 inches high. I heard a slight, but noticeable, improvement in frequency balance as the amount of tilt necessary was reduced (that is, as the speakers were brought closer to the correct height), an effect that is probably attributable to the change in the vertical angle at which the speaker's direct sound arrived at my head.

The ideal for any center-channel speaker is to place it behind an acoustically transparent front-projection video screen, but most of us have to make do with something considerably less exotic. That means the center speaker will probably end up either above or below the picture tube of a direct-view set. Since the Boston Acoustics 555x is meant to be used vertically (the radiation pattern will be wrong if it is placed sideways), the company recommends placing the center-channel speaker *below* the TV screen, on a stand 6 to 18 inches tall, and tilting it to face the center of the listening area. The surrounds are best placed directly to the sides of the main listening positions and up on a wall (or on the ceiling, if necessary) 5 to 9 feet above the floor.

These speaker-placement recommendations might sound a bit restric-

tive, but they are no more so than those for any other Home THX speaker systems. Boston Acoustics has simply seen fit to make the guidelines for good performance explicit in its manual. Indeed, the manuals for *all* speakers, THX-certified or not, should give such specific advice to help users get the best possible results.

The sound I ultimately got out of the Boston Acoustics Home THX speakers was outstanding. They could play extremely loud, with my ears showing signs of distress before the speakers did. When the speakers were placed properly, their imaging, playing either soundtracks or music, was pinpoint accurate (depending, naturally, on the program material). Overall tonal balance was very neutral and mercilessly revealing of deficiencies in recordings of such critical sounds as voices, brass, and massed strings. Low bass remained clean even when loud, as in such demanding material as pipe-organ music or the submarine "flybys" in *The Hunt for Red October*. And, as I've noticed with other Home THX speakers, when playing music recorded in a natural acoustical setting (most classical music, for example), the Boston Acoustics speakers benefited noticeably from judicious use of a good digital ambience-enhancement system.

It all adds up to an excellent-sounding multichannel speaker system, suitable for high-quality reproduction of both soundtracks and music. The appeal of the Boston Acoustics Home THX speakers is only enhanced by their pricing, which, at least for now, is very much at the low end of the THX scale. For what they are and do, these speakers are genuine bargains. □



Stereo Review

SUBSCRIBER SERVICE



MOVING? Please give us 8 weeks advance notice. Attach label with your old address, and write in new address below.

RENEWING? Check box below and attach label with corrections marked, if any.

SUBSCRIBING? Check box and fill in coupon. For gift subscriptions attach a separate sheet.

Send Stereo Review for
1 year at \$15.94

New subscription Renewal
 Payment enclosed Bill me
Canadian orders add \$8 per year.
Foreign orders add \$8 per year.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

1(303) 447-9330

STEREO REVIEW

P.O. Box 55627
BOULDER, CO 80322

HOME

**Lucasfilm's
approach
to bringing
the theater
experience
home**

HOME THX is a set of techniques and hardware performance and compatibility standards that we have put together at Lucasfilm to address the long-standing problem of translating the intentions of movie and music producers into the home listening environment. To explain this, I often liken my job to that of a museum curator in charge of lighting paintings. For a Van Gogh I would choose warm light representing the Mediterranean sky under which he painted, but if the painting were a Rembrandt, a cooler light representing Northern European skies would be more appropriate. The point is to get the display to match the conditions that the artist used so that we can see his work as he did.

Such matching is difficult to achieve for most music recordings. The precise conditions under which the recording was mixed are seldom known; even if the monitor loudspeakers are credited in the album notes, you still don't know the acoustic conditions. Film sound is the only consistent exception. In film sound there are precise standards that, practically speaking, all studios adhere to: They all listen under nearly identical conditions. One reason for this uniformity is

BY TOMLINSON HOLMAN

that all candidates for the Academy Award for Sound

are judged in a single theater, with not even the volume changed from one film to the next, which acts as a great standardizing force in the motion-picture industry.

Today it is possible to make the soundtrack on a video release of a film audibly identical to the original masters. So for the best releases, the medium does not stand in the way of getting the sound in the home as close as possible to the original experience. It is in the rest of the sound system that the problems reside. Correcting the film sound, made under theater conditions, to match home listening conditions is one

Tomlinson Holman is corporate technical director for Lucasfilm and originator of both the theater and home THX programs. He is also on the faculty of USC, where he teaches courses in film sound.

PHOTO BY ROBERTO BROSIANI

THX



Some components of a typical Home THX system: above, a Lexicon CP-3 controller (\$2,995) and a Carver TFM-35x 250-watt-per-channel power amplifier (\$800); on the walls, a pair of Boston Acoustics 575x surround speakers (\$500 a pair); on top of the TV set, a Boston Acoustics 555x front speaker (\$300), beneath it a 595x subwoofer (\$500). The TV set is a 27-inch Toshiba CN-27C90.



Altec Lansing's Home THX lineup consists of the three-way AHT2100 surround speakers (top, \$900 a pair), which can be mounted in or on a wall, the AHT2200 front speakers (right, \$300 each), and the AHT2300 powered subwoofer (\$1,200).



The Fosgate Model Three A audio/video preamplifier (\$2,799) uses proprietary analog and digital circuitry to deliver Dolby Pro Logic decoding and Home THX processing as well as additional surround modes for soundtrack and music playback.

Snell's basic Home THX system: On pedestals in the foreground are two SUR-500 surround speakers (\$899 each). Behind them, also on pedestals, are three LCR-500 front-channel speakers (\$899 each), and to the right are two SUB-550 subwoofers (\$549 each).



of the most important goals of Home THX. The techniques we have developed to achieve that goal are embodied in Home THX certified audio components.

Re-Equalization

The first idea about how to "scale" the film-sound experience for the home came to me some years ago by pure happenstance. I had been anxiously awaiting the laserdisc release of *Indiana Jones and the Temple of Doom*, as I had worked on the picture and heard it many times in the dubbing theater where we mixed the soundtrack. How would the home video experience shape up? What I found when playing the disc over my home system, which I had worked on for years and thought sounded pretty good, was that the film sounded too bright. Foley effects—the low-level sounds, such as footsteps and the rustling of clothes, that make a movie seem real—were exaggerated. Sibilance and hard-sounding vowels in the dialogue were also overprominent.

So I took the laserdisc to the dubbing stage and performed a level-matched A/B comparison between it and the original film master. To my surprise, they were indistinguishable! That was quite a find, because it meant film sound could be delivered on a wide scale exactly as it sounded when made.

But what was wrong with my home music system? The answer turned out to be that mixes balanced to film standards to sound right in the large acoustical environment of a theater will sound too bright when reproduced in the confines of a home listening room; a frequency-response correction is needed to get good results from program material mixed in one type of environment when playing it back in the other. The name we've given this process is re-equalization, because the program material was once equalized for one environment and is now being *re-equalized* for playback in another. (Equalization is used in all recordings, either explicitly by way of an equalizer or implicitly by the choice of microphones and their placement relative to instruments.) Fortunately, with everyone listening to essentially the same monitor and room response from one studio to another, there is a real standard in film sound, so we know better what

HOME THX AND DOLBY PRO LOGIC

we're dealing with than we do with, say, CD's. That means accurate re-equalization is possible, provided the soundtrack is transferred accurately when the video release is mastered.

Souping Up the Surround

The idea for the second Home THX enhancement emerged from careful listening to the sound in a dubbing theater. The surround speakers always seemed to sound brighter than the three front screen channels (left, center, and right), even though they were adjusted technically to the same standard. As sounds panned from screen to surrounds, they got quite noticeably brighter. Through experiments I found two causes for this effect. One was the use of a multiple-loudspeaker array for the surround channel. The mixing of the outputs of the many surround speakers reproducing the same signal causes a timbre difference between their collective sound and that of the single speakers assigned to each screen channel. All those speakers are necessary for coverage in a theater, but not in a home, so this aspect of the problem is easily fixed by using just two surround loudspeakers, which most people already do.

But that alone is not enough. The other reason for the relative brightness of the surrounds was the frequency-response difference perceived between sound originating in front and from the sides. With less "shadowing," or obstruction, of the sound field by a listener's head, the side-arriving sound is brighter. It is possible to equalize this effect away, so that the outputs of the front and surround speakers have the same timbre. We call this process timbre matching.

The third Home THX enhancement also emerged from trying to answer questions that arose in listening. With a dubbing stage or home theater set up for perfect balance between the left and right surround speakers, and sitting precisely on the center line, you get a kind of middle-of-the-head effect from surround sound, like listening with headphones. Moving off the center line causes the sound to jump quickly to the closer loudspeaker. Neither of these conditions is right for surround sound, which should be smoothly enveloping. I therefore devised a method to take the single mono surround channel provided by Dolby Surround and turn it into two channels through a process called decorrelation, which eliminates this ef-

The Dolby Laboratories technologies known as Dolby Surround (Dolby Stereo in theaters) and Dolby Pro Logic are based on the use of an amplitude-phase matrix to encode four channels' worth of audio into two tracks on two-channel stereo media and to decode them back into four channels in the home. Professionals call this a 4-2-4 matrix. When we began work on Home THX in 1986, there were many methods to decode matrix recordings in the home. Our strong preference was to use the same decoding we use in production to monitor Dolby Stereo mixdowns, and that is, for all practical purposes, Dolby Pro Logic. This follows from our basic philosophy, that home playback of a movie can and should be made to sound like it originally did to its producers. So Home THX systems inevitably use Dolby Pro Logic decoding as the foundation on which everything else depends.

The latest development in film sound is to provide not just two channels on the medium, for decoding into four with Pro Logic (Home THX controllers decorrelate the surround outputs and extract the low bass for a subwoofer, creating a total of six loudspeaker channels), but to deliver six discrete digital

fect. It makes the output from the surround channel sound truly surrounding.

Circuitry for these three processes — re-equalization, timbre matching, and decorrelation—applied to the outputs of a Dolby Pro Logic decoder along with a subwoofer crossover and some required switching (including an unprocessed two-channel stereo mode) constitute what we call a THX controller. All the processes are invoked in the THX Cinema mode, although some of the controllers enable you to turn specific features on or off at will.

Home THX Loudspeakers

Not all of the Home THX enhancements are electronic. We also specify certain characteristics for Home THX loudspeakers that are designed to improve performance in a home theater system. For the front left, center, and

channels, eliminating the Pro Logic decoding. This is a major step in something that might be called "spatial clarity," a step we believe is definitely the future of audio. Often called 5.1-channel sound, because the sixth is a limited-bandwidth dedicated subwoofer channel, it is already available in many theaters. It will come to the home in 1995 on laserdisc, later in high-definition television (HDTV) broadcasts and perhaps other media, as well.

Dolby's contribution to this process is a low-bit-rate perceptual-coding scheme called AC-3. Low-bit-rate coding is what makes discrete multichannel audio practical, because if linear PCM digital coding were used, as on CD's, it would require far too much space on the available media. AC-3 is the basis for the 5.1-channel Dolby Stereo Digital theater system and the companion Dolby Surround Digital system that will be incorporated in laserdiscs and HDTV. Home THX audio systems are prepared for discrete multichannel sound because the loudspeaker and amplifier layout is the one they already use, but new laserdisc players, television receivers, VCR's, and decoders will be necessary to take advantage of it.

right loudspeakers, the main requirement we make that is unusual in any respect is that their directivity be controlled in a particular way. Although "wide dispersion" is generally felt to be a good thing, how much is enough and in what directions are legitimate questions. Surely the first purpose of wide dispersion is to cover the listeners uniformly with direct sound, but what are the benefits beyond that? It is thought that wide dispersion, increasing the number and density of reflections from room surfaces, may add to the sense of envelopment for two-channel listening. For this purpose, side-wall reflections are preferable because they tend to make the sound more spacious, whereas the first ceiling and floor reflections tend to make the sound more monaural, as has been found in concert-hall acoustics.

On the other hand, specific reflections are also known to color the di-

The components of the Technics SC-TH200 Home THX system (\$8,500): At front, from left, are the remote control, the SH-TX200 controller, and the SE-TX200 six-channel power amplifier (70 watts per channel). In back are the SB-TW200 subwoofer, the SB-TF200 front speaker, and the SB-TS200 surround speaker.



M&K's MX-5000THX powered subwoofer (\$2,195), far left, is built around two 12-inch drivers in a push-pull configuration for low distortion. To its right is the M&K S-5000THX front speaker (\$950). Not shown is the company's SS-5000THX surround speaker (\$1,450 a pair).

rect sound by changing its timbre, adding to the direct sound at some frequencies, subtracting at others. These additions and cancellations result from the changing phase relationships between the direct sound and the reflected sound with changes in frequency. Reflected sound inevitably travels a longer path to the listener than direct sound does, and if that difference corresponds to one complete cycle of a wave, the two sounds will be in phase and reinforce each other, whereas if the path-length differences add up to half the wavelength, the two sounds will be out of phase and at least partially cancel each other. (The cancellation is only partial because the reflected sound is almost certainly weaker than the direct sound.) Thus, our ability to "hear through to the source"—hear the timbre of musical instruments correctly, for example—is enhanced if we can keep at least some of the reflections small.

In Home THX we minimize undesirable reflections by deliberately shaping the dispersion of the front loudspeakers like an ellipse, wide in the horizontal direction but narrower vertically, thus reducing the effects of ceiling and floor reflections. By delivering a larger proportion of direct sound than reflected energy, we promote localization of on-screen sound and speech intelligibility. Actually, this sort of directivity turns out not to be unusual among high-end loudspeakers, many of which have had limited vertical dispersion for years, probably to accrue the same benefits we have found. Also, in multichannel systems we are not so very concerned that the front loudspeakers deliver *all* of the required tradeoff between localization, on the one hand, and envelopment, on the other, since that is one of the greatest compromises of two-channel stereo, and the surround loudspeakers can also provide envelopment (more handily, in fact, than can front loudspeakers).

THX LASERDISCS

The latest manifestation of THX technology is in the THX laserdisc program, in which we follow the production chain through from the original film element to the finished laserdisc. By tracking quality along all stages of the process (with the assistance of a special composite test signal we developed), we can assure that the finished discs represent the film better than is possible on any other video medium widely available to consumers. The program covers both picture and sound quality, and since THX laserdiscs

adhere to production standards all along the way, we can make them more interchangeable (no need to alter the volume from disc to disc, for example). They play perfectly well on all systems, whether the systems are all THX, partially THX, or not THX at all.

Released titles include *The Abyss Special Edition*, *Hoffa*, the *Star Wars Trilogy*, *T2 Special Edition*, and *The Ultimate Oz*. Among those in preparation are *The Sound of Music*, *Oklahoma!*, and *South Pacific*.

For the surround loudspeakers the goal is to create an enveloping sound field capable of reproducing spacious reverberation and ambience while still handling more obvious, specific surround effects. A really good surround system will probably go unnoticed most of the time; the biggest problem that I see with surrounds in both theaters and homes is a tendency to exaggerate them. The correct level of

surround will immerse an audience in a sound field without drawing attention to itself except when the program requires a strong, pointed surround effect, which does not happen very often. The power of such subliminal, ambient surround can readily be demonstrated by picking a passage with enveloping surround, reproduced at the correct level, and turning the surround speakers off in the middle: The sound will collapse dramatically into the screen.

Directionally speaking, the surround loudspeakers should produce surround sound—that is, sound that originates all around you, without any particular preferred direction. A variety of loudspeaker that will achieve this aim is the dipolar type, but oriented in an unusual way, with the main lobes radiating forward and back and the null of its radiation pointed at the listener. Thus, what we hear is not the direct field of the loudspeaker but rather its radiation at all angles reflected by the room, adding greatly to the spatial sensation.

To enable both conveniently sized loudspeakers and strong deep-bass reproduction, Home THX systems normally incorporate one or more subwoofers. Most of them, in fact, require subwoofers for adequate performance at the lowest frequencies. Our principal concerns for the subwoofer are that it have the right frequency re-

The McIntosh MX-130 A/V tuner/preamplifier (\$3,600) has a built-in Dolby Pro Logic decoder and six output channels. It is also available without the tuner section as the C-39 preamplifier (\$3,000). Either can be upgraded with a \$425 Home THX processing card.



B&W's Home THX Home Cinema System comprises three FCM-8 Front Cinema Monitors (\$1,000 each), two SCM-8 Surround Cinema Monitors (\$1,500 a pair), and two PCS-8 subwoofers (\$1,250 each). The subs are designed to fit gracefully under the front speakers if desired.



why the subwoofer's output capacity is so important, and if it can handle big movies, it can handle all practical musical sources.

Matchmaking

The last major issue that we address in the Home THX program is making

sure that all the components of a system work properly together. Traditionally, audio consumers have been left to fend pretty much for themselves with regard to such matters as amplifier gain, speaker impedance and sensitivity, power requirements, and so forth, which can vary quite sig-



Kenwood's Home THX electronics—the KC-X1 A/V tuner/preamplifier (left, \$999) and the KM-X1 six-channel power amplifier (below, 100 watts per channel, \$899)—can be connected together with a single cable to simplify installation.

sponse to integrate well into rooms and that it have adequate output capability to handle film soundtracks. Let me suggest the following progression: Mozart, Beethoven, Mahler, *Terminator 2*. What we see (or hear, really) is a widening of the frequency and dynamic ranges, increasing spatial effects, and a downward movement of the frequency range in which the acoustic energy is greatest. That is



THX AND MUSIC



Hafler's Home THX-certified stereo power amplifier, the 9300THX (shown above in a rack of four, \$1,250 each), is rated at 150 watts per channel. KEF's Home THX loudspeakers (right) are the AV1 powered subwoofer (\$3,500), the AV3 front loudspeaker (\$800 each), and the AV2 surround speaker (\$1,500 a pair).



A legitimate question people have raised is whether Home THX systems are good for music as well as film sound. Insofar as the re-equalization, timbre-matching, and decorrelation processes are concerned, these are all switched out for two-channel music playback because re-equalization is relevant only to film sound and the others only to surround sound. We require Home THX controllers to have a two-channel stereo mode in which the left and right source channels are unprocessed except for extracting the low bass to send to the subwoofer channel. So there is no issue with the electronics in two-channel stereo.

Our loudspeaker standards require good performance in all the usual respects—flat frequency response, low distortion,

and so forth—so there is really no debate about the suitability of the left and right loudspeakers on this basis. What concerns some people is the very thing that makes these speakers distinctive—their vertical directivity. Although the front speakers have quite wide dispersion horizontally, their vertical directivity is controlled to reduce ceiling and floor reflections and to deliver a greater percentage of direct sound to the listener. Reduction of ceiling and floor reflections permits better localization, speech intelligibility, and, believe it or not, depth in two-channel stereo recordings, so we feel this approach is beneficial to music reproduction as well as to playback of movie soundtracks and will serve well for both purposes.


nificantly over the range of available equipment. People often achieve good results despite this relative anarchy, but sometimes at the cost of having to change some component choices to get ideal matches. We have therefore developed a set of standards for Home THX products that address every interface in the system, to assure, for example, that every Home THX amplifier on the market will work properly with every Home THX loudspeaker.

That does not mean Home THX components can be used only in a complete Home THX audio system. A Home THX controller can be used to good effect with conventional loudspeakers, for example, or non-THX amplifiers, just as Home THX speakers and amplifiers might be used in a conventional surround-sound or two-channel music system. What we have tried to do, however, is to assure by means of the electronic and loudspeaker developments discussed here, together with stringent interface and quality standards, that a system consisting of controllers, loudspeakers, amplifiers, equalizers, and cables bearing the Home THX logo will enable listeners to hear movie soundtracks at home as nearly as possible the way the artists who created them intended. □

THX CABLES

Recently a new category of Home THX component became available—THX cables. We established Home THX cable specifications for a couple of reasons. One was to promote the use of a multiconductor cable and connector for multichannel audio hookups. Some Home THX controllers and power amplifiers now enable you to plug six channels together at once instead of making six separate connections, provided you have the necessary Home THX interconnect cable. Second, we wanted to be certain that the impedances of the cables, especially

loudspeaker cables, were well suited to their tasks. We had seen examples of systems using, for example, very low-resistance cable (such as auto-battery cable) in which the cable's high inductance more than overwhelmed the low resistance, causing audible frequency-response errors. So, for example, THX loudspeaker cable must conform to strict resistance, inductance, and capacitance specifications and come with information on the maximum lengths that can be used without exceeding a very small response error at the speaker terminals.



As virtually every speaker manufacturer rushes to deliver "home theater" speakers to the marketplace, M&K amasses nearly twenty years of experience in the field—dating back to Hollywood screening-room installations in the 1970s.

M&K engineers have spent well over a decade studying the varied aspects of surround

sound—including encoding and decoding; soundtrack recording; and the differences between reproducing sound in theaters and in homes.

M&K speakers excel in the reproduction of *all* source material. Accuracy, low coloration, pinpoint imaging, wide dynamic range, and deep-bass reproduction are all critical for music as well as film soundtracks. M&K Satellites and Subwoofers have been acclaimed for these attributes since the '70s.

And this is why M&K knows that any speaker that claims to be optimized for either music or film sound, one at the expense of the other, will never reproduce *either one* properly.

M&K Home Theater Systems

Conventional speakers make the music and effects on film soundtracks compressed and dull. But M&K's exciting dynamics and "quick" transients give you precise 3-D imaging and a lifelike presence.

M&K Satellites are *timbre-matched*, using virtually identical speaker drivers, crossovers, and frequency response, for a seamless 360° surround-sound performance. With an all-M&K home theater system, voices and effects do not change char-

acter when their sound moves from left to right or front to back in your room.

Even if you are just adding an M&K subwoofer, front/center, or surround



**M&K
COMPONENT
SPEAKERS
FOR THE
HOME
THEATER**

speaker to your present system, M&K's unique timbre controls allow you to "fine-tune" the sound of your new M&K speakers to achieve the closest possi-

ble timbre-match with your existing speakers—even if they are not M&Ks.

M&K Center Channel Speakers

Beware of inexpensive "center channel" speakers. In Pro-Logic, the center channel speaker is driven the hardest, and often reproduces as much sound as the left and right speakers combined.

Each one of M&K's six individually-available Satellites has exceptional dynamic range and high output to meet and exceed the tremendous demands of the center channel.

M&K Powered Subwoofers

Legendary for their massive output, exceptional detail, and articulation, M&K's thirteen internally-powered Subwoofers set the industry's standards for high-performance deep bass.

M&K's innovative Push-Pull Dual Driver subwoofers deliver a major improvement by virtually eliminating even-order harmonic distortion, and doubling efficiency (same as doubling amplifier power) with four times the output of single driver subwoofers.

Whether you choose our state-of-the-art Home THX® Audio speaker system, an add-on set of surround speakers, or anything in between, no other speakers will give you the exciting performance, sound quality, flexibility and compatibility of M&K's home theater component speakers.



**MILLER & KREISEL
SOUND CORPORATION**

10391 Jefferson Blvd., Dulver City, CA 90232
(310) 204-2854 • Fax: (310) 202-8782

THX is a registered trademark of LucasArts Entertainment Co.

A/V Underground

Ron Woznock digs loud music. "Whether I'm listening to a CD or watching a Garth Brooks concert video, it just doesn't sound right to me unless the volume is halfway up and the walls are shaking," says the thirty-two-year-old resident of South Wilkes-Barre, Pennsylvania, an old mining town on the banks of the Susquehanna River. Trouble is, his evenings of unbridled self-indulgence came to a screeching halt seven years ago when he and his wife Susan started a family. Cranking it up past the baby's 7 p.m. bedtime quickly became a no-no.

Not about to surrender his most treasured pastime, Woznock, who is employed as an operations manager for a local distribution company, decided to go for broke and convert his cellar into a media room. "I thought it would be easier to contain the sound there, so I hired a contractor to dig out the basement and put in a concrete floor." The excavation work alone cost \$8,000 because they had to dig down nearly 3 feet to allow for a 7-foot, 3-inch ceiling in the spacious 25 x 14-foot room.

"My wife and I and a friend did all the rest of the work—from framing to finishing," says Woznock, noting that it set him back an additional \$5,000. "We ran dedicated lines for the power amps and used two layers of sheetrock." When the room was complete—an intensive three-week project—Woznock moved his stack of audio and video components from the living room to the cellar.

An avid fan of country music and classic rock, from BTO to Aerosmith, Woznock likes having plenty of A/V sources. His current arsenal includes a dusty Technics SL-D3 turntable with a Shure M24H cartridge (used for the occasional foray into nostalgialand), a Nakamichi CR-2A cassette deck, a Nakamichi CDPlayer2, which has an internal six-disc magazine and a single-disc drawer, a Sony MDP-333 combination laserdisc/CD player, and a Fisher FVH-5550 hi-fi VCR.

Although the combi-player is mostly for video, Woznock also uses it for a DJ setup at parties every now and then. But the Nak changer is his favorite component. "When you look at it, it doesn't look like a changer," he explains. "I like to play games with my

friends—you know, pull out a CD and then the thing starts playing."

The next stop along the signal path is a Yamaha DSP-E300 surround-processor/amp, which is looped through an Adcom GFP-555II preamp. The Yamaha sports a Dolby Pro Logic decoder, eleven movie and music modes, and a five-channel power section rated to deliver 15 watts per channel.

Primary power is furnished by two 200-watt Adcom GFA-555II stereo amplifiers and a 75-watt Sansui B-1000 stereo amp. Operating in bridged mode, each Adcom feeds up to 600 watts to a power-hungry Infinity 9 Kappa Reference Standard tower speaker. The Sansui feeds surround signals to a pair of Realistic 8-inch full-range drivers mounted in the room's back wall.

Finally, Woznock uses the Yamaha's resident amps to drive a Polk Audio Mini Monitor for the center channel and a pair of wall-mounted Polk Monitor 4's deployed as "front surround" speakers above the Kappas.

The Infinity Kappas are Woznock's latest acquisition. He had not been particularly dissatisfied with his previous speakers, but when he happened to hear the Kappas, "I was blown away by their smooth natural sound."

Except for the 50-inch Hitachi 50UX7L rear-projection TV, Woznock's A/V gear is housed in a homemade oak and pine cabinet. All wiring is Monster Cable.

Woznock likes to think of his \$11,000 system (\$24,000 if you include room construction) as both a home theater and an audio system. But it's the theater mode that impresses friends the most. "People are amazed when I turn on *Top Gun*. It's exhilarating. We find ourselves waiting for movies to come out on video instead of going to the theaters. And my kids—seven-year-old Robert and four-year-old Ronnie Jr.—love it. They like watching concerts in surround as well as their own tapes. It's well worth the investment."

Like most A/V devotees, Woznock is already into his next upgrade. An Infinity Kappa Center Channel speaker to match his main Kappas and a companion Adcom GFA-535II amp to power it are on layaway. Also on his list is a new pair of surround speakers, an S-VHS video recorder, and perhaps a subwoofer. Oh, and what about those loud, late-night movie and music sessions? "It's great," Woznock says with a chuckle. "You can barely hear the system up on the third floor."

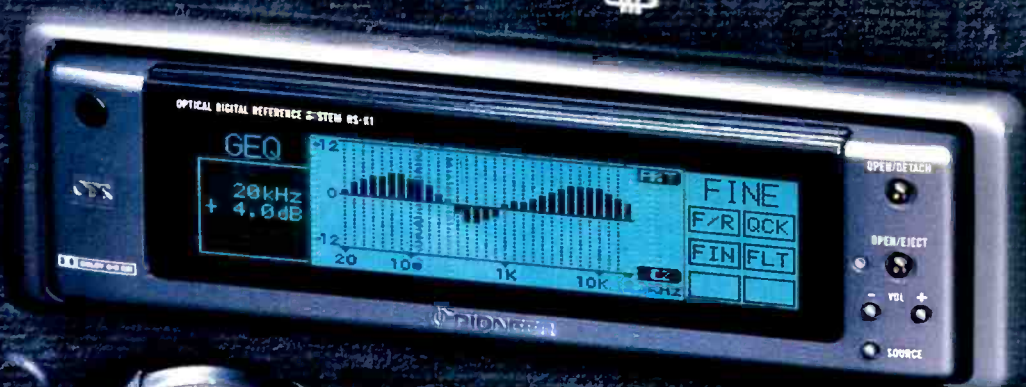
—Bob Ankosko



PHOTOS BY GEOFFREY GROSS



**NOTHING DEFINES AN INDIVIDUAL,
A GROUP OR A COMPANY
LIKE ITS ACCOMPLISHMENTS.**



**Introducing the Premier[®]
Optical Digital Reference
System, the result
of a passionate
pursuit of performance.**

© 1997 Pioneer Electronics (USA) Inc.

Since its inception, Pioneer Electronics has been inspired by the dream of reproducing music with all the passion and integrity of the original performance. For four years, Pioneer has diligently pursued a goal no other manufacturer had ever accomplished: pure and natural sound quality in the car.

The Premier Optical Digital Reference System is the result of that pursuit. It is simply the finest system of advanced, integrated audio components ever crafted for the automobile. But more importantly, it represents what is possible when a company dedicates itself to a quest for the absolute best.

From the moment you first see the Premier Audio Commander, you get the sense the Optical Digital Reference experience is like nothing else. It gives you unprecedented, total digital control of the sound, including precision sound field correction and 31-band EQ adjustment. In fact, at your fingertips are more audio control capabilities than are found in many small recording studios.

Every component in this system has been meticulously engineered to provide the purest sound quality ever experienced in a car. For starters, an

optical digital link provides a connection that's impervious to a car's electrical interference. Moreover, Pioneer engineers have extended the optical digital connection further than it has ever gone before—from the source up to the output stage of the power amplifier.

The Optical Digital Reference System introduces the first digitally-integrated, "pure" Class A amplifier, which gives the CD sound a lifelike quality uncommon to digital sampling. The system also includes speakers that apply performance technology from Pioneer professional drivers, as well as innovations developed exclusively for this system. In short, the Optical Digital Reference network makes absolutely no compromises.

It's not surprising that Pioneer would go to such lengths to realize a dream. Because Pioneer wants the same thing from a car entertainment system that you do. Sound that stirs the emotions. And now that Pioneer has realized its dream of making the Optical Digital Reference System, it's time for you to realize your dream of experiencing the ultimate car audio system for yourself.

For more information or the Premier dealer nearest you, call 1-800-PIONEER-ext. 31.



 **PIONEER**
The Art of Entertainment

PICTURE PERFECT

Most of us regularly accept behavior from our TV sets and video monitors that is really distortion. After all, that's how TV is supposed to look, right? No way. If it looks wrong it is wrong: When video reproduction makes real-world images (as opposed to special effects) look unnatural, it is often the fault of the monitor. What we want is high-fidelity video to go along with our high-fidelity audio—the most accurate possible representation of the original image. That's what professional video monitors provide, and this article will discuss several common faults of home TV's and monitors with that standard as the reference.

Despite all the attention paid to it, resolution (picture detail) seldom ranks as a shortcoming in modern sets, except among relatively low-end models. The world has long been blessed with monitors providing enough lines of resolution, which nonetheless remains the most pervasive video perfor-

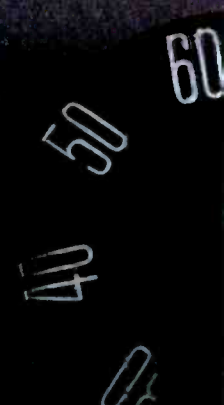
mance characteristic around (except possibly for the low-light, or "lux," ratings of camcorders). Almost all the sets I've seen lately of moderate size (20-inch) and up have had more than enough resolution capability, when correctly adjusted, to do justice to the most demanding of common video program material: live network sports-casts and laserdiscs. By "correctly adjusted," I mean with the contrast control turned down from its normally too-high factory setting and with the sharpness control dialed halfway up at most—some sets are better with it all the way down. (Turning down the contrast to reasonable levels will also extend the useful life of your picture tube.) So I'm going to ignore resolution for now. On to more fruitful areas.

Simple and Obvious Errors

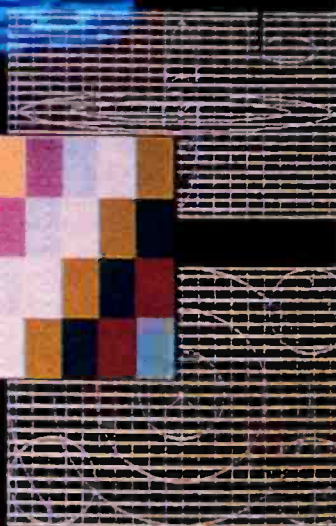
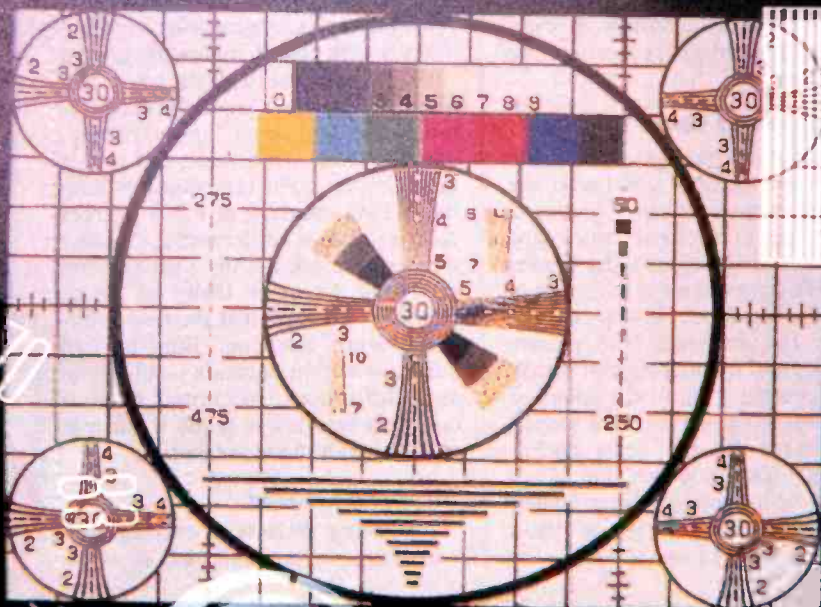
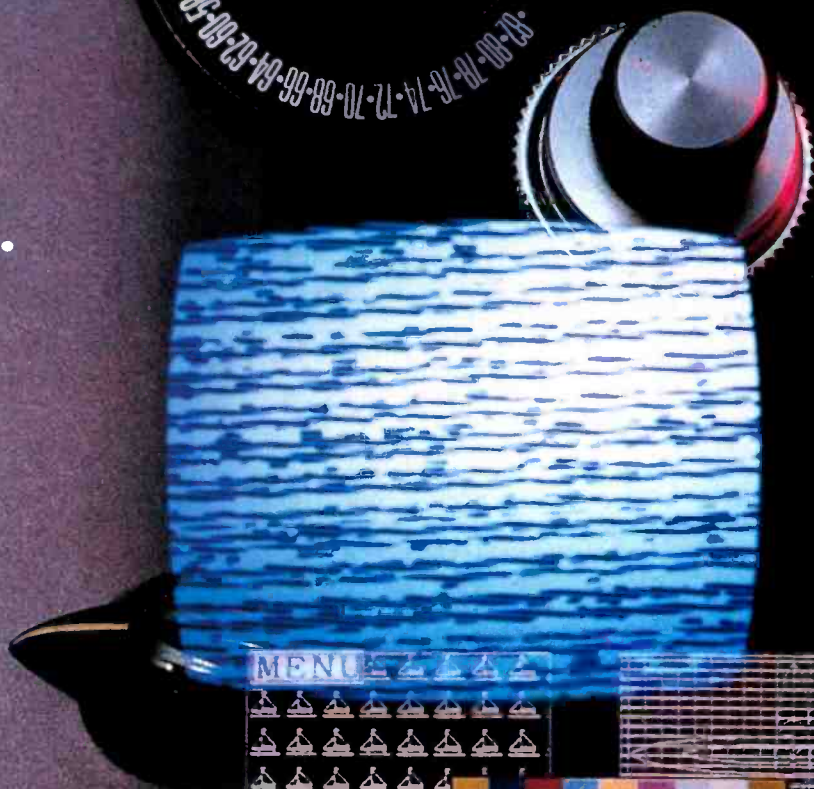
One of the most common errors that passes as normal is for the apparent sizes of objects to increase with in-

PHOTO BY DENNIS FOTOGAR

BY DAVID RANADA



TV sets vary enormously in picture quality. Here's how to separate the great from the good and the good from the merely mediocre.



creases in the overall picture brightness, as if the camera lens were zooming in and out slightly according to the amount of light in the scene. This misbehavior, called **breathing** or **ballooning**, is very common in direct-view (nonprojection) monitors.

Breathing is normally not very prominent. But with letterboxed movies, which have black bands framing the image at the top and the bottom of the screen, the picture height will often vary obviously (see Figure 1)—something that certainly doesn't happen during film projection. Sometimes the effect is so severe that the picture almost bounces, especially when there are sudden, dramatic changes in the brightness.

Breathing is exacerbated by excessive brightness and contrast settings and becomes more difficult to control as screen size increases. Since breathing varies widely in severity among consumer sets, it is definitely something you should pay attention to when shopping. As with many of the other faults covered here, once you know what to look for you'll be seeing it practically everywhere.

Cross-color is what happens when the black-and-white portion of a video signal is misinterpreted as color. Then you get such effects as a colored moiré pattern on finely striped clothing. Except in such instances, this problem is not very conspicuous. It can originate at any number of steps along the video chain besides the monitor, even at the camera, and once it occurs no monitor processing can entirely remove it.

Cross-luminance, where the color portion of the video signal is misinterpreted as black-and-white information, is far more common and is responsible for the ubiquitous "dot crawl." Extremely annoying once you know what to look for, dot crawl is a regular pattern of fine dots moving upwards or along high-contrast edges. Monitors vary *widely* in their ability to minimize dot crawl. Only very few consumer sets reduce it to near invisibility; some are so bad that even low-contrast, broad expanses of color are somewhat stippled. Signals entering a monitor through its S-video (Y/C) connector are supposed to be immune from cross-color and cross-luminance effects, provided that such signal self-contamination hasn't already occurred further back in the signal chain.

Picture tilt is actually more common than you'd think it would be, since it is simply a tilting of the TV tube's supposedly horizontal electron-beam paths relative to the set's outer cabi-

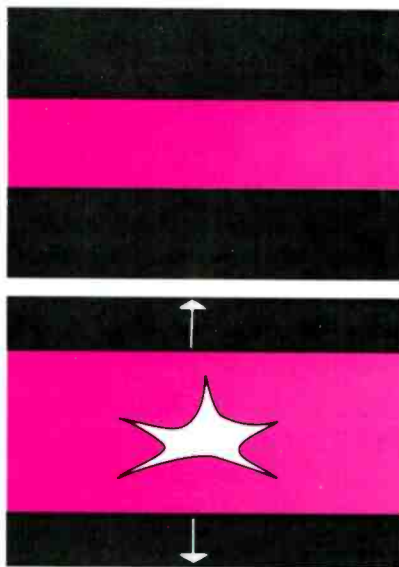


Figure 1. Video monitor "breathing" expands the picture according to changes in the image brightness.

net. The cause is improper (sloppy) alignment of the tube or its deflection coils. Tilting is easily spotted on the computer graphics displayed during news and sports telecasts, which often contain long horizontal lines near the top or bottom of the picture.

Overscan is what happens when the edges of a video image fall outside the visible portion of the picture tube. When comparing monitors, notice how each one handles the edges of the image: Some will show more of the scene than others. Too much overscan can lead to such things as captions and subtitles being cut off at the bottom. Excessive overscan is far less a problem now than it was several years ago because recent TV circuitry is better at maintaining the correct picture size as a set ages.

A Question of Color

TV manufacturers have paid both too much *and* too little attention to the color performance of their products. Various types of electronic processing to keep the reds red and the greens green have received most of the attention. In the meantime, however, **color accuracy** has suffered: The picture may look good (plausible), but it may not be accurate (true to the colors of the original image). There are technical standards for the color performance of video monitors that if adhered to would bring higher-fidelity color reproduction. Some of these standards have been in place since the

beginning of color TV, and yet no consumer set at any price meets them.

But some monitors may still deliver better color than others. If you want to go after high-fidelity video—so that the image you are seeing is closer to what careful producers intend—there are some steps you can take short of buying yourself a multikilobuck 19-inch studio monitor.

First, turn off, if you can, all controls in your set that are intended to maintain color "accuracy" automatically. More often than not such controls make most colors less accurate in order to keep flesh tones somewhat true (or at least close to what people expect to see). You can usually achieve better results with careful manual adjustment.

Deep, pure reds (like the reds you see in Christmas decorations) and deep, pure greens are very difficult for consumer monitors to reproduce. The reds usually come out slightly orange and the greens slightly yellowish. Differences among sets in red/green reproduction are most easily seen with two sets side by side displaying a color-bar test signal (see "Don't Touch That Dial!" on the facing page). But if you concentrate on these colors when watching normal program material you may catch glimpses of set-to-set differences as a deep red or green comes into the picture. The bright turquoise (cyan) of shallow Caribbean waters is also difficult to reproduce, which is why it looks so much more vibrant when you see it for real.

Color temperature has recently become a much-discussed issue in monitor performance. Color temperature defines the precise "shade" of white a monitor produces when directed by a video signal to generate white. In a contradictory-sounding use of terminology, a high color temperature gives a "cool" bluish cast to all the colors in a picture, whereas a low color temperature imparts a "warm," or red/orange, bias (nowadays most sets are run at much higher color temperatures than the NTSC standard of 6,500 degrees Kelvin). Large differences in color temperature are readily visible when switching between them on those high-end monitors that provide color-temperature selection. But the eye quickly—within seconds—adjusts to such differences, so correct monitor color temperature is really a concern only to true hi-fi video fanatics.

Warped Spaces

Geometric distortions encompass a wide range of problems, all of which

SONY



There's Magic In Every Movie You Rent.

COLUMB

A woman in a classical-style dress with a blue shawl stands on a dark ledge. She is looking towards the camera with her right hand raised. The background is a dramatic sky with large, billowing clouds in shades of blue, orange, and yellow, suggesting a sunset or sunrise. The word 'COLUMB' is written in large, white, 3D block letters across the top of the image, with a bright light source behind the letters.

A Bigger, Better World Of Entertainment.



A

There's a revolution going on.

A revolution in entertainment. Art has combined with amazing advances in technology to turn imagination into reality. Virtually anything an artist can conceive can be made wondrously real. And Sony is leading the way.

Multi-million dollar soundtracks and spectacular state-of-the-art special effects have brought a whole new kind of magic to the movies. You see, hear and feel it every time you go to the movie theaters. Images you've never dreamed of dazzle your eyes. Sounds leap from the screen and swirl around you. You become immersed in an entertainment experience bigger and better than anything you've felt before.

Incredibly, all of this magic is right there in the videotapes you rent every day. The multi-million dollar soundtracks and the astonishing special effects are encoded on almost every videotape. Yet if you're watching only with an ordinary VCR and TV, you're not tapping into this amazing new technology. And you're missing out on so much. Fortunately, there is a very simple way for you to unlock all this magic in your own home. And Sony gives you the key. The key to Entertainment to a Higher Power.[™]

Bring The Magic Home.



This is Entertainment to a Higher Power.

Home entertainment that unleashes all the wonder, all the joy, all the magic of today's movies, music and even sports. And puts it all in your living room. Art and technology, sights and sounds combined to give you a home entertainment experience bigger and better, more involving and more fun, than your TV set alone has ever been. And it doesn't have to be complicated. Or



expensive. Sony makes it as simple as you want it to be. As simple as source, sound and sight.

Source. Start with a Sony HiFi Stereo VCR.

That's all it takes to immediately get much greater impact. Simply connect a Sony HiFi Stereo VCR to your current TV and stereo system. You'll be amazed how sounds fill your room. What you're watching suddenly feels so much bigger than your TV screen.



Sound. Add a Sony A/V Receiver.

To take full advantage of the Surround Sound[®] encoded on most videotapes and on many TV broadcasts, add a Sony A/V Receiver with Dolby[®] Pro Logic[®], and a few speakers. Bullets whiz past you. Footsteps sneak up behind you. Explosions rumble beneath you. Hollywood's magic comes alive all around you.

Sight. Get Bigger Impact with a Sony Big Screen TV.

Add a Sony Big Screen TV and plunge into wide open images. Advanced ProOptic[™] technology and the unparalleled Trinitron[®] picture tube give you images so large and so clear, you're no longer just watching the action, you're part of it.



Innovative Solutions.

Sony gives you not only the basic building blocks for home entertainment, but easy-to-use innovations that take your entertainment experience above and beyond, as well. And, no matter what you choose – from the simplest set-up to the most sophisticated system – Sony's innovative solutions make the ultimate entertainment experience easy and uncomplicated for any member of your family.

Instant Surround Sound.

It works with your TV and HiFi VCR and it's the simplest way to a total entertainment experience.

The Sony SA-VA3 Theater Sound System gives you full Surround Sound with front, center and rear channel speakers, subwoofers and Dolby Pro Logic amplification – all in just ten minutes set-up time.

Home Entertainment Profile.

Take a moment to answer these questions and let us help you analyze your Home Entertainment needs.

1 What kind of VCR do you own?

■ **MONO**

Start by upgrading to a HiFi Stereo VCR, go to question 2.

■ **HiFi STEREO**

You're in great shape, go to question 2.

2 What size is your main TV?

■ **20" OR SMALLER**

Upgrade to a larger TV, go to question 3.

■ **25" OR LARGER**

Consider upgrading to a larger TV, go to question 3.

■ **A PROJECTION TV**

You're in great shape, go to question 3.



Total Control.

The SRC-100 A/V Controller unites Sony compatible audio and video components into one simple system with one simple remote. It remembers how everything is connected. And turns on only what needs to be turned on. You want to watch that movie on your VCR? Press "VCR". Press "Play". That's all. The A/V Controller automatically powers up all the right equipment in all the right modes. It even controls most cable boxes, making it easy for any member of the family to get the most out of a Sony A/V System.

Ultimate Sophistication. Ultimate Ease. Ultimate Fun.

With the wave of a hand, Sony has created a true breakthrough in system control.

It's the Sony VisionTouch™ remote control. Like nothing you've ever seen before, the one-button VisionTouch controls every function of a Sony home entertainment system through easy-to-understand displays on your TV screen. You'll find it in Sony's most advanced A/V Receiver, in the ES Series of ultra high-fidelity components.



1 Is your Audio System:

- **IN A DIFFERENT ROOM THAN THE MAIN TV?**

Move it to the same room and connect it to your TV and HiFi Stereo VCR.

- **IN THE SAME ROOM AS THE MAIN TV?**

Connect it to your TV and HiFi VCR, go to question 4.

- **I DON'T OWN ONE. PROCEED TO QUESTION 5.**

Purchase a system with a Dolby Pro Logic A/V Receiver.

4 Does your Audio System consist of:

- **A STEREO RECEIVER AND TWO SPEAKERS?**

Consider upgrading to a Dolby Pro Logic A/V Receiver and adding three speakers.

- **A SURROUND SOUND RECEIVER AND FOUR SPEAKERS?**

Consider upgrading to a Dolby Pro Logic A/V Receiver and adding one speaker.

- **A DOLBY PRO LOGIC RECEIVER AND FIVE SPEAKERS?**

Don't stop now, go to question 5.

5 Are you concerned that a home entertainment system is:

- **COMPLICATED TO USE?**

Consider integrating Sony Audio Video Controller into your System.

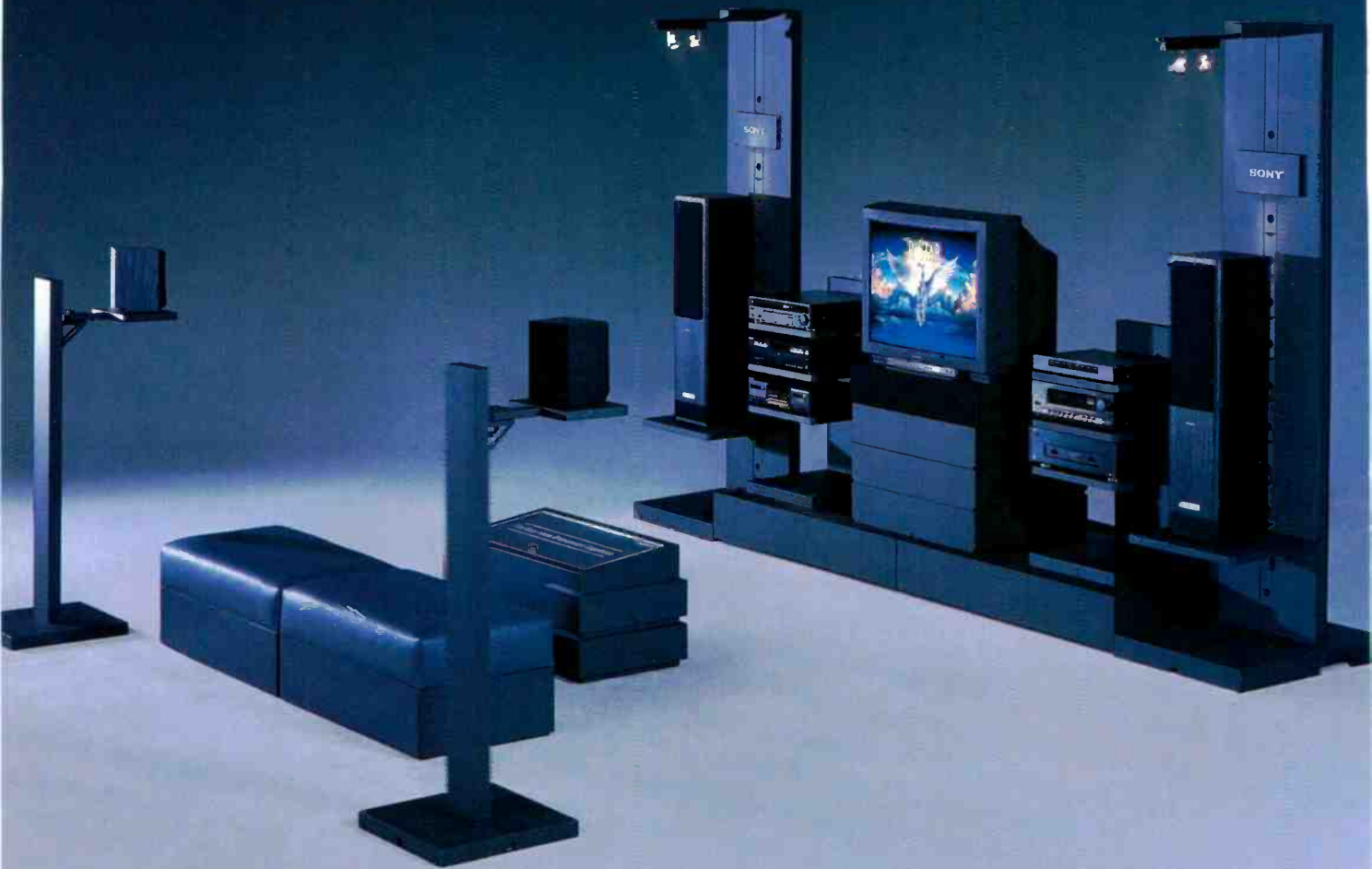
- **TOO EXPENSIVE?**

Remember you can build your System one piece at a time.

- **DIFFICULT TO SET UP?**

Your Audio Video Salesperson can help you do it yourself, or in most cases, arrange for someone to hook it up for you.

Seeing, And Hearing, Is Believing.



Nothing we tell you can adequately describe the Sony Home Entertainment experience. Remember the first time you listened to a Sony Walkman® Personal Stereo? You had heard music before. But nothing could prepare you for the amazing sound that seemed to fill your head. It changed the way people listen to music on the go. This will change the way you watch and listen to entertainment at home. Just visit an authorized Sony E³ dealer and look for this special display. Press a big, red button, sit back and enjoy the magic. It is Entertainment to a Higher Power. And it's only from Sony. For the dealer located nearest you, call 1-800-342-5721.

SONY

Sony Style magazine is your complete personal guide to Sony consumer electronics. To receive your copy for \$4.95, plus \$1.50 shipping and handling, call 1-800-848-SONY. Visa and MC. Offer expires 4/94.

© 1993 Sony Electronics Inc. Reproduction in whole or in part without written permission is prohibited. All rights reserved. Sony, E³, Entertainment to a Higher Power, VisionTouch, Walkman, ProOptic, Trinitron and Sony Style are registered trademarks of Sony. Dolby and Pro Logic are trademarks of Dolby Licensing Corporation.

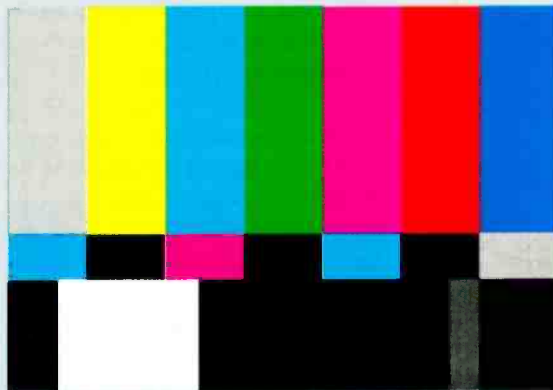
Whenever you encounter the color-bar test pattern shown at right, you have an excellent opportunity to perform some critical adjustments of your TV set or video monitor. You'll sometimes find color bars appended to prerecorded videodiscs or videocassettes, but they are most commonly found over-the-air or on cable at the beginning or end of a station's programming for the day.

As the diagram shows, the color portions of the color-bar test signal comprise the three primary TV colors (red, green, and blue) and three pairs of those primaries (yellow = green + red, cyan = green + blue, magenta = red + blue). If you look at those regions of a TV screen with a magnifying glass, you'll see (or should see) precisely these color-dot combinations activated. The two shades of white (100 percent and 75 percent—here shown as a light gray) are made up of red, green, and blue phosphors all turned on equally.

With just the two upper color portions of the color-bar signal, you could adjust your set for proper color reproduction. There are two problems, however. First, some sets cannot be adjusted for proper color-bar reproduction no matter what you do with their controls. I'd never buy or recommend a set that couldn't even do color bars right, regardless of what else it did well.

The second problem is that you need a very deep blue filter through which to view the color bars while adjusting the tint (hue) and color (saturation) controls. That filter is very dark and very blue because it must filter out entirely the contributions made by the red and green phosphors. Should you come across such a filter (known by the photographic name of Wratten 47B), the procedure is pretty straightforward: Repeatedly adjust the tint and color controls until every surviving color bar (only four will be visible through the filter) is of equal brightness, not only with the others but throughout its own height, including the small segment at its bottom. (A suitable filter is supplied with Reference Recordings' very useful REF-01 test and setup laserdisc, "A Video Standard.")

Even without such a filter, a color-bar pattern can still be useful for adjusting contrast and brightness (which should be adjusted before adjusting the color controls anyway), but only if the color



The color-bars test signal can be used to properly adjust the color, tint, brightness, and contrast controls of a video monitor.

control on your set can be turned all the way off to get a true black-and-white picture. With the color off, the large uppermost portions of the color bars should form a steady left-to-right progression from white to dark gray. The long horizontal black bar at the middle of the bottom of the test pattern should be noticeably darker than the dark gray (formerly blue) bar at the upper right. Repeatedly adjust the brightness and contrast—the controls interact somewhat—until you get an upper-bar gray scale with seven distinct shades of gray.

Alternatively, or as a cross-check, the rightmost of the small, dark vertical bars near the bottom right of the screen should just barely be visible, and the two small bars beside it should both be the same shade of black, so that they look like a single wider bar. This method, using the small, dark bars, has the advantage of working at any setting of the color control.

After adjustment, remember that you have just calibrated your set to compensate for the characteristics of the source originating the color bars. You and the station are at the mercy of the various program providers when it comes to actual color performance. The classic musical *South Pacific* is pretinted, for example, and never looks quite right.

You might occasionally encounter other test patterns, but, though they can be useful, they usually aren't on long enough for a home viewer to draw any conclusions or make any adjustments. It is possible to record them, though only one of those described below will be

relatively intact after recording on a typical VHS VCR.

- **Resolution wedge.** Triangular wedges of black and white stripes aimed toward the center of the screen. This is the primary test pattern for eyeball evaluation of picture resolution. Look for where the individual vertical stripes of a vertical wedge merge into a gray mass, and then locate the nearest calibration number, which usually gives the number of lines of horizontal resolution (sometimes divided by ten). This pattern is rarely found on prerecorded videocassettes, possibly because the measured results would be so bad (about 200 lines for standard VHS versus 330 lines for broadcast TV and more for laserdisc).

- **Circle.** Resolution wedges are usually part of a composite test pattern that includes one large circle in the center of the screen and four smaller circles at the corners. In this test pattern, anything that looks like a circle should actually be a circle. The circles should look neither squeezed from the sides nor squashed from the top and bottom. If the overall picture size is perfectly adjusted, the largest central circle should just meet the top and bottom edges of the screen. The roundness of the circles in this test pattern will survive recording on a VCR of almost any quality.

- **Multiburst.** This pattern looks like half a dozen vertical columns of black and white stripes that start wide on the left side and decrease in size to the right. They can be used to gauge resolution, but only roughly without the aid of test instruments. —D.R.

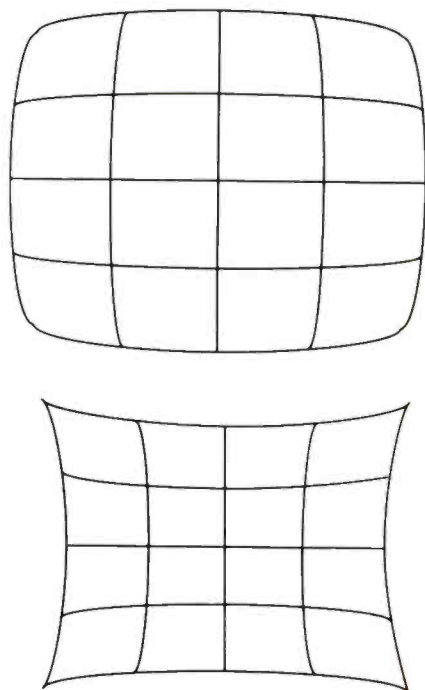


Figure 2. Barrel distortion (top) and pincushion distortion (bottom) are common with large-screen monitors.

can be thought of as warping the picture, making lines that should be parallel across the face of the tube nonparallel. Two of the most common are known by the names given to them by photographers: **barrel distortion** and **pincushion distortion**. The effects they would produce on a square grid are shown, exaggerated, in Figure 2. Although both types of distortion can occur with either direct-view or projection screens, barrel distortion seems to be more common on the former and pincushion distortion on the latter.

Unless you use a grid test pattern, like the one commonly used to check convergence (see below), it is hard to detect subtle barrel or pincushion distortion. Look for warpage of regular grids as the camera pans across them: building facades and windows, for example, or computer-generated graphics. Keep in mind that video-camera lenses can cause these types of distortions, too, so if you think you see barrel or pincushion distortion during one program, look for it on another for confirmation.

Convergence error is a geometric distortion that has been a bugaboo of projection sets from their invention, but it also afflicts direct-view sets. Its

Large-screen viewing, whether on a standard NTSC set or a widescreen monitor with a 16:9 aspect ratio, introduces its own set of problems. For example, rear-projection sets all have specially constructed screens designed to throw as much light as possible directly forward. So the first thing to look for, especially if you expect ever to have more than one person watch your projection set at a time, is how the picture brightness falls off as you move to the sides of the viewing area. Note not only the overall decrease in brightness, but whether some portions of the screen grow dark faster than others.

Even from straight on, most projection sets also exhibit a falloff of picture brightness toward the corners. You should try to steer clear of sets that display more of this effect, even if it means choosing one with somewhat lower overall brightness. You can compensate for the latter by darkening your viewing room, but there's nothing you can do about the "vignetting." Darkening the room will also make the picture look better for several other reasons, and it is good practice for all video viewing, projection or not. You'll never see a brightly lit TV control room.

Digital picture processing is making its way into large-screen direct-view and projection sets, even if only in the guise of picture-in-picture (PIP) and freeze-frame features. Such digital manipulation is the

bread and butter of widescreen and IDTV (improved-definition TV) sets and the absolute core of the upcoming broadcast HDTV (high-definition TV) system. Digitally processed video can vary considerably in quality, depending on the techniques and circuitry used, and it is not uncommon to see artifacts of the processing in current products that use it. It's therefore a good idea to be familiar with the most obvious side effects.

- Large, slowly varying areas of color can sometimes develop a contour-map effect when there are not enough digitization steps to encode a smoothly varying video signal. What was once a large expanse of color gets replaced by several smaller expanses of color with distinct borders between them.

- Inadequate motion processing can cause, on the one hand, blurring and smearing of fast-moving objects, and, on the other, a jumpy effect with very slowly moving objects.

- Improper, but possibly deliberate, stretching of the original picture to conform it to the proportions of a 16:9 screen can make it seem like the whole world has gotten squashed, or that the gravity control has suddenly been turned up.

While you may not be able to use these tidbits for a couple of years, you are now the first on your block to know some selection criteria for an HDTV set. —D.R.

results are not so much a bending of lines as the kind of effects you'd get if the various color layers in a photographic negative or a printed color page got slightly out of alignment with each other: slight blurring and color fringes.

Although a white-grid test pattern shows convergence errors most clearly, you can perform a quick-and-dirty test for convergence error by looking at video "snow," either from a blank (never recorded) portion of videotape or, preferably, from tuning to an empty channel. The random dots of snow should look the same at the corners of the picture as they do at the center (some corners may be better than oth-

ers). At the corners, the dots, which should be pure white or gray, may have slight color fringes indicating convergence error. They may also appear fuzzier and less "crisp," indicating slight **misfocusing** of the electron beams. Look for screens exhibiting the smallest errors of these types.

These are only a few of the many possible things to watch for when evaluating monitor quality. But if you can find a set with excellent performance in all of these characteristics, consider yourself lucky on two counts. You've found the monitor to which the world should beat a path, and you have trained yourself to be a super-critical viewer. □

A LASERDISC STARTER SET

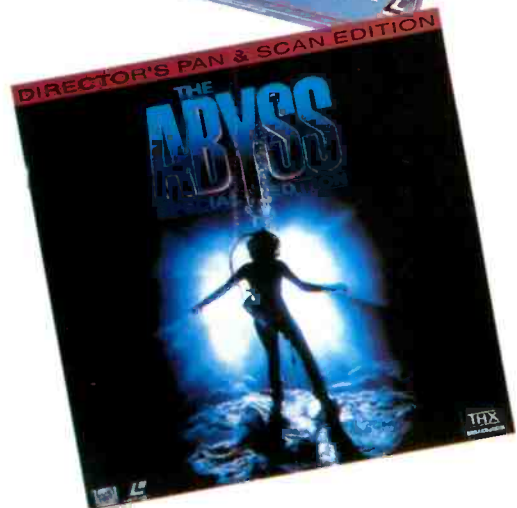
If you have or are putting together a home theater system, it's not hard to come up with reasons to include a laserdisc player. Top on the list certainly would be the outstanding picture and sound available from laserdisc—often better than broadcast (especially in audio quality) and far superior to VHS. Many laserdisc releases are widescreen, or “letterbox,” versions, to preserve the original framing and com-

10 TOP DISCS TO FEED THAT NEW PLAYER

position of modern widescreen films. (When broadcast or transferred to videocassette, widescreen movies are almost invariably cropped to fit the narrow confines of the television screen.) Some discs include interesting supplementary materials, and occasionally the movie itself is a special version re-edited by the director specifically for laserdisc to include scenes omitted from the theatrical release. And since all current laserdisc players also play CD's, you won't need a separate unit for that purpose. If you were going to buy a new CD player anyway, you can get the video capability as well without spending a great deal more money.

Let's assume that you've taken the plunge and are ready to start your own laserdisc library. Laserdiscs are readily available over the counter in big cities (sometimes for rental as well as sale) and from many reputable mail-order firms. There are now so many good discs, however, that you might at first find yourself a little perplexed about where to begin.

With that in mind, I've put together a list of ten discs that I think would make a great “starter set.” There's nothing sacred about this list—I've even provided an alternative one on page 73, and it would not be hard to come up with others equally compelling. The tough part really was keeping the list down to just ten titles. The ones that made the cut are discs I consider to have exceptional video resolution and balance, excellent sound, and programming that will remain interesting on subsequent viewing. These are all discs that well exemplify “the laser experience.” If somebody put one of them on after dinner, I'd make no excuse to leave, for they can be enjoyed over and over. So even though a few of the discs I've chosen represent hefty initial investments, all of them represent good value for the dollar in the long run.



B Y R A D B E N N E T T

THE ABYSS: SPECIAL EDITION (1993)

Color; three discs, six sides (Nos. 1, 2, 3, and 5 CLV, Nos. 4 and 6 CAV); digital stereo, surround; chapter stops; extensive supplements, including the documentary *Under Pressure: The Making of The Abyss*. 171 minutes (feature). Rated PG-13. FOX VIDEO 1988-80 \$99.95.

The first release in the THX laserdisc program and possibly the best disc set in the entire catalog. For starters, director James Cameron completely re-edited his movie, turning what had been a suspenseful but confusing effort into a masterpiece. Then, in addition to the expected letterbox version, he supervised a "pan-and-scan" transfer, which is the one I'm recommending. The video image is astonishing in its immediacy and intimacy. Even more noticeable is the sound, without a doubt the best movie sound on laser and the best use of surround in the catalog. The audio mix is incredibly complicated, subtle, and effective: You feel transported into the various underwater locales. The letterbox edition is also excellent, but, as Cameron points out in an essay included with this boxed set, his pan-and-scan full-frame version is better for entertainment.

THE ADVENTURES OF BARON MUNCHAUSEN (1989)

Color; three discs, six sides (CAV); digital stereo, surround; chapter stops; letterbox (1.65:1 aspect ratio); extensive supplements. 126 minutes (feature). Rated PG. CRITERION 144 \$124.95.

Criterion has made its reputation with deluxe editions that present more than just the movies. Many include the original directors discussing their work on the secondary analog audio tracks as well as outtakes, still-frame archives, and more. The best of these editions is *Baron Munchausen*, a charming fantasy adventure unfairly maligned by critics and unfathomably ignored by the public when first released. The Criterion director-approved transfer is razor-sharp and clean and at close to the correct aspect ratio; the Dolby Surround soundtrack, on the digital tracks, has excellent dynamic and frequency range. Director Terry Gilliam discusses the movie on the analog tracks throughout, and the supplemental section tells you everything you could want to know about this adventure in filmmaking.

LASERDISC LINGO

Aspect ratio. The ratio of image width to image height. For example, a standard TV screen has a 1.33:1 (4 x 3) aspect ratio, which matches the old Academy standard for motion pictures. Modern widescreen movies typically have aspect ratios of about 1.85:1 or 2.35:1. HDTV screens will have a 1.78:1 (16x9) aspect ratio.

CAV. Constant angular velocity, laserdisc's "standard-play" format, offering still-frame and slow motion on any player but limited to about 30 minutes of playing time per side.

CLV. Constant linear velocity, laserdisc's extended-play format, offering 60 minutes per side but requiring players with digital field memories for special effects.

Chapter stops. Searchable reference points for specific material, similar to track markers on a CD.

Letterbox (LBX). A method for displaying a widescreen film in its proper aspect ratio on a TV screen. Letterboxing results in black bands at the top and bottom of the screen.

BEAUTY AND THE BEAST (1991)

Color; two discs, four sides (CAV); digital stereo, surround; chapter stops; supplemental promo and documentary; closed-captioned; letterbox (1.57:1 aspect ratio). 84 minutes (feature), plus 26 minutes (supplement). Rated G. WALT DISNEY 1325 CS \$49.95.

Animation and laser go together like ham and eggs. Laser reproduces crisply all the sharp lines and nuances of good animation, not to mention the often brilliant colors. Most of Disney's animated features are worth investigating, but this fairytale-as-animated-Broadway-show is the best departure point. A magical

and moving film, it has superior video quality and a knockout soundtrack. Robby Benson's Beast voice is a particular delight, stereo separation is exceptional, and there are some pleasing rumblings for your subwoofer as well as some very effective surround effects. Unlike the less expensive pan-and-scan CLV edition, this CAV release preserves the original theatrical framing and is worth the extra cost.

JAWS (1975)

Color; two discs, three sides (Nos. 1 and 2 CLV, No. 3 CAV); digital mono; chapter stops; closed-captioned; letterbox (2.25:1 aspect ratio). 120 minutes. Rated PG. MCA UNIVERSAL 41086 \$39.95.

One of the great emotional-rollercoaster thrill films of all time, as Roy Scheider, Richard Dreyfuss, and Robert Shaw race to capture a great white shark that has been taking lunch breaks at Amity Island. The laser transfer is crisp and clean, with well-balanced color and excellent detail in spite of a fairly severe letterbox, necessary to preserve the film's theatrical aspect ratio. (Laser's resolution allows this—it would be unwatchable on videocassette.) Another laser feature is a bit of rethinking and editing by director Steven Spielberg, making this disc his latest, final version of his greatest action film.

LAWRENCE OF ARABIA (1962)

Color; two discs, four sides (CLV); digital stereo, surround; chapter stops; closed-captioned; letterbox (2.1:1 aspect ratio). 216 minutes. Not rated. COLUMBIA TRISTAR 79626 \$49.95.

Every laserdisc collection should contain one of the big epics, and this is the very best. The movie is a justified legend, the reconstruction masterly, the transfer extraordinarily sharp. The sound is quite good, too—a very successful transfer from the original multichannel magnetic tracks of the 70mm release to the current Dolby Surround system. If you think surround sound is something new, take a listen to what was accomplished thirty-two years ago for this movie. The reconstructed print exists in several versions. Columbia Tristar's seems the best and is certainly one of the great bargains in the laserdisc catalog. One of the other editions has more supplementary material, but not enough to offset the cost savings this set offers.



THE LOST WORLD (1925)

B&W with color tints; one disc, two sides (No. 1 CLV, No. 2 CAV); newly composed stereo digital soundtrack; chapter stops; extensive supplements including original trailer, promotional film, excerpts from earlier Willis O'Brien films, and a large still-frame archive. Approximately 65 minutes (feature). Not rated. LUMIVISION LVD 9109 \$49.95.

Think of it as an ancestor of *Jurassic Park*. One of the real bargains in the laserdisc catalog, this disc really gives you a chance to play with your player's special features. Two different versions of the soundtrack are provided, and the trailers and shorts are immense fun. But where laser really comes into play is during the still-frames. Much of this classic movie has been lost forever, but photos survive for the missing parts. On laser, it is possible to watch the movie through once, then skip to the archive while the motion-picture sections are fresh in your mind and step through the stills of the missing sections. The movie itself, merged with the newly composed score, doesn't seem dated at all. It's an amazing achievement.

SULLIVAN'S TRAVELS (1941)

B&W; one disc, two sides (CLV); analog mono; chapter stops; theatrical trailer. 91 minutes. Not rated. MCA UNIVERSAL 40551 \$34.95.

Black and white on laserdisc? You betcha. A really good B&W movie can be very sharp, and a good laser transfer puts back the thrill that is robbed from these films when they are presented in scratchy, damaged, low-contrast prints interrupted by commercials every 10 minutes. It's like stripping the paint off a mundane work of art and finding an original Rembrandt. And almost no film is more worthy of this "laser rediscovery experience" than Preston Sturges's hilarious, poignant look at the unfortunate of America through the eyes of a well-meaning filmmaker who wants to correct situations he doesn't yet understand. Universal's laserdisc release, crisp and clean, has great contrast and good sound for the era. All that and Veronica Lake, too.

PUCCINI: TOSCA (1992)

Catherine Malfitano, Placido Domingo, Ruggero Raimondi: RAI Chorus and Orchestra, Zubin Mehta conducting. Color;

ALTERNATE TAKES

In case you get through the first ten discs in a hurry or can't find some of them (or don't want some of them), I rank the following right behind those in my main list:

CASABLANCA. CLV edition. CRITERION 73A \$49.95.

CLOSE ENCOUNTERS OF THE THIRD KIND. Letterbox CAV edition. CRITERION 125 \$124.95.

EL MARIACHI. Letterbox edition. COLUMBIA TRISTAR 53616 \$49.95.

THE FALL OF THE ROMAN EMPIRE. Letterbox edition. IMAGE ENTERTAINMENT ID2130PF \$59.95.

GONE WITH THE WIND: 50TH ANNIVERSARY EDITION. CLV. MGM/UA ML101678 \$49.95.

THE MIGHTY DUCKS. WALT DISNEY 1585AS \$39.99.

PATTON. Letterbox edition. FOX VIDEO 1005-85 \$69.95.

PEYTON PLACE. Letterbox edition. FOX VIDEO 1855-85 \$69.95.

THE QUIET MAN: 40TH ANNIVERSARY EDITION. REPUBLIC LV23361 \$59.95.

RAIDERS OF THE LOST ARK. Letterbox edition. PARAMOUNT LV-1376-WS \$24.95.

one disc, two sides (CLV); digital stereo; chapter stops; subtitled. 115 minutes. TELDEC 4509-90212-6 \$44.95.

The film versions of operas and ballets on laserdisc offer better camera work and more variety in sets than recordings of the stage versions—in short, all the benefits of a movie—but have always presented one big drawback: lip-synching of the soundtrack. Even when the same performers are used, you can almost always tell that they aren't singing at the same time they're acting. The acoustics of the audio tracks are also likely to be at odds with the visuals on the screen. For this *Tosca*, however, the engineers found a way to plant tiny microphones in the performers' hair and set up audio and video links from the filming sites to a recording studio. That enabled them to have the singers actually singing and acting at the real locations Puccini specified while the chorus and

orchestra performed in a studio blocks away. The result is opera/drama on a level not previously experienced. The dynamic cast proves worthy, and the video transfer, except for some difficulty with the orange/red hues in Act II, is state-of-the-art. The "sets" are opulent, the costumes luxurious. A sizzling performance for all time. Bravo!

20,000 LEAGUES UNDER THE SEA (1954)

Color; two discs, four sides (Nos. 1, 2, and 4 CLV, No. 3 CAV); digital stereo, surround; chapter stops; extensive supplements; closed-captioned; letterbox (2.35:1 aspect ratio). 127 minutes (feature). Rated G. WALT DISNEY 1587 CS \$59.95.

Jules Verne's classic adventure, offered especially for laserdisc fans in Disney's Exclusive Archive Collection. Presented in its original theatrical aspect ratio, the picture is admirably crisp and exceptionally clean, with gorgeous color. The original multichannel magnetic soundtracks have been most successfully remixed to Dolby Surround. The sound effects bring the battle with the giant squid right into the room! There's a wealth of extra material, live action and still-frame, including some animated sequences deleted from the final film. A whale of a tale!

THE WIZARD OF OZ (1939): 50TH ANNIVERSARY EDITION

Sepia and color; one disc, two sides (CLV); digital mono; chapter stops; closed-captioned; supplements. 101 minutes (feature), plus 18 minutes (supplements). MGM/UA 101656 \$34.95.

The yellow brick road has never been as colorful on video as it is in this carefully prepared anniversary edition of a family classic that seems destined to live forever. The opening is sepia and white, as in the original film, and once Dorothy leaves Kansas and opens that door to Oz the color is eye-popping. Several deleted numbers, a theatrical-reissue trailer, and scenes from the 1939 Academy Awards are icing on a colorful cake. There have been other disc releases of this film, including MGM/UA's recent CAV "Ultimate Oz" THX edition, but this one seems to constitute the greatest value for the dollar. □

Rad Bennett is editor and publisher of *The Laser Disc Gazette*, a review newsletter for laserdiscs and CD's.

"I got
the
take
home
size."



[No compromise in a GMC Truck. Industrial strength or the handy take home size, you'll get full measure, full strength. Call it breeding or lineage or good family values, the simple truth is we have to our credit nearly a century of delivering – exclusively, single-

mindedly – the strengths of trucks. [What have we done for you lately? The 1994 GMC Sierra. It has something you didn't expect from a truck – manners. Ride character. What the English call "good form." [You may be skeptical of a full-size pickup truck that promises luxury



SIERRA
THE STRENGTH OF EXPERIENCE





and handling. We understand. But check your doubts at the dealership door. A vibration-eating balance shaft and glass-filled polymer rocker covers quiet your fears. Independent front suspension, a shock-mounted cab, and throne-like seating do

the rest. And finally, the *coups de grace* – Sierra's available V8 power and commanding view of the road make it decidedly uncar-like. [When you look into your next truck, or maybe your first truck, don't compromise. Get the strength only GMC Truck can deliver. And

get the road manners that, until now, have eluded you. To learn more about the GMC Sierra call 1-800-GMC-TRUCK.

OFFICIAL SPONSOR 
WorldCupUSA94 © 1991 WC-94™

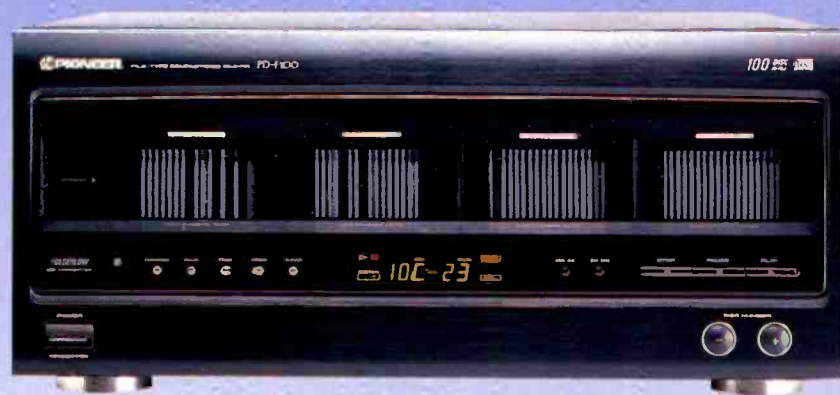
GM, GMC, GMC Truck, Sierra and the GMC Truck logo are registered trademarks of General Motors Corporation.

© 1993 GM Corp. All Rights Reserved. Buckle up, America!  

CIFCLE NO. 22 ON READER SERVICE CARD

SHOWSTOPPERS

Okay, at \$33,000 Snell's THX-approved Music and Cinema Reference system is certainly not cheap—but it is state-of-the-art. It includes two 5-foot-tall Reference Towers with nine-driver arrays, the 23-inch-wide Reference 2800 LCR center-channel speaker, two 7-foot-tall SUR 2800 dipolar surround speakers, and a pair of 45-inch-tall SUB 1800 subwoofers, each of which uses a custom-designed 18-inch driver to achieve earth-shaking response down to 17 Hz. All cabinetry is wood veneer.



Pioneer's PD-F100 100-disc CD changer (\$715) is the least expensive jumbo changer you can buy. Its four-drawer front-loading design is extremely practical, and it's not a space hog (dimensions are 16½ x 7 x 13½ inches). Each drawer holds up to twenty-five CD's, and discs can be grouped into three categories, such as jazz, classical, and rock.

A milestone in power-amplifier technology, Carver's Lightstar Reference amplifier (\$3,000) is designed to eliminate the problems associated with driving reactive speaker loads. Instead of fighting the electrical peculiarities presented by speakers, it recycles reactive energy to keep its output strong and clean. Rated to deliver 300 watts per channel into 8 ohms, it will be available in May.





★

Looking more like a intergalactic blender than a car subwoofer, Phoenix Gold's MDU 10 Cyclone (\$750) seeks to overcome the performance limitations of conventional cone subwoofers by using a DC motor and a "rotary radiator" to move air. Cue to hit stores in June, the Cyclone is rated to play down to 20 Hz and to handle 600 watts of continuous power.



★

Promising 150 channels with excellent sound and picture quality, the nation's first digital direct-broadcast satellite system should be operational in some parts of the country in a few weeks. To tune in, you'll need RCA's DSS package (\$699)—an 18-inch satellite dish, a decoder/receiver, and a universal remote control. Users can sign up for programming packages from Direct TV and USSB.

★

Arguably the most technically advanced autosound system on the planet, Pioneer's Optical Digital Reference system (\$2,400 and up) offers a choice of fifteen components, including a pair of integrated amplifiers featuring fiber-optic inputs and a DSP section that performs parametric EQ, crossover, and time-alignment functions. The system can be controlled by an in-dash CD or cassette controller/tuner (CD version shown with supplied remote control).



★

In order to reproduce the bass that sometimes shows up in the surround channel of movie soundtracks—something many surround speakers are designed *not* to do—Energy's RVSS speaker (\$550 a pair) functions as a dipole radiator only above 500 Hz. Below that point, its front and back drivers operate *in phase* to preserve bass output. The 10-inch-tall speaker is finished in black ash.

SHOWSTOPPERS

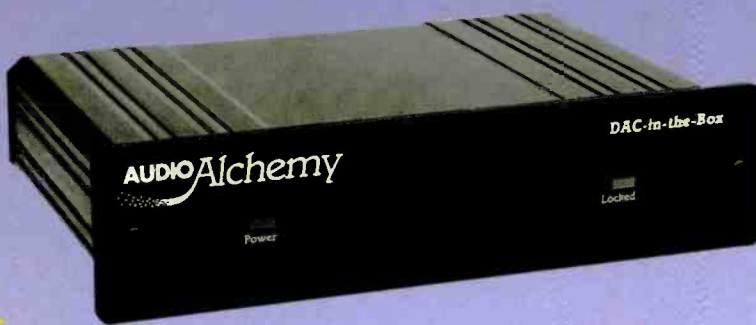


Aside from being fairly compact and lightweight (32 pounds), Sharp's fourth-generation XV-S80U LCD video projector (\$11,500) reaches new heights in LCD picture quality. Designed to be placed on a table or mounted on the ceiling, it can deliver 560 lines of horizontal resolution, has a built-in line doubler and speaker (for portable use), and is able to project images measuring from 25 to 200 inches diagonally. A wireless remote is included.

Proceed's elegant PAV preamplifier (\$4,195) features a refreshingly intuitive control panel, THX-enhanced Dolby Pro Logic processing, a Stereo Surround mode for music, six audio and four A/V inputs, a learning remote control, and three outputs, one of which can feed a secondary zone.



Audio Alchemy's DAC-in-the-Box (\$200) is an inexpensive outboard digital-to-analog converter featuring 18-bit resolution and 95 dB of dynamic range. It can replace the D/A circuits of any CD player, laserdisc player, or other digital source component that has a digital output.



Perhaps the ultimate embodiment of the MiniDisc format's portability, Sony's MDX-400 car MD changer (\$1,300) is a standard-size in-dash component that accepts a four-disc cartridge.

The loading slot is cleverly concealed behind the detachable faceplate. Features include an easy-to-read twelve-character display of disc and song titles, a hideaway AM/FM tuner (not shown), and a joystick-like remote control.



The magazine that knocks you on your ear



It used to be simple. You had a car, it came with a radio. You listened. Period. Now you've got options. So many options, it's easy to get blown away just trying to find components that fit together—and fit your budget too. So what do you do when it's time to upgrade your car stereo?

Tune in to CAR STEREO REVIEW!

Whether you like your sounds big and boomy or tight and well controlled... whether you own a Ferrari or a Hyundai, CAR STEREO REVIEW lets you drive away with a system that's custom built for the way you like to listen.

You'll get head-to-head comparisons of CDs, players and changers, cassette decks, tuners, amplifiers, crossovers, speakers, equalizers, security systems, cellular phones, and more, in every price range. Plus, every issue brings you complete test reports. User's

evaluations. Reviews of the hottest, state-of-the-art equipment. A do-it-yourself course on installation. And there's a bonus: the most complete, up-to-date buyer's guide available anywhere in the world. So, if you're ready to treat your ears to great sound at a price that's right for you, check out CAR STEREO REVIEW.

ACT NOW AND SAVE 60%

To get home delivery of CAR STEREO REVIEW, simply detach and mail the attached card.

You'll get a one-year subscription (6 issues in all—including the annual buyer's guide) for just \$8.97. That's a full 60% off the annual newsstand cost! And if CAR STEREO REVIEW doesn't knock you on your ear every time, we'll send you a full refund for all unmailed issues. That's a promise!

So don't delay. Make tracks for the best possible audio system at the best possible price by entering your subscription to CAR STEREO REVIEW. Do it today!

If the attached card is missing, please write:

Car Stereo Review,

P.O. Box 57316, Boulder, CO 80322-7316

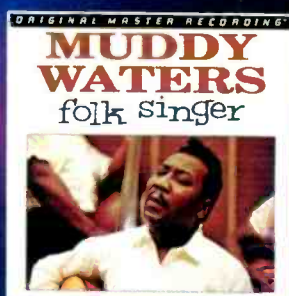
Canadian orders add \$7.00 per year (includes 7% GST); foreign orders add \$7 per year; payment in US funds must accompany order.

Please allow 30 to 60 days for delivery of first issue.

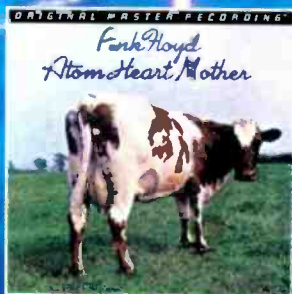
ULTRADISC II™
—The GAIN System—



UDCD 592 (MFSL Exclusive)



UDCD 593



UDCD 595



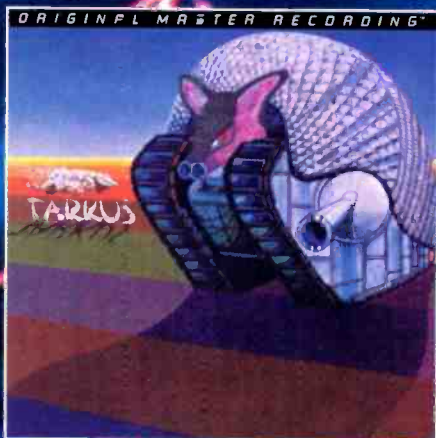
UDCD 596 (MFSL Exclusive)



UDCD 591

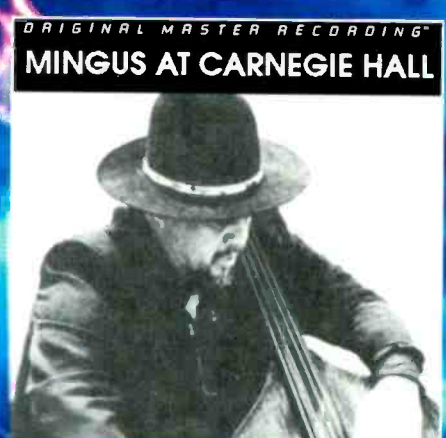


UDCD 587



NEW RELEASE UDCD 598

The second recording by the originators of "classical rock." Originally released in 1971, TARKUS features a sonic array of Emerson's keyboards, Palmer's percussion and bassist Lake's voice.



NEW RELEASE UDCD 599 (MFSL Exclusive)

This classic Mingus date is MFSL's second exclusive Ultradisc title capturing Jazz greats at Carnegie Hall. Featuring various members of past and present Mingus ensembles jamming to C JAM BLUES and PERDIDO.

NATURE'S ENCORE

Mobile Fidelity Sound Lab is dedicated to making music sound its absolute best. Our proprietary mastering techniques advance one step further with the cutting-edge technology of the GAIN System™. We work from original master tapes—with strict attention to detail—because we love the music as much as you do. Hear the difference with Ultradisc II™. The original limited edition, 24-karat gold audiophile CD.



For a free color catalog, call 800-423-5759
e-mail: moji@mofi.com

G FOLE NO. 28 OM READER SERVICE CARD

BEST OF THE MONTH REVIEWS

STEREO REVIEW'S
CRITICS CHOOSE
THE OUTSTANDING
CURRENT RELEASES

Bonnie Raitt: Digging Up the Truth

Anybody expecting a reprise of "Nick of Time" or "Luck of the Draw" from Bonnie Raitt will be surprised by "Longing in Their Hearts," which finds her in an overall more reflective mood. The new album's opener, Tom Snow and Jimmy Scott's *Love Sneakin' Up on You*, works the snaky R&B groove that Raitt has mined so successfully her entire career, and so does her own *Feeling of Falling*, which mixes a scene of sex on the hood of a car with the more serious subject of substance abuse. But most of the record addresses romantic and psychological yearning in carefully crafted ballads set to the tempo of tears.

From Richard Thompson's sad, gorgeous *Dimming of the Day* to her own *Circle Dance*, which seems at once a bittersweet love song to her father and a one-sided analysis of an often rocky romantic relationship, Raitt aims at uncovering long-buried emotional truths here. This album may be closer to the bone than her last two, then, and it is largely more interesting lyrically than musically despite producer Don Was's frequent use of such ear-catching instruments as mutant oud and Celtic bass drum, and despite guest appearances by Levon Helm, David Crosby, Richard Thompson, Benmont Tench, and harmonica legend Charlie Musselwhite.

In most of the songs, Raitt seems less pop star than spiritual searcher. In that context, her burning slide guitar functions as more than exquisite instrumental texture—it's practically a metaphor for the sound of a heart cracking open, possibly beyond repair. "Longing in Their Hearts" may not pack the big pop megahits of "Nick of Time" and "Luck of the Draw," but it sounds as if Raitt's punching a more important clock these days.

Alanna Nash



Frederic Chiu's Refreshing Mendelssohn

Some new recordings are especially welcome for getting us interested in music we hadn't known well (or at all), and some for reviving our interest in works we have perhaps known all too well. Frederic Chiu does a bit of both on his enticing new Harmonia Mundi CD of Mendelssohn's

piano works, making the strongest of cases for the three seldom-heard sonatas and a remarkably refreshing one for the familiar *Rondo Capriccioso* in E Major.

All of these are early works, even though the Second and Third Sonatas are labeled Opp. 105 and 106. Mendelssohn composed the Third Sonata, actually the latest of the four pieces here, at the age of eighteen, by which time he already had the masterly String Octet and the *Midsummer Night's Dream* overture behind him. He did not himself assign Op. 106 to his Third Sonata—the same number Beethoven gave his so-called "Hammerklavier" Sonata—but he did write the work in the same key (B-flat Major) and opened it with a clear enough reference

BONNIE RAITT

Longing in Their Hearts

Love Sneakin' Up on You; *Longing in Their Hearts*; *You*; *Cool, Clear Water*; *Circle Dance*; *I Sho Do*; *Dimming of the Day*; *Feeling of Falling*; *Steal Your Heart Away*; *Storm Warning*; *Hell to Pay*; *Shadow of Doubt*
CAPITOL 81427 (55 min)

BEST OF THE MONTH REVIEWS

to the famous opening of the Beethoven work. Whether a conscious memorial gesture or not (it was composed in the year of Beethoven's death), it also contains some less obvious echoes of other Beethoven works. There are similar citations and echoes in the Sonata in E Major, Op. 6, composed the previous year. The Sonata in G Minor, Op. 105, the work of a brilliant twelve-year-old, lacks references to Beethoven but is quite at home with the later pieces on this disc.

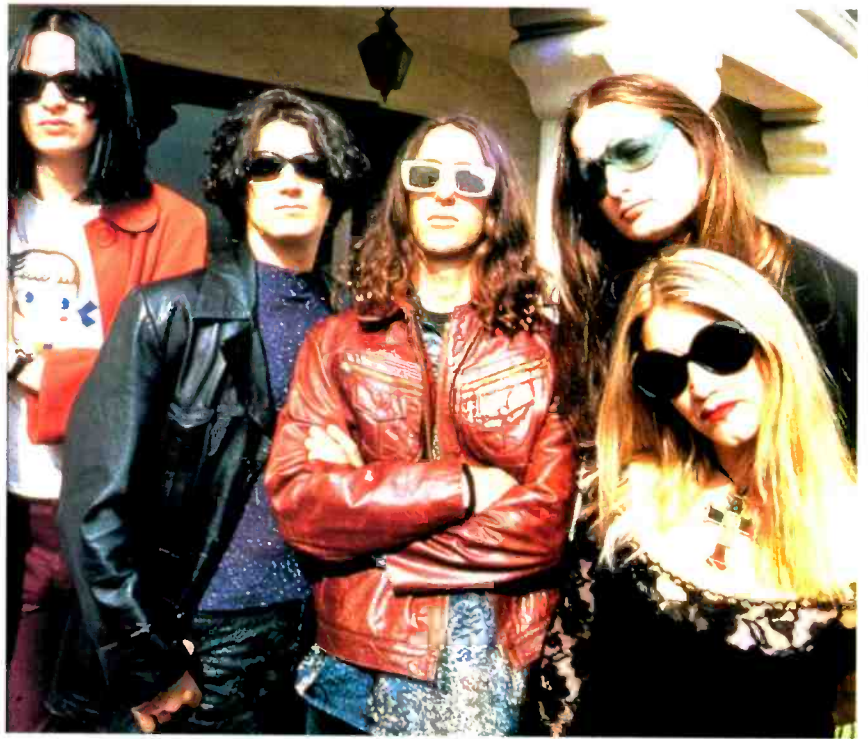
Mendelssohn's biographer Philip Radcliffe felt that the *Rondo Capriccioso*, composed in 1824 at the age of fifteen, was his "most individual work" up to that time. It has been, along with some of the *Songs Without Words*, among the most favored of his solo pieces—and no wonder, for it has that deliciously "elfin" quality that was to inform so many of the greatest works of his maturity.

I cannot imagine more effective advocacy for any of these works. Chiu makes his enthusiasm for them clear in his notes for the CD, and it is brilliantly evident in his absolutely wonderful playing, which, like the music itself, is instinctively elegant, charged with exhilarating vitality and at the same time unfailingly tasteful. This is the way to play this music, and the warm-textured realism achieved by the engineering team is surely the way to record a piano. *Richard Freed*

MENDELSSOHN:
Piano Sonatas Nos. 1-3; Rondo Capriccioso
Frederic Chiu
HARMONIA MUNDI 907117 (67 min)



The pianist
Frederic Chiu



Redd Kross: Air Guitar Music That's Not for Airheads

Remember the early Seventies? When the New York Dolls, Sparks, Mott the Hoople, and a few others proved that rock-with-brains and entertainment weren't mutually exclusive concepts? Well, here in the Nineties Redd Kross is the standard-bearer for that heady (if lately unfashionable) buzz. Led by Pat and Jeffrey McDonald (brothers who have been recording under various guises since 1980 and are still only in their mid-twenties), Redd Kross is bratty Beatles, Led Zeppelin with a marshmallow-creme center, a group of power-poppers with a metal plate in their heads. Their new album, "Phaseshifter," is pure ambrosia—the guitars crunch, the tunes kick, and you find yourself wanting to hum and mosh at the same time.

Guitarist Jeffrey McDonald uncannily evokes early John Lennon when he opens his mouth to sing, especially on the exhilarating

Lady in the Front Row, a raver about a starstruck fan that wouldn't have been out of place on "Beatles '65." And "Phaseshifter" is composed of many such moments: *Dumb Angel*, a steady-rolling tune that bops along to a Zombies-style electric piano; *Huge Wonder*, with its superb musique-concrete intro and simmering riffs; *Visionary*, a power-tooled slab of neo-psychedelia that could have come from a late-Sixties biker-flick soundtrack.

These guys have learned their lessons well and applied them with the kind of wit and diligence that puts most of their contemporaries to shame. Above all, they're aware of the rock continuum and their place in it. Maybe they're just too clever for the charts in the Beavis and Butt-Head era, but in my opinion "Phaseshifter" is the smartest blast of affectionately derivative pop whimsicality since XTC masqueraded as the Dukes of Stratosphere. And it rocks like crazy.

Parke Puterbaugh

REDD KROSS Phaseshifter

Jimmy's Fantasy; Lady in the Front Row; Monolith; Crazy World; Dumb Angel; Huge Wonder; Visionary; Pay for Love; Lady Evans; Only a Girl; Saragon; After School Special THIS WAY UP/MERCURY
314 518 167 (44 min)

A Classic Mahler Fifth

Overall, the most satisfying performance of the Mahler Fifth Symphony yet to come my way is Claudio Abbado's new one with the Berlin Philharmonic. He does a near-miraculous job of integrating every aspect of this huge work: the dramatic, the lyrical, the coloristic, and, above all, the polyphonic that dominates the complex outer movements.

The opening trumpet summons us to the funeral march in awesomely imperious fashion, and thereby sets the tone for all that follows. The drama in the music is given the fullest possible expression short of a lapse into hysteria. Abbado's command of internal detail is breathtaking, yet details are not allowed to obscure the musical texture as a whole. His approach is more Classical than Late-Romantic, yet it never seems excessively analytical.

Nowhere is Abbado's conception of



Conductor Claudio Abbado

MARCO CASELLI/FERRARA MUSICA/DC

NOW ON CD



POPULAR

• **THE BLUES WORLD OF LITTLE**

WALTER. DELMARK 648. Fifties recordings by the blues harp master (pre-dating his Chess hits and featuring Muddy Waters on guitar), collected together for the first time.

• **THE KINGBEES: 1 & 2.**

SCHOOLKIDS 1505. Pioneering neo-rockabilly albums from a seminal L.A. band, originally released on RSO in 1980 and 1981.

• **MODERN JAZZ QUARTET: Blues**

at Carnegie Hall. MOBILE FIDELITY 596. Audiophile gold-disc pressing of the MJQ's legendary 1966 Carnegie Hall concert, engineered by the legendary Tom Dowd.

• **THE NEW LOST CITY RAMBLERS: Volume II, 1963-1973, Out Standing in Their Field.**

SMITHSONIAN FOLKWAYS 40040. Twenty-seven tracks by the premier traditionalist bluegrass act of the Sixties folk movement.

CLASSICAL

• **GOULD: Fall River Legend, Suite; Interplay; Latin-American Symphonette; Declaration Suite.**

RCA 61651. Morton Gould and his Orchestra

in the suite from his ballet *Fall River Legend* and two other works recorded in 1960, and Howard Mitchell with the National Symphony in a 1957 recording of excerpts from Gould's "symphonic narrative" of America's Declaration of Independence.

• **ROSTROPOVICH LIVE.**

Rostropovich, Rozhdestvensky. RUSSIAN DISC 11 104. Concert recordings in the Great Hall of the Moscow Conservatory in 1964 of the great cellist in his prime playing the Elgar concerto and works by Milhaud and Respighi. Gennadi Rozhdestvensky conducts.

• **SPANISH ORCHESTRAL**

FAVORITES. Arbós. VAI AUDIO 1046. Enrique Fernández Arbós, conductor of the Madrid Symphony from 1904 until the Civil War in 1936, is heard with his orchestra in these authoritative 1920's recordings of pieces by Falla, Granados, Turina, Albéniz, and others.

• **WAGNER: Die Walküre, Act III.**

Varnay, Rysanek, S. Björling; Karajan. EMI 64704. Astrid Varnay (Brunnhilde) and Leonie Rysanek (Sieglinde) are joined by Sigurd Björling as Wotan in this stirring 1951 Bayreuth performance conducted by a newcomer named Herbert von Karajan.

the work more apparent than in his handling of the famous adagio, the next to last movement. In recent years its basic tempo has been a subject for controversy, with Bruno Walter's recordings at the fast end of the spectrum, Leonard Bernstein's at the slow end. Abbado takes a middle course, and it works beautifully, especially given the warmth of the Berlin Philharmonic strings. I've never heard the opening bars emerge so imperceptibly from the very brief pause following the fantastical and kaleidoscopically varied 17-minute scherzo that is the symphony's centerpiece.

As live recordings go, this one stands up to the competition in fine style and certainly conveys the excitement of the occasion. While I am less than partial to the inclusion of applause in such recordings, I was carried along with the Berlin audience after the heady exhilaration of the symphony's final pages. Indeed, I am still applauding. *David Hall*

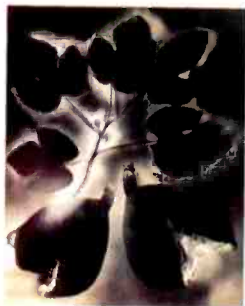
MAHLER: Symphony No. 5

Berlin Philharmonic, Abbado
DEUTSCHE GRAMMOPHON
437 789 (69 min)

POPULAR MUSIC

REVIEWS

NEW RECORDINGS REVIEWED
BY CHRIS ALBERTSON,
FRANCIS DAVIS, PHYL GARLAND,
RON GIVENS, ROY HEMMING,
ALANNA NASH,
PARKE PUTERBAUGH, AND
STEVE SIMELS



Pat Alger
seeds

PAT ALGER
Seeds

SUGAR HILL 1041 (44 min)

Performance: For your quiet moments
Recording: Good

Singer/songwriter Pat Alger is best known for writing a passel of hits for Garth Brooks, Kathy Mattea, and Trisha Yearwood, all of whom join him for background harmonies on "Seeds," his second solo album of the Nineties. As he reprises several of the songs others made famous, Alger bears more stylistic comparisons to the low-key Don Williams, for whom he's also written, than the bombastic Brooks, framing his songs in mostly acoustic, coffeehouse arrangements with little razzle-dazzle in either the backing instruments or voices. Much of Alger's work features a soft-sell spiritual context, posing questions about why we're here and offering philosophical advice on how to better navigate life's storms. At the least, the more familiar material demonstrates how a songwriter hears a tune before another performer takes it to a larger audience, puffing it up or paring it down along the way. *A.N.*

JEFF BUCKLEY

Live at Sin-é

COLUMBIA 77296 (27 min)

Performance: Astonishing
Recording: Good

Here's a prime example of someone who's singing solely because the spirit moves him. This is not the kind of music that makes bank accounts fatter; it's an artistry that's indulged (occasionally) by record companies and devoured by a faithful few who have fallen under its spell. So it was with the late Tim Buckley: so it will be with Jeff Buckley (his son). Jeff's main instrument is his voice, which swoops, soars, pounces cat-like, feints, and dodges, extending syllables into a wordless wilderness of pure expression. He seems a little earthier than his father, with a touch more blues

to complement his extemporaneous jazz-folk wanderings. Imagine a cross between dad and Robert Plant—it's not as improbable as it sounds. Buckley accompanies himself on minimalist electric guitar, punctuating his soliloquies with jagged chords and flinty rhythms as he scats himself into trances. Two songs on this debut EP are originals (*Mojo Pin* and *Eternal Life*), and two are covers, including a 10-minute take-off on Van Morrison's *The Way Young Lovers Do*. Buckley demonstrates considerable conviction and bristling originality in this captivatingly raw live set. A full-length album is forthcoming. *Stay tuned.* *P.P.*

SHAWN CAMP

REPRISE 45450 (33 min)

Performance: Hit bound
Recording: Very good

Newcomer Shawn Camp doesn't have the requisite country music name—"Shawn" doesn't exactly sound down-home, and "Camp" raises folk expectations—but

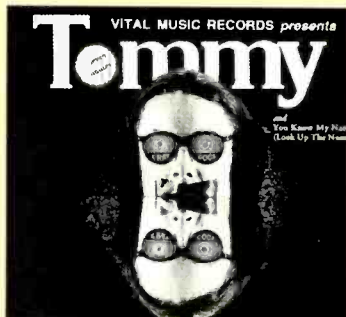


that's about the only thing out of sync here. For starters, the Arkansas native paid his dues playing guitar in the touring bands of Alan Jackson and Trisha Yearwood. And he looks like a first cousin to John Anderson with a similar way of wrapping an ornery baritone around his Southern words and a pleasingly twisted sense of humor. But Camp's repertoire reaches farther than Anderson's—he veers from country-rock to honky-tonk to bluegrass to boogie—and he co-writes the bulk of his material. At times, he integrates a kind of Sixties pop tunefulness into his songs of romantic tension (*Confessin' My Love*) and laments of agonized love (*Bound to Cry*). But he never sacrifices his honest hillbilly sound.

Even though his style harks back to other tried-and-true performers (the infectious *A Little Bit of Love* sports a Buck Owens chorus), Camp displays a true gift for inventiveness, both melodically and instrumentally, in his guitar, fiddle, and dobro touches. And he had the good taste to hire James Burton on electric guitar and to stack his backing choir with Shelby Lynne, Alison Krauss, and Jim Lauderdale. This debut is so sparkling that it's impossible to listen to it and not break into a spontaneous grin. Bottom line: Make room for a star. *A.N.*

TOMMY IN 7 MINUTES!

Reports of the death of analog vinyl continue to be greatly exaggerated. Case in point: the just-released old-fashioned vinyl 45 "Tommy in Seven Minutes." Talk about truth in advertising—here twelve underground New York City bands reduce Pete Townshend's ubiquitous rock opera to its breathless essentials (sorry, no *Pinball Wizard*), and a more glorious racket we've rarely heard. Pick hits: Iron Prostate's pummeling of *I'm Free*, the Lunachicks' rewrite of *Acid Queen* as *Kraft Macaroni & Cheese Queen*. Hilarious and brilliant. [\$4 postpaid, from Vital Music Records, P.O. Box 20247, New York, NY 10028-0052.] *S.S.*



CROWDED HOUSE

Together Alone

CAPITOL 27048 (52 min)

Performance: Strong
Recording: Superb

In the beginning, Crowded House seemed a light, melodious group of Aussie pop-pranksters who'd descended on Los Angeles to have a little fun. That perception earned them a following with their first album (and the hit *Don't Dream It's Over*), but they've since proven considerably more serious-minded, with each successive album plumbing the darker side of romance and things that go bump in the night. In the world of singer, guitarist, and chief song-

writer Neil Finn, love is an existential wilderness whose daunting vastness conjures astronomical metaphors in songs like *Distant Sun*, *Private Universe*, and *Nails in My Feet*, with the line, "I look into space / There is no connection / A million points of light and a conversation I can't face"). But strange and wonderful things can still happen in this imperfect world, and *Nails in My Feet* moves from wariness to surrender to rhapsody as the singer opens the doors of his heart to another.

Musically, the album is wonderfully rich and full, incorporating a troupe of log drummers, a Maori choir, and a brass band into the lush, bracing popscape. For the sheer exhilaration of hearing a well-crafted tune, it's hard to beat *Pineapple Head*, with its gorgeous, clarion twelve-string hook; *Kare Kare*, a beguilingly mystical song with Byrds-like harmonies; and *Walking On the Spot*, whose sweetly haunting melancholy recalls R.E.M.'s "Automatic for the People." There's a case to be made for genetics, based on the overall excellence and similarity between this latest Crowded House disc and "Before & After," the recent album by Tim Finn (Neil's brother). Both albums are, to my thinking, well-nigh indispensable. *P.P.*

LEMONHEADS

Come On Feel the Lemonheads

ATLANTIC 82537 (54 min)

Performance: Pop with feeling

Recording: Appropriately low-fi

Evan Dando, guitarist, singer, and songwriter for Boston's Lemonheads, understands the basic premise of power-pop, the way it combines the dynamics of rock with pop's melodious and often playful transmutation of feelings-into-music. It's an unbeatable combination when it works, and in the hands of Dando and the Lemonheads, it works superbly.

Dando tips his hand about what makes it all tick in *Dawn Can't Decide*, an off-the-cuff set of lyrics about a none-too-special day-in-the-life: "Feels good to be Jesse on the inside today / 'cause a G minor morning was a D minor dawning and you strike the right chord in me." If you have to ask, "huh?" you're missing the point. It's all about feeling—pure, unretouched, and cast into music with a casual alchemy. Dando's guitar playing—filled with pretty chords and folkish strumming—and conversational midrange voice evoke wistful Eighties Brit acts like early Aztec Camera and Haircut One Hundred, and late-Sixties obscurity Orpheus.

"Come On Feel the Lemonheads" dwells in the realm of feeling. There's *The Great Big No* (rejection), *Into Your Arms* (escape from loneliness), *Style* (rage and inner conflict), *Rest Assured* (desire), *Favorite T* (post-breakup melancholy), and the crown jewel in this collection, *It's About Time*. The words are scrambled but the feelings are palpable, radiant, and don't really demand elaboration. As modern society gets progressively more disconnected from itself, such rare gems of introspection deserve to be treasured all the more. *P.P.*

A Soul and Country Summit

Country music, it's sometimes said, is hillbilly soul. But as conservative country radio programmers encourage cookie-cutter artists and tame, if not bland performances, mainstream country music has in recent decades lost much of its angst. And one wonders—have Nashville's reigning superstars lost their soul?

The elegant answer comes in "Rhythm, Country & Blues," MCA's often astonishing pairing of country and R&B royalty in eleven duets of country, rock, and soul standards. In performances coaxed from them by producer Don Was (and one by Tony Brown), the country stars not only rise to the occasion but, with few exceptions, do a better job fleshing out the soul songs than the soul performers do with the country tunes.

Despite the occasional flat effort (the Chet Atkins/Allen Toussaint collaboration on *Southern Nights* never catches fire and the Natalie Cole/Reba McEntire rendition of *Since I Fell for You* is overly histrionic), the collection impresses with its overall quality and standout performances. Part of the magic lies in the matching of performers. The raspy-voiced pair Little Richard and Tanya Tucker turn the Eddie Cochran rave-up *She's Something Else* into more than just nostalgia, just as the equally full-tilt Patti LaBelle and Travis Tritt pack real power into *When Something Is Wrong with My Baby*.

Yet the most moving moments come from the most surprising combinations: Al Green and Lyle Lovett turn Willie Nelson's *Ain't It Funny How Time Slips Away* into the dark ramblings of a

man on the edge, and Sam Moore and Conway Twitty reprise all of Brook Benton's sophisticated eloquence on *Rainy Night in Georgia*. The album's showstopper, however, is George Jones and B.B. King's reworking of Clarence Carter's 1970 hit *Patches*, a rural lad's call to manhood from the lips of his dying father. Producer Was does nothing to lift the song from its inherent melodrama—in fact, he enhances it with overblown majestic background voices and strings. But Jones's clenched-teeth voice of the fa-



ther, and King's urgent, cathartic reading of the boy's recollections, turns this into a truly transcendent performance. More than any other song here, *Patches* cuts through the differences in the cultures of blacks and whites to find the core of shared experience. Soul, it seems, whether black or white, urban or rural, knows no true domain but the heart. *Alanna Nash*

RHYTHM, COUNTRY & BLUES

MCA 10965 (49 min)

WILLIE NELSON

Moonlight Becomes You

JUSTICE 1601 (47 min)

Performance: Stardust memories?

Recording: Okay

Just like Stardust . . . Moonlight Becomes You," the press release reads, praying hard that buyers will remember their affection for the 1977 album of Tin Pan Alley favorites that sold four million copies, introduced Willie Nelson to a pop audience, and showed the country-music fans they liked some of those old love songs after all. But instead of "Son of Stardust," this is more like "Nephew . . ."

"Moonlight Becomes You" is an obviously low-budget collection of standards (*Sentimental Journey*, *You Always Hurt the One You Love*) and more contemporary

songs (*You Just Can't Play a Sad Song on a Banjo*) that do their best to please, but end up being less grabby than "Stardust." The album is a mammoth change from Nelson's last record, the stunning "Across the Borderline," with a return to a stripped-down rhythm section (lead and rhythm guitars, bass, drums, fiddle, and piano) and Texas-accented arrangements featuring guitarist Freddy Powers and fiddler Johnny Gimble. That said, it's also most enjoyable, Nelson sounding so laid back he might have recorded the whole thing prostrate on a mattress. If "Borderline" was gritty modern realism, "Moonlight" is hearts and flowers and nostalgia. After all these years, it seems Nelson is still a complete romantic. Of course, he'd have to be, considering the way these songs work out; nearly every

love affair alluded to on the album ends in failure. Apparently moonlight doesn't just become her—it also continues to raise hope in the heart of country's staunchest renegade. *A.N.*

MARK O'CONNOR**Heraes**

WARNER BROS. 45257 (66 min)

Performance: Smorgasbord**Recording: Very good**

Mark O'Connor, Nashville's session fiddler extraordinaire, has expanded into solo records the past few years, with notable results. This new album, a collec-

tion of genre-crossing, improvisational violin duets with his childhood heroes Charlie Daniels, Pinchas Zukerman, Vassar Clements, and Jean-Luc Ponty, is largely a delight. O'Connor, a wonderfully versatile musician, knows how to play in each of his idols' styles and still retain his own voice—no small accomplishment. As for the program, standouts include the twin-fiddle jazz-rock fusion of *New Country*, with Jean-Luc Ponty, the Texas swing standard *Fiddlin' Around*, with Johnny Gimble, a goosebumpy-good *House of the Rising Sun*, with Vassar Clements, and an almost classical rendition of PBS's Civil War an-



KIP LOTZ/WARNER BROS.

Mark O'Connor: fiddling around

them, *Ashokan Farewell*, with Pinchas Zukerman. O'Connor, who defers to his guests and uses their choice of backing musicians, is less successful pairing up with L. Shankar for some country-meets-Indian music. And his romp with jazz violinist Stephane Grappelli turns tedious only for the material (*This Can't Be Love/Ain't Misbehavin'*). As for his duet with the ham-fisted guitarist Charlie Daniels—well, let's just say you won't have any trouble telling them apart. *A.N.*

RAMONES**Acid Eaters**

RADIOACTIVE/MCA 10913 (31 min)

Performance: Bummer**Recording: Okay**

"Acid Eaters" is such a bad trip that if the Ramones were Merry Pranksters, Ken Kesey would have kicked 'em off the bus. The album fails to achieve psychedelic liftoff for a number of reasons. For starters, the song selection is vapid and obvious, betraying what seems to be a limited knowledge of the acid/garage/psych-punk genre. Really, now—what are mainstream rockers like *Have You Ever Seen the Rain* and *Surf City* doing here? Where are the Thirteenth Floor Elevators, Sonics, and Remains covers that would have so much better suited the group's pedigree? The band Ramonesizes everything in their punk steamroller style, which does little to bring out hidden facets in songs like *Somebody to Love* and *My Back Pages*. Finally, Joey Ramone rather slavishly mimics the phrasing of the originals, which renders their version of the Seeds' *Can't Seem to Make You Mine*, for example, utterly redundant. The only song that seems tailor-made for the Ramones' combustible minimalism is Love's *7 and 7 Is*. The rest is a kind of unintentional Cheech & Chong burlesque of the Sixties—without punchlines. *P.P.*

BACK, JACK, TO DO IT AGAIN

CITIZEN

STEELY

DAN

1972 1980

THE BOX SET

DIGITALLY REMASTERED FOUR-VOLUME SET (CD OR CASSETTE) ■ EVERY SONG FROM SEVEN PLATINUM ALBUMS ■ THE HIT SINGLE "FM" ■ TWO B-SIDES: "BODHISATTVA (LIVE)" AND "HERE AT THE WESTERN WORLD" ■ THE PREVIOUSLY UNRELEASED DEMO OF "EVERYONE'S GONE TO THE MOVIES" ■ AN EXTENSIVE HISTORICAL BOOKLET FEATURING RARE PHOTOS

MCA

© 1994 MCA RECORDS, INC.

RANCH ROMANCE

Flip City

SUGAR HILL 3813 (48 min)

Performance: Art house chic

Recording: Good

Seattle-based Ranch Romance—four wild-and-crazy women and their earnest-minded straight man—plays an inventive twist of western-swing-meets-jazz that earns points for effort, if not always execution. With songwriter/guitarist/singer Jo Miller (“cowgirl diva” in the press release) holding the reins, the group excels at instrumental, structural, and style-switching surprises—languid accordion solos feeding into energetic bluegrass-fiddle romps—and at times off-kilter lyrical jaunts. *Wheatfield Annie*, for instance, which blends strains of jazz, rock, New Orleans, and Cajun music, sounds like a mini-biography of k.d. lang—Annie’s an outrageous eccentric who keeps her small town abuzz (“Get out of the wheatfield Annie / You been going against the grain”). And *Yes, Yes, Yes* delivers a caustically funny look at love and marriage. Some of this sounds like contrived zaniness, and some of it peters out musically. But there’s enough spice to Ranch Romance’s shtick that k.d. lang herself invited them to open for her on tour. “Flip City” will keep your head spinning and your toe tapping—on the ranch, in the trailer park, or in suburban condos coast-to-coast. A.N.

**TONY RICE**

Plays and Sings Bluegrass

ROUNDER 0253 (41 min)

Performance: Classic bluegrass

Recording: Good

Tony Rice has long been one of bluegrass music’s most influential pickers, his distinctive guitar runs, soulful flat-picking solos, and progressive chording techniques setting him apart from his early days with J. D. Crowe and the New South. This album, the first since 1977 to carry Rice’s name only, finds him recasting the bluegrass classics of the Fifties and Sixties to excellent effect—only Bob Dylan’s *Girl from the North Country*, with its souped-up tempo, suffers from a grassy adaptation. Rice’s sidemen—his old friends Vassar Clements on fiddle and Jerry Douglas on dobro—are first-rate. But Rice, who delivers his less-than-commanding vocals with all the verve of a 100-watt light bulb, is also capable of a more emotionally moving album of contemporary material *à la* his 1984 release “Cold on the Shoulder.” Until he’s ready to plow that earth again, this is a

fine way to get reacquainted with the music of Hylo Brown, Bill Monroe, Flatt and Scruggs, and the Country Gentlemen. No extra charge for the hot licks. A.N.

TEENAGE FANCLUB

Thirteen

DGC 24533 (70 min)

Performance: Too long

Recording: Good

“Thirteen” is a gilded lily of a record. The musical equivalent of a run-on sentence, it just goes on and on, a numbing movie-length CD that ought to have been edited down to LP size. Part of the problem

with Teenage Fanclub is that they remain overly derivative—they’ve got Big Star written all over them (even the title of the disc is that of a Big Star song). But they haven’t yet learned how to say their piece with that band’s taut economy, and as musicians they’re still a little wet behind the ears. Of course, great musicianship has never guaranteed good music, but Teenage Fanclub has yet to devise an approach that is so totally theirs that the question of how well they play becomes moot.

At best, the album is a pleasant distraction, its even surface broken by the occasional standout track: the George-Harrison-



If you’re looking for excellent audio imaging, wider high-frequency dispersion, extended lower frequencies and more power-handling ability, you’re ready for the *Next Level* in ALLISON home theater loudspeakers.

The NL SERIES

by **ALLISON ACOUSTICS**

Sounds Like Life.

Made in the U.S.A.
478 Stanford Avenue
Danville, KY 40422
Dealer Inquiries Welcome

Tel: (606) 236-8298
Fax: (606) 236-7476

by-way-of-Badfinger slide-guitar heartbreak of *The Cabbage*; the cushiony, ethereal *Fear of Flying*; the welcome dance instrumental *Get Funky*, however ironically intended; and the precariously slow, Neil Young and Crazy Horse-style ode to the late *Gene Clark*. In addition to the thirteen listed tracks, there's an acoustic set tagged onto the end, the highlight of which is a version of Phil Ochs's *Chords of Fame*. As with everything they do, however, it shows terrific taste in influences but not much in the way of originality. On the other hand, better a well-meaning Big Star clone than, say, Stone Temple Pilots. P.P.

Collections

RIG ROCK TRUCKSTOP

DIESEL ONLY/FRUIT OF THE TUNE 999
(60 min)

Performance: For the hippest truckers
Recording: Good enough for jukeboxes

Fresh on the tire marks of last year's "Rig Rock Jukebox," this second collection of experimental country, country-rock, and country-blues-punk-jazz brings back many of the acts that made the first batch so irresistible, namely the World Famous Blue Jays, Angel Dean & the Zephyrs, Courtney & Western, and the Five Chinese Brothers. Most of these bands frequent New York clubs rather than Nashville or L.A. watering holes, so they have no Old Guard to please, no lyric or instrumental formula to follow, and no toes they can't step on (witness Will Rigby's hilarious *Ricky Skaggs Tonight*, in which he has his evil way with the holier-than-thou picker/singer to Jew's Harp accompaniment).

Not everybody here is ready for prime time exposure—not even in the front cab of an eighteen-wheeler or in a roadside jukebox—but several of these acts could charm the Fruehauf logo from its rearside home: Angel Dean is a truck-stop angel if there ever was one, the Wheelers & Dealers turn out tongue-in-cheek cheatin' songs to die for (*Out of the Frying Pan [Into Desire]*), and the World Famous Blue Jays amply prove why they deserve their name. If your taste in country runs along the lines of, "She smells as good as the inside of a new Corvette," these twenty tracks should more than race your motor. A.N.

Teenage Fanclub: wet behind the ears?



Ba-Da-Boom, Ba-Da-Bing!!



At last! Although Bing Crosby ranks with Sinatra and Presley among the most influential American male pop singers of the past century,

he's not been well represented on CD—until now. MCA's four-disc "Bing Crosby: His Legendary Years 1931-1957" collects 101 tracks that provide a fascinating history of mainstream American pop music from the Thirties to the mid Fifties. Of course, extensive as it is, this handsomely-boxed set includes only a fraction of the Crosby recordings in the vaults, but it's an extremely well-chosen set—duets with Connie Boswell, Judy Garland, Louis Armstrong—and it offers essentially the *crème de la crème*. Will Friedwald's perceptively analytical and un-gushy notes are supplemented by a first-rate discography. Let's hope MCA matches this with a Volume Two—and maybe even Three and Four. R.H.

THE WORLD IS A WONDERFUL PLACE: THE SONGS OF RICHARD THOMPSON

GREEN LINNET 3086 (75 min)

Performance: Hearty
Recording: Good

Compilations by homage-minded singers performing the works of a singular cult artist are always risky ventures. The danger is that the cover performers will deliver a note-for-note rendition, which makes the listener wonder why they bothered.

The songs of Richard Thompson fare

better than most in this circumstance, in part because the majority of artists involved—who hail from both Britain and America—largely avoid that pitfall. There's some deadly dull stuff here, as the singers select from Thompson's entire catalog, no matter how old. But there are also some highly spirited—and spiritual—performances, particularly Christine Collister's version of *How Will I Ever Be Simple Again*, Ian Kearey and Ivor Cutler's *Wheely Down*, Victoria Williams's *Reckless Kind*, and Sally Barker's *I Misunderstood*. Give Men and Volts credit for picking *Love Is Bad for Business*, which in this case of well-placed idolatry shouldn't be. A.N.

JAZZ REVIEWS

KENNY BARRON

Other Places

VERVE 699 (67 min)

Performance: Robust
Recording: Very good

Pianist Keny Barron's approach to jazz is always a delight. There are no tinkles, no well-worn clusters—just straight-ahead jazz that swings with imagination. On his latest release, "Other Places," Barron leads a formidable sextet that has saxophonist Ralph Moore and vibist Bobby Hutcherson up front, with bassist Rufus Reid and percussionists Victor Lewis and Mino Cinelu laying down the foundation. It's a combination that works very well throughout. Highlights include a lovely, introspective duet with Hutcherson and a wonderful reading of *I Should Care*, for which Mr. Barron's sole accompanist is bassist Reid. A terrific album. C.A.

RODNEY KENDRICK

The Secrets of Rodney Kendrick

VERVE 582 (60 min)

Performance: On target
Recording: Very good

The notes alone are worth the price of Rodney Kendrick's debut album, but that's because they are in hilarious, badly translated English. Fortunately, the music is quite another matter. Kendrick's early keyboard experience was mostly with pop groups, but four years spent studying with Barry Harris, a lot of gigging around in New York, and a stint with Abbey Lincoln clearly prepared him for the complexities of jazz. Here he leads a fine group of musicians through a program that is as varied in mood as it is in tempo. Trumpeters Roy Hargrove and Graham Haynes (drummer Roy's son, who actually plays the cornet) are unpredictable sparks that light up more than one track, Kenny Garrett's alto is slithery and articulate, and Houston Person's tenor is particularly expressive on the ballads *Sharon* and *Down Here Below*. Bassist Tarus Mateen is appropriately chameleonic in this diverse mix, and Kendrick gives a series of impressive performances. I don't know what the cryptic title alludes to, but if Rodney Kendrick has secrets, one of them is obviously talent. C.A.

IMAGINE INVITING A FEW OF YOUR FRIENDS OVER TO HEAR A LIVE CARNEGIE HALL CONCERT IN YOUR LIVING ROOM.

If you love music... and great music performances... then you're ready to upgrade to high-end audio.

Manufacturers of high-end components take great pride in being able to faithfully re-create the thoroughly enjoyable live experience of music.

The difference is in the details. The result is music so accurate, so true to the original live performance, you won't believe it's a recording. And upgrading to high-end doesn't neces-



sarily mean higher cost. There are many high-quality, hand-crafted, American-made components that are easily affordable. They're on display at your nearest high-end audio specialty shop, where you'll find knowledgeable people who are eager to share in this exciting, emotional experience in sound.

Consider the amazing accuracy of high-end audio and start planning for your first "live" concert at home.





Receivers




Technics SA-GX130 Remote Stereo Receiver
 •70 watts per channel •AM/FM digital tuner with 30 station presets •4-audio/1-video inputs •36 key audio/video wireless remote control

Our Low Price **\$169⁹⁵** (TEC SAGX130)

Teac AGV-1020 •100 watts/channel, matrix surround, remote **\$179⁹⁵**
JVC RX-309 •100 watts/channel, remote **\$189⁹⁵**
Technics SA-GX350 •100 watts/channel, Dolby Pro Logic **\$249⁹⁵**
JVC RX-509V •80 watts/channel, Dolby Pro Logic **\$249⁹⁵**
Technics SA-GX550 •110 watts/channel, surround sound **\$319⁹⁵**
Technics SA-GX650 •125 watts/channel, Dolby Pro Logic **\$379⁹⁵**

CD Players & Changers



Technics SL-PG340 Compact Disc Player
 •MASH 1-bit D/A converter for accurate signal reproduction •32 times oversampling •Edit guide for taping •Peak level search •Time fade

Our Low Price **\$129⁹⁵** (TEC SLPG340)

RCA CD1051M •16-bit, 20-track programming, remote **\$89⁹⁵**
Teac PD-495 •18-bit, 20-track programming, remote **\$99⁹⁵**
Technics SL-PG440 •MASH, headphone jack w/volume, remote **\$139⁹⁵**
Magnavox CDC-79417 •5-disc changer, 30-track programming, remote **\$159⁹⁵**
Teac AD-400 •CD Player/Cassette Deck Combo, remote **\$249⁹⁵**
Technics SL-PS840 •MASH, 64x oversampling, 32-track prog., remote **\$329⁹⁵**

CD Changers

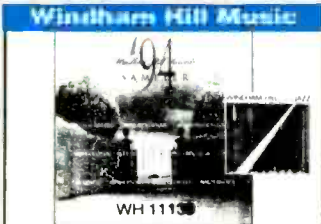


Fisher DAC-2403 Studio 24 CD Management System
 •Vertical loading system holds 24 discs •7 category presets/24 programmable categories •1-bit D/A with 8 x oversampling •Wireless remote

Our Low Price **\$279⁹⁵** (FIS DAC2403)

Technics SL-PD647 •5-disc changer, MASH, 32-track programming **\$169⁹⁵**
Teac PDD-880 •5-disc changer, 32-track prog., 18-bit, remote **\$179⁹⁵**
Technics SL-PD847 •5-disc changer, MASH, 32-track prog., remote **\$199⁹⁵**
JVC XLM-409 •6+1 single disc changer, remote **\$209⁹⁵**
Technics SL-PD947 •MASH, 5-disc changer, pitch control **\$249⁹⁵**
JVC XL-MC100 •100 disc 2-piece changer system, remote **CALL**

This Month's



Sampler '94 Various Artists
 The greatly anticipated new release in Windham Hill's yearly sampler series, features a balance of emerging newcomers and some of the label's best selling, most beloved favorites.

\$10⁹⁹ Per CD \$6⁹⁹ Per Cassette

Also Available at:
\$10.99 per CD \$6.99 per Cassette

- Torcuato Mariano: *Paradise Station* WH 11137
- Turtle Island String Quartet: *Who Do We Think We Are?* WH 10146
- Nightnoise: *Shadow of Time* WH 11130
- Ray Lynch: *Nothing Above My Shoulders* WH 11133
- Modern Mandolin Quartet: *Pan American Journey* WH 11135
- Jim Brickman: *No Words* WH 11139

Cassette Decks



Aiwa ADF-810 3-Head Cassette Deck
 •Feather touch controls •Dual capstan •Dolby B & C noise reduction •Dolby HX-Pro •Fine bias control •Wireless remote

Our Low Price **\$269⁹⁵** (AIW ADF810)

Teac V-370 •Dolby B noise reduction **\$69⁹⁵**
Teac V-600 •Dolby B/C/HX-Pro, full-logic controls **\$149⁹⁵**
JVC TDR-441 •Auto-rev. Dolby B/C/HX-Pro, fine bias **\$189⁹⁵**
Teac W-800R •Dual auto-reverse, Dolby B/C/HX-Pro **\$199⁹⁵**
Technics RS-BX600 •3-Heads, Dolby B/C/HX-Pro **\$249⁹⁵**
Aiwa XKS-9000 •4-motors, 3-heads, Dolby S & B/C/HX-Pro **\$699⁹⁵**

Double Cassette Decks



Teac W-410 Double Cassette Deck
 •Convenient way to make tape copies •Deck # 1 features record & play •Deck # 2 is play-back only •Dolby B noise reduction •High speed copying •Bias fine tuning

Our Low Price **\$99⁹⁵** (TEA W410)

Technics RS-TR232 •Deck #2 Auto-reverse, Dolby B/C/HX-Pro **\$159⁹⁵**
Technics RS-TR333 •Dual Auto-rev. Dolby B/C/HX-Pro, fine bias **\$179⁹⁵**
JVC TDW-309 •Dual Auto-rev. Dolby B/C/HX-Pro, pitch **\$199⁹⁵**
Technics RS-TR535 •Dual Auto Rev. Rec/Play, Dolby B/C/HX-Pro **\$219⁹⁵**
Technics RS-TR979 •Dual Auto Rev. Rec/Play, Dolby B/C/HX-Pro **\$299⁹⁵**
Teac W6000R •Dual Auto-reverse, Dolby B/C/HX-Pro, pitch **\$429⁹⁵**

Mini Audio Systems



Aiwa NS-X3500 Mini System
 •3-Disc CD changer with 8X oversampling, 30 select program •Karaoke mixing play with digital echo •Remote •Auto reverse cassette •32 AM/FM presets •3 Way speakers

Our Low Price **\$449⁹⁵** (AIW NSX3500)

Casio MS-102CD •AM/FM, CD, Cassette, remote **\$149⁹⁵**
Panasonic SC-DH44 •AM/FM, Dual Cassette, 3-CD Changer **\$299⁹⁵**
Fisher DCS-993 •AM/FM, Dual Cassette, 24-disc CD Changer **\$499⁹⁵**
JVC MXC5 •AM/FM, Dual Auto-Rev. Cassette, 6+1 CD Changer **\$549⁹⁵**
Technics SC-S2455 •130 watts/ch, 5-disc CD Changer, Dual Cassette **\$799⁹⁵**
Yamaha CC-70W •AM/FM, Dual Auto-Rev Cassette, 3-CD Changer **CALL**

Loudspeakers

TOP RATED




Wharfedale Diamond V High Performance Compact Speakers
 •Where space is limited but performance can not be compromised, these are the speakers of choice •5" woofer •100 watts power handling •Black ash cabinet

Our Low Price **\$199⁹⁵/pair** (WHA DIAMONDV)

Wharfedale Diamond III •Compact Speakers, 4.5" woofer **\$149⁹⁵**
Advent Graduate •2-way, 8" woofer, black finish **\$149⁹⁵**
Advent A1052/25* Anniversary •2-way update of original classic, 10" woofer, pair **\$259⁹⁵**
Advent New Vision 500 •Floor Standing Column w/built-in subwoofer, pair **\$399⁹⁵**
TDL RTL1 •Bookshelf Reflector Transmission Line, black, pair **\$399⁹⁵**
JBL XPL-160L •3-way, floor-standing, 10" woofer pair **\$1249⁹⁵**

Loudspeakers



Yamaha NSA-635 3-Way Speaker System
 •Acoustic suspension design •8 inch woofer •Ferro-fluid cooled midrange & dome tweeter •Power rating: 10-140 watts •8 ohm impedance

Our Low Price **\$99⁹⁵/pair** (YAM NSA635)

Technics SB-LX3 •2-way, 10" woofer **\$99⁹⁵**
Technics SB-LX5 •3-way, 10" woofer **\$119⁹⁵**
Technics SB-LX7 •3-way, 12" woofer **\$149⁹⁵**
JBL Pro III •High Performance mini, 2-way, shielded pair **\$179⁹⁵**
JBL 3800 •3-way, 8" woofer, titanium tweeter **\$299⁹⁵**
JBL 4312BK •3-Way Pro Studio Monitors **\$599⁹⁵**

Loudspeakers



Bose 101 Music Monitor Mini Speakers
 •Environmentally designed to stand up to extremes of heat, sub-zero temperature, dust & moisture - perfect for indoor/outdoor applications •10-60 watts

Our Low Price **\$149⁹⁵/pair** (BOS 101)

Design Acoustic PS-CV •Point Source Compact Speakers, shielded each **\$69⁹⁵**
Pinnacle PN2+ •2-way, Mini, 4" woofer, diaduct port, pair **\$99⁹⁵**
Pinnacle PMS+/Oak •Compact Speakers, 2-way, 5.25" woofer pair **\$129⁹⁵**
Cerwin Vega HTS6 •Satellite Speakers, black, shielded, pair **\$229⁹⁵**
Pinnacle PNB+/Oak •2-way, 8" woofer, dual diaducts, pair **\$249⁹⁵**
Cerwin Vega AT-12 •3-way Speakers, 12" woofer **\$399⁹⁵**

Turntables & Cartridges



Thorens 180 3-Speed Belt Drive Turntable
 •33, 45, 78 r.p.m. •Automatic shut-off & auto-reverse •Synchronous motor •Adjustable anti-skating •External power supply •Includes Stanton cartridge

Our Low Price **\$329⁹⁵** (THN 180)

Audio Technica AT-331LP •Cartridge, universal mount, linear contact stylus **\$39⁹⁵**
Stanton 680EL •Disco Cartridge w/extra stylus **\$64⁹⁵**
Gemini XL-BD10 •Semi-Auto Turntable, belt, pitch **\$99⁹⁵**
Technics SL-BD22K •Semi-Auto Belt-Drive Turntable **\$119⁹⁵**
Shure V15-VMR •Standard Mount Cartridge **\$129⁹⁵**
Thorens TD280MK-IV •High Performance Belt-Drive Turntable w/ cartridge **\$349⁹⁵**

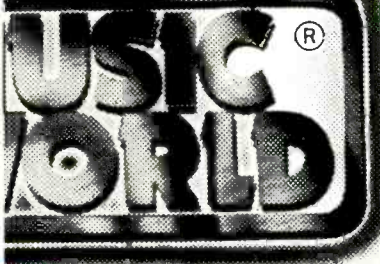
CALL US TOLL FREE FOR ITEMS NOT LISTED IN THIS AD

SE HABLE ESPANOL



ORDER TOLL FREE 24 HOURS A DAY 7 DAYS A WEEK **1-800-221-8180** Outside U.S.A. Call: 1-718-417-3737
 J&R Music World, Dept. SR0494, 59-50 Queens-Midtown Expressway, Maspeth, Queens, NY 11378
 FAX 718-497-1791





Super Specials!

New On Laser Disc

Demolition Man

\$29.95 LTX

Also Available:

Hard Target (LTX) \$29.95
 Judgement Night (P/S or LTX) \$29.95
 The Fugitive (LTX) \$34.95
 35th Anniversary Ben Hur (LTX) 5-Disc Set \$79.95
 The Real McCoy (LTX) \$29.95
 In The Line Of Fire (LTX) \$34.95

New On VHS

The Fugitive

\$16.95

Also Available at \$16.95

•A Few Good Men •Malcolm X
 •Bram Stoker's Dracula •The Player
 •Scent Of A Woman •Lorenzo's Oil
 •The Return Of Spinal Tap

Koss Electrostatic Headphones

Super Special

Lifetime Warranty

KOSS ELECTROSTATIC

Koss ESP/950 Electrostatic Headphones

•Headphones that reproduce every nuance with lifelike realism •Ultra-flat response ensures that you will hear the deepest bass, natural warm midrange & crisp clear highs
 •Includes E/90 Energizer/Amplifier which allows system to be connected to virtually any music source •Also included are connecting cables, AC adaptor, battery pack & calfskin carrying case with enough room for a portable CD player

Formerly \$1499.95

\$499.95 (KOS ESP950)

Video Recorders

JVC HRS-4700 S-VHS Hi-Fi Video Recorder

•4-head system with auto-cleaning •Digital tracking •181-channel tuner •On-screen programming •Flying erase •1-year/8-event program timer •Unified remote

Our Low Price **\$499.95** (JVC HRS4700)

Samsung VR-3703 \$169.95
JVC HR-J200 \$199.95
Aiwa HV-FX1000 \$299.95
Panasonic PV-4351 \$299.95
Go Video GV-3060X \$799.95
Sony SLV-750HF CALL

Camcorders/Televisions

Sony CCD-FX310 8mm Handycam Camcorder

•8.1 variable speed power zoom lens •10-bit digital camera signal processing •2-Lux sensitivity •High speed shutter •Full-function wireless remote

Our Low Price **\$569.95** (SON CCDFX310)

Samsung TTB-1340 \$179.95
Panasonic PV-M2043 \$479.95
Fuji P701 \$599.95
Sharp VL-E30 CALL
Sony KV-20TS29 CALL
Mitsubishi CS-35301 CALL

Audio/Video Furniture

Elite EL240 Audio/Video Cabinet

•Designed to hold both audio & video components •Italian black lacquer cabinet with smoked tempered glass doors •45.25" high x 50.25" wide x 19" deep

Our Low Price **\$249.95** (ELI EL240)

Target BT1 \$29.95
Wood Technology W810 \$54.95
Plateau MA4 \$149.95
Plateau MXAV1 \$259.95
Standsenig Penta \$299.95
Bell'Oggetti AR-650 CALL

DJ/Pro Sound Equipment

Gemini PDM-6008 Digital Mixer/Equalizer

•8-second digital sampling •7-banded EQ •2 phono, 5 line, 1 auxiliary mic, & 1 DJ mic input with bass, treble & automate •Removable & assignable fader •Cueing •T takeover •LED meters •Master gain •19" rack mount

Our Low Price **\$329.95** (GMI PDM6008)

Gemini HPM-100 \$39.95
Gemini PMX-15 \$129.95
Audio Technica AM200 \$159.95
Gemini DS-824 \$179.95
Gemini CD9000 \$749.95
NESS Disco Lights CALL

Remotes/Antennas

Terk AM-FMQ Powered Indoor Stereo AM/FM Antenna

•2-modes: in wideband it enhances all radio broadcasts; in narrow a unique pin-dot pre-tuning capability locks in on precise frequencies to minimizing noise & interference

Our Low Price **\$99.95** (TRK AMFMQ)

Sony RMV11 \$19.95
Terk AF3000 \$34.95
Gemstar VCR Plus + \$39.95
One-For-All URC-6885 \$49.95
Terk TV20 \$59.95
Recoton Remote 8 \$59.95

Cameras/Optics

Minolta Maxxum 400si Easy To Use SLR Camera

•Fully automatic point & shoot mode •User selectable subject program modes •Aperture Priority, shutter priority & manual exposure modes •8-segment metering •Built-in flash with red-eye reduction •Exposure compensation control

Our Low Price **\$329.95** (MIN 400SI)

Olympus Trip 10 \$49.95
Minolta Freedom AF10R \$79.95
Nikon 7880 \$79.95
Fuji Discovery 190 Zoom \$129.95
Olympus Stylus Zoom \$189.95
Canon Rebel XS Kit \$429.95

Koss Electrostatic Headphones

Super Special

Lifetime Warranty

KOSS ELECTROSTATIC

Koss ESP/950 Electrostatic Headphones

•Headphones that reproduce every nuance with lifelike realism •Ultra-flat response ensures that you will hear the deepest bass, natural warm midrange & crisp clear highs
 •Includes E/90 Energizer/Amplifier which allows system to be connected to virtually any music source •Also included are connecting cables, AC adaptor, battery pack & calfskin carrying case with enough room for a portable CD player

Formerly \$1499.95

\$499.95 (KOS ESP950)

Sennheiser Headphones

Audiophiles Choice

Sennheiser HD-580 Circumaural Headphones

•Precision headphones deliver ultra-wide flat frequency response •Velvet covered ear cushions provide maximum comfort & excellent isolation without adding weight •10 foot cord

Our Low Price **\$299.95** (SEN HD580)

Sennheiser HD440II \$59.95
Sennheiser HD-450II \$79.95
Sennheiser HD-520 II \$119.95
Sennheiser HD540 II \$149.95
Sennheiser HD-250II \$159.95
Sennheiser HD560II \$199.95

Sony Digital Recorders

Sony MZ-1 MiniDisc Portable Recorder/Player

•10-key direct access to individual tracks •Back-lit LCD shows disc/track names •Shock resistant memory resists skipping •Auto or manual recording levels •Auto track numbering & date & time memo for user-recorded discs

Our Low Price **\$499.95** (SON MZ1)

Sony TCD-D7 DAT Walkman Recorder/Player

•Long play mode for up to 4 hours of recording & play-back •Anti-shock mechanism •High speed AMS search •Digital coaxial & optical input & output •Carrying case supplied

Our Low Price **\$599.95** (SON TCCD7)

J&R Catalogues

For FREE Catalogue, Please Check:

Audio/Video/Music Computers

Or Call Toll-Free 1-800-221-8180

Write To:

J&R Music World
 Department SR0494
 59-50 Queens-Midtown Expressway
 Maspeth, NY 11378

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____

ASK ABOUT OUR EXTENDED WARRANTY **CALL US TOLL FREE FOR ITEMS NOT LISTED IN THIS AD**

TO ORDER BY MAIL:

SEND MONEY ORDER, CERTIFIED OR CASHIER'S CHECK, MASTERCARD, VISA, AMERICAN EXPRESS OR DISCOVER CARD (Include Member No. expiration date and signature) To: J&R MUSIC WORLD, DEPT. SR0494, 59-50 QUEENS-MIDTOWN EXPRESSWAY, MASPEETH, QUEENS, NY 11378. Personal and business checks must clear our Authorization Center before processing. Shipping, handling & insurance charge is 5% of total order with a \$4.95 minimum for orders up to \$500; 4% for orders over \$500 to \$1000; 3% for orders over \$1000. For heavy/oversized items or shipments by air, please call for information, DO NOT SEND CASH. Sorry, no COD's. NY residents, please add sales tax.

ORDERS SUBJECT TO VERIFICATION & ACCEPTANCE. SOME QUANTITIES MAY BE LIMITED. NOT RESPONSIBLE FOR TYPOGRAPHICAL OR PICTORIAL ERRORS

ALL MERCHANDISE SHIPPED BRAND NEW, FACTORY FRESH, AND 100% GUARANTEED. Copyright 1994 J&R Music World



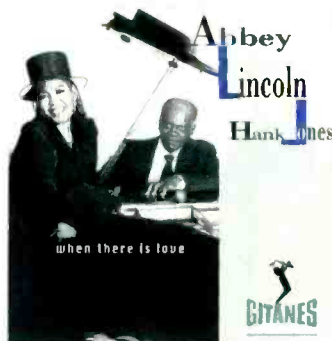
CIRCLE NO. 26 ON READER SERVICE CARD

ABBEY LINCOLN**When There Is Love**

VERVE 96972 (64 min)

Performance: Exquisite**Recording: Very good**

Having followed Abbey Lincoln's career for about thirty-five years, I am delighted to see that she is finally getting the recognition that has always been due her. (I still think that her considerable acting talent is being neglected, but at least she's recording again.) Her latest effort, following last year's "Devil's Got Your Tongue," is a marvelously intimate collaboration with pianist Hank Jones, a delightful 64-minute set that is largely devoted to love songs. As Ms. Lincoln notes, the choice of material delib-



erately contrasts with some of her previous albums, which tended to reflect a somber outlook on life.

There are not many genuine jazz singers on the scene today, so, with screaming wannabes and listless imitators captivating an increasingly indiscriminate audience, Abbey Lincoln becomes even more valuable to the music. As for Hank Jones—well, they don't come any better. This is a perfect match, and another triumph for an artist who deserves all her recent accolades. C.A.

STANLEY TURRENTINE**If I Could**

MUSICMASTERS JAZZ 65103 (55 min)

Performance: Robust**Recording: Very good**

Like so many vigorous tenors, Stanley Turrentine soaked his reeds in R&B before making the jazz scene. He played with Ray Charles and Earl Bostic in the early Fifties, entered the Sixties with Max Roach, and enjoyed considerable success during the decade as he teamed up with his wife, organist Shirley Scott. In recent years, Turrentine has continued to demonstrate his solid grasp of bop and his ability to lean in a number of related directions. His new album, "If I Could," clearly proves that he can do just about anything the occasion calls for. For openers, he hops merrily along with Hubert Laws, Ron Carter, Roland Hanna, and Grady Tate. Then Don Sebesky and a string section place him in a more romantic context, where he also thrives. Hard-core jazz people may still frown on strings, but Turrentine's work on *I Remember Bill*, *Maybe September*, and the title tune cries out for a whole album with a string section. C.A.

QUICK FIXES**AUSTIN LOUNGE LIZARDS****Paint Me on Velvet**

FLYING FISH 70618 (36 min)

Here's a band that should appeal to the slightly wicked in us all, whether you appreciate bluegrass, country, swing, or re-worked versions of *Purple People Eater*. The Austin Lounge Lizards prove their tongues are just as quick and flickery as their namesakes'. Who could resist a comic take on Baby Jessica, twisting the night away at the bottom of the well in Midland, Texas? Or the right-on sentiments of anyone who secretly plois to *Put the Oak Ridge Boys in the Slammer*? A.N.

JIM CENTORINO**Ivory—A Tribute to the Endangered Species**

WORLD DISC CDM 30 (53 min)

Composer/trumpeter/keyboardist Jim Centorino mixes animal calls and other sounds of nature with his music to create a dozen impressionistic pictures of the environments of wolves, whales, waterfowl, and other endangered creatures. The dramatic title track and the beautiful *Song of the Albatross* raise this above the level of merely pleasant light classical or New Age music. *William Livingstone*

EURHYTHMICS**Live 1983-1989**

ARISTA 17704 (two CD's, 100 min)

The most annoying hit machine of the Eighties weighs in with a collection of live stuff as spontaneous, charming, and meaningful as this year's Super Bowl half-time show. Lead singer Annie Lennox, as usual, sounds unattractively insecure in her masculinity. S.S.

FEVER—THE BEST OF LITTLE**WILLIE JOHN**

RHINO 71511 (57 min)

Twenty long out-of-print tracks by the Fifties R&B singer who most clearly anticipated Sixties soul, including *Leave My Kitten Alone* (beloved of John Lennon) and the original hit version of *Fever*. A revelation. S.S.

THE LEGENDARY**SY KLOPPS BLUES BAND****Walter Ego**

GUITAR RECORDINGS 99303 (43 min)

Venerable blues standards performed, in not always flattering high-tech fashion, by a sort-of-supergroup including former members of Journey and the Tubes. I don't want to give away the identity of the band's pseudonymous lead singer, but here's a hint: his initials are Steve Miller. S.S.

BILL MORRISSEY**Night Train**

PHILO 1154 (36 min)

The testosterone-heavy voice of New England folkie Bill Morrissey is nothing short of compelling, even when his songs bland out. And the surprise of this latest album is that too many of the tunes do exactly that. The only songs here that stick are *Birches*, a deftly drawn portrait of a still-hopeful wife and a dried-up husband, and the very funny *Letter from Heaven*, in which Abe Lincoln finally gets to see the end of the play and James Dean takes remedial driving lessons. A.N.

NKOTB**Face the Music**

COLUMBIA 52969 (67 min)

The play: former teen idols New Kids on the Block initialize their old name, much as a certain fried chicken chain did a few years earlier. The result: they still don't sing as well as the Colonel. S.S.

HARRY SHEARER**It Must Have Been Something I Said**

RHINO 71217 (78 min)

Satirist Shearer (still perhaps best known for his role in *This Is Spinal Tap*) has been a Public Radio fixture since 1983, and this savagely funny album collects some of his most trenchant on-air bits. Instant classic: an interview with the only American transsexual held hostage during the Gulf War. S.S.

VOICES OF**FORGOTTEN WORLDS****Traditional Music of****Indigenous People**

ELLIPSIS ARTS 3250 (two CD's, 116 min)

This package (a book is included) is an excellent introduction to the music of exotic cultures. A smorgasbord of musical tidbits from such peoples as the Ainu of Japan, Australian aborigines, Tuvans and Tibetans of Central Asia, and Native Americans, it's like a tantalizing travel folder hinting at the pleasures of multiculturalism. W.L.

**WEBB WILDER AND THE BEATNECKS****It Came From Nashville**

WATERMELON 1018 (51 min)

Wilder's brand of neo-country geek rock was ahead of its time when this 1985 album (here fleshed out with bonus tracks) was originally released, and in the age of Garth Brooks it still is. Pick hit: a great live cover of Steve Earle's anti-handgun parable *The Devil's Right Hand*. S.S.

CLASSICAL MUSIC



**NEW RECORDINGS
REVIEWED BY
ROBERT ACKART,
RICHARD FREED, DAVID
HALL, GEORGE JELLINEK,
ERIC SALZMAN, AND
DAVID PATRICK STEARNS**



BACH: Partitas (BWV 825-830)

Christophe Rousset (harpsichord)
L'OISEAU-LYRE 440 217
(two CD's, 154 min)

**Performance: Breaks the mold
Recording: Vivid**

Strong musical personalities aren't usually attracted to the harpsichord, but Christophe Rousset plays the Bach partitas with the sort of individuality that changes the way people think about music. For instance, the harpsichord sound favored today is increasingly creamy and focused; Rousset's restored French Baroque instrument is less well-mannered, and the effect is as bracing as it is beautiful. He plays with even greater deliberation than Gustav Leonhardt, he lingers over harmonic resolutions, and, in general, he takes a highly flexible approach to tempos—quite a refreshing change from the sewing-machine rhythms still common among early-music specialists. The ornaments and other fine details of the music never seem grafted on but emerge as integral parts of the whole.

Rousset makes some of the livelier movements dance, but that consideration seems clearly secondary to the expression of the moment. His playing has the sort of clarity and detail that Glenn Gould's had at his best, though without most of Gould's annoying idiosyncracies. Unless you have ironclad ideas about how this music should go, don't miss this CD. *D.P.S.*

BRITTEN: Sinfonia da Requiem; Four Sea Interludes and Passacaglia; The Young Person's Guide to the Orchestra

PURCELL (arr. Britten): Chacony
London Philharmonic, Slatkin
RCA VICTOR 61226 (68 min)

**Performance: Mostly excellent
Recording: Resplendent**

Leonard Slatkin comes through with a powerful account of the youthful and impassioned three-movement *Sinfonia da*

Requiem that Britten dedicated to the memory of his parents. Many traits of the later Britten reveal themselves in it, but the work stands handsomely on its own as a musical achievement. Slatkin secures playing of surpassing brilliance (the "Dies Irae" middle movement) and warmth (the "Lachrymosa" finale) from his London orchestra. The strings are richly lambent in the beautifully realized Purcell *Chacony*, and *The Young Person's Guide to the Orchestra*—illustrative variations on a tune from Purcell's *Aldelazar*—is given one of the most brilliant and gorgeously recorded performances that I have heard. I particularly like the way Slatkin keeps the Purcell theme surging forward in the introduction rather than allowing it to bog down in pomposity.

My one reservation has to do with Slat-

kin's very deliberate reading of the first two of the Sea Interludes and of the Passacaglia from *Peter Grimes*. His approach works, however, in the "Moonlight" interlude, where the extended pauses add an extra degree of poignancy, and the "Storm" episode is interesting for the way he concentrates on opening up the musical texture, thus avoiding the clotted effect in the low end of the orchestral spectrum found in many other recordings. The slow tempo of the Passacaglia, though, deprives this remarkable music of some of its relentless savagery. Taken as a whole, however, this is a splendid CD. *D.H.*

**DOHNANYI: Serenade for String Trio
KODALY: Serenade for Two Violins
and Viola**

**BARTOK: Sonata for Two Pianos
and Percussion**

Chamber Music Society of Lincoln Center
DELOS 3151 (67 min)

**Performance: Excellent
Recording: Very good**

For its debut on the Delos label, the Chamber Music Society of Lincoln Center has come up with a handsomely varied program featuring the between-the-wars "Big Three" of Hungarian music. Ernst von Dohnanyi (1877-1960) is the senior partner, and his C Major Serenade (1902) has for many years been a deservedly popular vehicle for string trio. With a touch of Brahms here and a tincture of Hungarian folk music there, its five movements feature unerringly effective writing for the three instruments, both solo and in combination.

The early output of Zoltan Kodaly (1882-1967) is highlighted by the lovely three-movement Serenade from 1919-1920, which instead of the standard violin, viola, and cello uses a pair of violins and a viola. There is no mistaking the Magyar content of the music, but what is most striking is the composer's masterly command of coloration, most notably in the violin-violita dialogue that dominates the central movement. The Dohnanyi serenade features violinist Joseph Silverstein, violist Paul Neubauer, and cellist Gary Hoffman, and in the Kodaly violinist Ani Kavafian partners Silverstein and Neubauer is again the violist. The performances are first-rate and beautifully recorded.

The real "meat" of the program is Bela Bartok's ingenious masterpiece from 1937, the Sonata for Two Pianos and Percussion. Even today it makes challenging and exhilarating listening—tough-minded in the opening movement, uncannily atmospheric

RISEING STAR

Harolyn Blackwell is known in operatic circles primarily for her spirited interpretations of light-soprano roles. When the Metropolitan Opera suddenly canceled the contract of Kathleen Battle in February, for example, Blackwell was asked to sing the title role in all of the performances this season of Donizetti's *The Daughter of the Regiment*.

Blackwell's musical interests are not limited to opera, however, and RCA Victor has signed her to a long-term contract. Her first solo album, "Strange Hurt," released in February, contains songs of Maury Yeston orchestrated by Jonathan Tunick and Ricky Ian Gordon's setting of poems by Langston Hughes.



PHOTO: HARRIS WEILES/RCA VICTOR

The Cleveland Orchestra at 75



The Cleveland Orchestra's current music director, Christoph von Dohnanyi

The Cleveland Orchestra, founded in 1918, turned seventy-five last year, and in celebration of that anniversary has brought out a set of ten compact discs containing performances conducted by all of its music directors, from the founding one, Nikolai Sokoloff, to today's Christoph von Dohnanyi. Of the twenty-five performances in the set, spanning the years 1928-1992, only five come from commercial recordings; all the others are from concerts the orchestra has given in Cleveland and on tour.

George Szell gets the lion's share of the set, four discs covering his entire

twenty-four-year tenure (1946-1970). In addition to the expected Mozart, Schumann, Wagner, and Strauss, there are works by Ravel, Prokofiev, and Mahler as well as two Sibelius symphonies—the seldom heard No. 3, from early in Szell's first season, and No. 2, from his very last concert, given in Tokyo two months before his death.

Sokoloff, a fine conductor too little remembered now, presided over the first fifteen seasons, during which the orchestra began recording (for Brunswick) and built its own home, Severance Hall. His 1928 recording of Rachmaninoff's Second Symphony was the first made of the work. His famous successor Artur Rodzinski, whose ten years established the orchestra as a major national entity, is represented by his first recording for Columbia, Rimsky-Korsakov's *Scheherazade* from 1939, and his memorable 1941 account of Shostakovich's First Symphony. The late Erich Leinsdorf, only thirty-one when he succeeded Rodzinski, receives a lovely memorial in the form of his own suite of preludes and interludes from Debussy's *Pelleas et Melisande*, introduced in his final season and a collector's item on LP for years.

Pierre Boulez served as musical adviser for the two seasons between Szell's death and the arrival of Lorin

Maazel. His material here includes Prokofiev's *Scythian Suite*, works by Stravinsky and Messiaen, and his Columbia recording of Ravel's *Daphnis and Chloé Suite No. 2*. Maazel conducts Jacob Druckman's *Windows*, one of only two American works in the set, and is heard also in a slightly cut Tchaikovsky *Manfred*. Dohnanyi conducts the other American work, Carl Ruggles's *Sun-treader*, as well as Kurt Weill's *Seven Deadly Sins* (with Anja Silja), Mahler's Rückert lieder (with José van Dam), a fragment of a symphony Schubert sketched in his last year, Beethoven's *Grosse Fuge*, and a knockout performance of Brahms's G Minor Piano Quartet in Schoenberg's orchestral setting.

The sound quality, given the dates and sources, is understandably variable, but there is much to treasure here, and the documentation includes articles about each of the conductors published during the years they led the orchestra. R.F.

CLEVELAND ORCHESTRA

75th Anniversary Commemorative Set

Ten CD's, available only from the orchestra, for \$180 plus shipping (\$16 to U.S. and Canadian addresses, \$30 to Europe). Order from Cleveland Orchestra, Severance Hall, Cleveland, OH 44106; telephone, 216-231-1111 or toll-free) 1-800-686-1141.

in the slow movement, and full of fun in the finale, with a touch of magic in the benedictory final chords of the fadeout coda. The intimate acoustic surround of the Delos recording, with every line precisely in place, conveys the essence of Bartok's special brand of polyphony. The performance is again first-rate, and the programming of the CD makes it a winner. D.H.

FITKIN: Hook; Mesh; Stub; Cud

Ensemble Bash; Icebreaker:

Delta Saxophone Quartet; John Harle Band

ARGO 440 216 (41 min)

Performance: Exciting

Recording: Jumps

This is a very exciting and hip record. Graham Fitkin, a young (thirty-not-even-something) British composer, has his own quite engaging version of what used to be thought of as American minimalism: witty and easy on the outside, tough as steel underneath. It's all done with a catchy, insistent pop/jazz sound doled out in highly rhythmic blocks and layers. Fitkin is, among other things, a brilliant orchestrator—as is most obvious in the somewhat more traditional *Cud* (essentially a quirky big-band jazz piece) but also evident in the other, more original and personal pieces, restrained as they are in form and instrumen-

tation. Other consistent features here are the quality of the playing—mostly by the ensembles for which the music was written—and of the recording. The level of excitement is remarkably sustained; the music jumps. E.S.

HENZE: Symphony No. 7; Barcarola per Grande Orchestra

City of Birmingham Symphony, Rattle

EMI 54762 (60 min)

Performance: Bone-rattling

Recording: Exciting

Hans Werner Henze has been through more stylistic changes than Madonna, but his musical language seems to be stabilizing into something that can be vaguely described as neo-Hindemith—full of motor rhythms and metallic, brass-dominated sonorities, and, particularly in the Seventh Symphony, using the tonality-based forms of the past without a tonality-based language. In fact, much of Henze's Seventh, which he admits was somewhat inspired by Beethoven's, seems like a Classical/Romantic symphony that's been put through a trash compactor and come out completely flattened. Much of it gives the impression of being harmonically static, the first movement sounding like the *Die Walküre* prelude with the contours smoothed out.

However unattractive that may sound, the Seventh contains some of the more inviting music Henze has written and may be his greatest symphony yet. The second movement makes a particularly remarkable journey with its rarefied string effects, richly scored horn sextet in the middle, and many other lovely textures along the way. The final movement is downright sumptuous—the free use of dissonance suggests Henze may be picking up where Mahler's unfinished Tenth Symphony left off. The disc filler, the *Barcarola*, is more searching and discursive. Frankly, I don't get it. But it's so flamboyantly scored that I'll happily listen to it again and again until I do. D.P.S.

MENDELSSOHN:

A Midsummer Night's Dream (excerpts); The First Walpurgis Night

Soloists; Chorus; Chamber Orchestra of

Europe, Harmoncourt

TELDEC 74882 (78 min)

Performance: Scintillating

Recording: First-rate

Not the least of the many virtues of this CD is the programming, which pairs two quite different treatments of fantastical subject matter. The usual recorded excerpts from the *Midsummer Night's Dream* music are the overture, scherzo, intermezzo, noc-

6th AVE ELECTRONICS CITY

LET'S MAKE THIS SIMPLE. ALL BRANDS AT THE LOW WE WILL BEAT ANY ADVERTIS

Sherwood

RV-6030R
 DOLBY PRO LOGIC RECEIVER
 • 105 WPC • 75 WPC x 3
 (Left/Right/Center) plus 25
 Watts x 2 (Rear) • Discrete
 Amp Stage
 • Remote **\$349**



COUNTERPOINT

SOLID 1
 200 WATT POWER AMP
 • State Of The Art Amplifier
 • 6 Metal Film Capacitors
 • Dual Monorol • Balanced

\$1079

FULL LINE IN STOCK



CD PLAYERS

TEAC PD-495
 REMOTE CONTROL CD PLAYER
 • 18-Bit 8x OS • 20 Track
 P. Programming • Fixed Line
 Outputs • Elapsed Time Display

\$99

CALL FOR ALL BRANDS NEW TECHNOLOGY
 HI END COMPONENTS ALL IN STOCK!

CD CHANGERS

PHILIPS CDC-935
 5-DISC CAROUSEL CD CHANGER
 • Dual 1-Bit D/A Conv.
 • 20-Track Program
 • Random Play • Remote

\$249

MAGNAVX CDC-794 169
 SHERWOOD CDC-5030R 199
 FISHER DAC-2403 24 CD CHANGER

100'S OF CD CHANGERS & PLAYERS IN STOCK

TURNTABLES

THORENS TD-180
 • 33^{1/3} 45, 78 Speeds
 • Belt Drive System • Auto Cue
 • Pivoted-To-Styleus Distance 91"

\$349

TEAC P-495 CARTRIDGE INCLUDED 99
 DUAL CS-505 HI END TURNTABLE... 349

100'S OF TURNTABLES-ALL BRANDS IN STOCK

RECEIVERS

PHILIPS FR-930II
 DOLBY PRO LOGIC RECEIVER
 • 65 WPC (Right & Left) • 20WPC
 (Center & Rear) • Timer • Remote

\$349

FISHER RS-646 120W PRO LOGIC 219
 HARMAN KARDON HK-3300 199
 SHERWOOD RX-4030R UPGRADE OF RX4010R... 166
 SHERWOOD RX-2030R BEST BUY! 129

100'S OF RECEIVERS-ALL BRANDS IN STOCK

SEPARATES

AUDIO SOURCE SS THREE MK II 279
 AUDIO LAB 8000P 200W Power Amp 599
 AUDIO LAB 8000M 200W Mono Block 499
 COUNTERPOINT DA-10 O/A Converter
 COUNTERPOINT SA-3000 TUBE PRE-AMP
 PARASOUND HCA-1200 599
 TEAC EQA-110 Equalizer 79

100'S OF SEPARATES-ALL BRANDS IN STOCK

TAPE DECKS

TEAC W-480C
 DOUBLE CASSETTE DECK
 • Autoreverse • High & Norm
 Speed Dub • Dolby B/C/NR

\$99

HARMAN KARDON T04800 DOLBY B+S 599
 SANSUI D-590W 99
 TEAC V-1010 3 HEAD TAPE DECK 269

100'S OF TAPE DECKS-ALL BRANDS IN STOCK

BOSE THE ANSWER IS ACOUSTIMASS **SPECIALS**

AM-5 SERIES II
 200 WATT ACOUSTIMASS SYSTEM
 • Subwoofer/3 Satellite Speaker
 System • Compact Modular
 System With Acoustimass
 Bass Module • Magnetically
 Shielded Direct/Reflecting Cube
 Speaker • Each Cube Has
 2 Separate Enclosure
 Adjustment 4 Configuration

\$649 SYSTEM

SAVE \$100



BOSE MODEL 21	BEST VALUE	89 PAIR
BOSE 101 Indoor/Outdoor Speaker		149 PAIR
BOSE 2.2 SERIES II		198 PAIR
BOSE FREESTYLE		299 PAIR
BOSE 4.2 SERIES II		318 PAIR
BOSE 6.2		399 PAIR

BOSE AM-3 SERIES III JUST ARRIVED!	399 SYSTEM
BOSE AM-4	499 SYSTEM
BOSE AM-7 HOME THEATRE	799 SYSTEM
BOSE MODEL 10.2 SII	799 PAIR
BOSE 901 SERIES VI	1398 SYSTEM

BOSE SPECIALS EXPIRE MARCH 31**

SPEAKERS

JBL LC-310
 240 WATT SPEAKERS

• 3-Way Design
 • 5" Midrange
 • 10" Woofer
 • Dome Tweeter

\$249 PAIR

BEST SELLER 50% OFF

SPEAKER PRICES PER PAIR

CELESTION MODEL 1	189
CELESTION MODEL 3	Audiophile Speaker
CELESTION CS-6	BEAT YOUR BEST PRICE
CERWIN VEGA VS-120	499
CERWIN VEGA VS-150	599
JBL L-7	Center Channel 149EA
JBL J-2045	TOP OF THE LINE LACQUER FINISH 99
JBL MAGIC 2	NEW TECHNOLOGY WIRELESS
JBL MOVIE 2	HOME THEATRE SPEAKER SYSTEMS

SPEAKERS

ADVENT GRADUATE
 210 WATT SPEAKERS

• 8" Woofer
 • 1/2" Tweeter
 • 2 Way Design

\$139 PAIR

SPEAKER PRICES PER PAIR

ACOUSTIC RESEARCH MC-1	Center Channel	119EA
ACOUSTIC RESEARCH M-6		599
ADVENT LEGACY II		249
ALLISON AL-115		279
ALLISON AL-120		349
ATLANTIC TECHNOLOGY 153C	BEAT YOUR BEST PRICE	
ATLANTIC TECHNOLOGY 154SR		79EA
DESIGN ACOUSTICS PS-CV		79EA
JENSEN 3152-.15"	Woofer/3 Way/Floorstanding	179

CERWIN VEGA VS-100
 125 WATT SPEAKERS

• 3-Way Bass Reflex Design
 With 10" Woofer
 • Dome Tweeter

\$399 PAIR

CALL FOR ALL BRANDS NEW TECHNOLOGY - HI END SPEAKERS IN STOCK!

DAHLQUIST DQ-6
 150 WATT 2 WAY SPEAKERS

• 6.5" Phase Array Design • 7/8" Dome Tweeter • Second Order Quasi Bessel Alignment

\$399 PAIR

SATELLITE SPEAKER SYSTEMS

KLH CS-2503
 SUBWOOFER SATELLITE SYSTEM

• Digital Ready • Handles 175
 Watts • Dual 5" Woofer • 3/4"
 Tweeter • Magnetically Shielded or
 Home Theatre Use • 5 Year Warranty

\$129

ATLANTIC TECHNOLOGY 100 269
 ATLANTIC TECHNOLOGY 150 269

CELESTION TRINITY 349
 JBL PRO III PLUS 399

REPEAT OF SELLOUT...

ATLANTIC TECHNOLOGY 252PBM
 12" POWERED SUBWOOFER

• Bass Enclosure With 8" woofer
 • 40W X 3, 90 X 1
 Amps • Bass Boost Circuitry

\$449 EACH

CELESTION CSC
 HI END 75W CENTER CHANNEL SPEAKER

• Magnetically Shielded
 • 3 1/2" Woofer
 • Polymer Tweeter

\$149 EACH

ALTEC LANSING MODEL 56
 2 WAY INDOOR-OUTDOOR SPEAKER

• Acoustic Suspension Design • 4" Woofer
 • 3/4" Dome Tweeter
 • Power Handling 80 Watts Max.

\$99 PAIR

BEST DEAL

HUGE SELECTION OF... IN-WALL SPEAKERS
 ALL BRANDS IN STOCK

WE WILL BEAT YOUR BEST PRICE!!!!

6th AVE ELECTRONICS CITY

SIX

We're reir

New York Retail 1030 6th Avenue New York, NY 10018 BETWEEN 38 th & 39 th STREET OPEN 7 DAYS W/TU/W/F & SAT 9-6:30 • THUR 9-8 • SUN 11-5 CITY OF NY CONSUMER AFFAIRS LICENSE# 805687	New Jersey Retail 331 Route 4 West Paramus, NJ 07652 OPEN 6 DAYS A WEEK MONDAY - SATURDAY 10-9	New Jersey Retail 22 Route 22 West Springfield, NJ 07081 OPEN 7 DAYS • SUNDAY 11-5 MONDAY-SATURDAY 10-9
--	--	---

We Welcome VISA, MASTERCARD, AMERICAN EXPRESS, DISCOVER & MAC/NYCE DEBIT CARDS. © Registered Trademark Only. No Dealers, Page # Referral a Must for Guaranteed Lowest Price. Does Not Apply to Demos, Clearance

CALL SIXTH AVENUE FOR
BEST PRICES 800 394-6283
 OR IT'S YOUR'S FREE



BLAUPUNKT TORINO

DETACHABLE FACE
 AM/FM CASSETTE
 • 14 Watts
 • 18AM/FM Presets
 • LCD Display
\$99



CAR STEREO



CRAIG AP-9500
 6 DISC CD CHANGER W/FM MODULATOR
 • Anti-Shock Mechanism • 1 Bit DA Conv.
 • Frequency Switchable FM
 Stereo Modulator • Hand-
 Held Remote Commander
\$279

TOSHIBA TX-203... DETACHABLE AM/FM CASS... 129
 TOSHIBA TX-902... PULL OUT AM/FM CD... 179
 BLAUPUNKT LAGUNA... DETACHABLE AM/FM CD... 299
 BLAUPUNKT CDC-A02... 10 CD CHANGER... 229
 NAKAMICHI TUNER DECK III... PULL OUT AM/FM CASS 249
 SHERWOOD XC-6810... AM/FM CD Pullout... 199
 SHERWOOD XR-3814... AM/FM CASS/CD CONTROL... 129

TELEVISIONS

SHARP
 27ES50
 27" STEREO REMOTE TV
 • Stereo Decoder w/
 dbx Noise Reduction
 • Cable Compatible
\$349



MAGNAVOX CCR-190 19" TV/VCR COMBO... 399
 ZENITH SL-27675... 27" PROJECTION... BEAT BEST PRICE... 449
 RCA P52755... 32" PROJECTION... 279
 RCA X-25101... 25" REMOTE... 1799
 RCA F-35750ST... 3599
 TOSHIBA CF-26C30... 399
 TOSHIBA CF-35C40... 1399
100'S OF TV'S-ALL BRANDS IN STOCK

CELESTION

AP-12
 12" AUDIOPHILE
 WOOFER
 • Handles 200W
 • 2 1/2" Voice Coil
\$99



BAZOOKA T-102... BASS TUBE... FULL LINE IN STOCK
 JBL 1500-GT1... 1000 WATT 15" WOOFER... CALL
 JBL GT-963... 6X9 SPEAKER... 99.96

**100'S OF CAR STEREO/SPEAKERS/SEPARATES/RADAR
 DETECTORS & ALARMS - ALL BRANDS IN STOCK**

PRECISION POWER 2050AM
 100 WATT POWER AMP
 • 2 Channels • Bridgeable
 • 50W X2 Cont
 Into 4 Ohms
\$229



RADAR DETECTORS

645ST1
 INTEGRATED LASER/RADAR DETECTOR
 • Super Wide
 Band
 • X,K,KA
**BEAT YOUR
 BEST PRICE**

BEL 924... BEST SELLER... 49
 BEL 6351... BEAT YOUR BEST PRICE... 59
 WHISTLER 780... BEST BUY... 59
 WHISTLER 1250... X, K SUPER WIDE LASER... 149



TOSHIBA

TP-48C50
 48" THEATERVIEW PROJECTION TV
 • Picture-In-Picture • On Screen Displays
 • Surround
 Sound
 • Remote Control
\$1999

CALL US TOLL FREE
 FOR OUR HUGE
 SELECTION
 OF OTHER HI END
 EQUIPMENT
 WE COULDN'T FIT
 IN THIS AD !!!



GO VIDEO GV-3000Z
 DUAL DECK VHS RECORDER
 • Dubbing Made Easy • Patented Technology
 • Edit Tapes • One Touch Recording • Remote
\$499

VCRS

RCA VR-323
 VHS RECORDER W/VCR+
 • On Screen 8 Event/
 • 1 Year Programmable Timer
\$199

TOSHIBA M-759... 4 HEAD HI-FI JOG SHUTTLE... 199
 GENERAL ELECTRIC VG4019... 4 HEAD VCR PLUS... 199
 MAGNAVOX VR-9262... HI-FI JOG SHUTTLE... 349
 GO VIDEO GV-3070... HI-FI DUAL DECK VCR... 299
 ZENITH VR-14270... 4 HEAD HI-FI VCR PLUS/PLUS... 199
 RCA VR-800HF... 8MM RECORDER... 299
 RCA VR-601HF... 4 HEAD HI-FI... 299
 SHARP VCA-303U... BEST BUY!... 159
 SHARP VCR-903U... 4 HEAD HI-FI... 239
100'S OF VCR'S-ALL BRANDS IN STOCK

MINI SYSTEMS

SHARP CMS-R400CD
 5 CD CHANGER/DUAL DECK REMOTE MINI
 • Double Cassette • High
 Speed Dubbing • AM/FM
 Presets • X-Bass • Remote
\$279

SHARP CMSR200CD... CD/DOUBLE DECK... 189
 SHARP CD-08... MICRO SYSTEM... 399
 FISHER DCS-M15... 10 CD CHANGER... 379
 DENON DCS-993... 24 CD CHANGER... 599
 SANSUI MS-6901... 3 CD/110-220 VOLT... 499
 SANYO DCS-5... CD/DOUBLE DECK... 199
 RCA RP-8593... 3 CD/DOUBLE DECK... 249
100'S OF MINI & RACK SYSTEMS-ALL BRANDS IN STOCK

LASER PLAYERS

PHILIPS CDV-600
 CD/LASER DISC PLAYER
 • 1 Bit D/AC • 256X OS
 • Freeze Frame • Dig Effects
\$799

FULL LINE OF LASER PLAYERS IN STOCK



BOSE LIFESTYLE LS3
 LIFESTYLE ACOUSTIMASS MUSIC SYSTEM
 • Direct Reflecting Speaker
 System • CD Player
 • AM/FM Tuner • Remote
\$999

BOSE LIFESTYLE LS-5... 1399
 BOSE LIFESTYLE LS-10... 1699
 BOSE LIFESTYLE LS-11... 1799

**HUGE SELECTION OF
 110/220 VOLT 50-60 CYCLE
 MULTI SYSTEM TV'S, VCR'S &
 PAL CAMCORDERS IN STOCK**

CAMCORDERS

Canon
 UC-1
 8MM CAMCORDER
 • 8X Zoom • Low Light
 • Edit • High Speed
 Shutter • Remote
\$499

CANON UC-55... TDP OF THE LINE... CALL
 SHARON L-2... IN STOCK... 499.96
 SHARP VL-L390U... FULL SIZE VHS... 499.96
 MAGNAVOX CVR-315... FULL SIZE VHS... 499.96
 RCA CC-178... VHS-C... BEAT BEST PRICE... 499.96
 RCA PRO830... 8MM... 699.96



SHARP

VL-E30U
 8MM
 VIEWCAM
 • 3" LCD Color
 View Screen
 • Remote
**REG \$999
 REBATE -100
 NOW \$899**

SHARP VL-E40U... \$150 REBATE
 SHARP VL-E100U... \$200 REBATE
100'S OF CAMCORDERS-ALL BRANDS IN STOCK

Authorized Dealer For
PIONEER
 Full Line of Audio & Video In Stock

SIXTH AVENUE ELECTRONICS

...enting the electronics store.

Mail Order 800 394-6283
 • OPEN 6 DAYS A WEEK MON-FRI 9AM-7PM & SAT 10AM-6PM
NEXT DAY DELIVERY AVAILABLE
 FOR INFO CALL 201-467-0100 - ASK YOUR SALESPERSON FOR DETAILS

MAGNAVOX
 AZ-6810
 PORTABLE CD
 PLAYER
 • 20-Track
 Programmable
 Memory
 • Shuffle Play
 • Repeat Play
 • Dynamic Bass
 Boost
 • LCD Display
\$89

RCA
 WHP-101
 CORDLESS
 HEADPHONES
 • Portable Stereo
 Sound • High Quality
 Sound • Long Range
 Listen Up To 100
 Feet From Source
 • 1 Year Warranty
\$149

AT&T
 9100 DIGITAL
 CORDLESS PHONE
 • 900 MHz
 Transmission
 • 10 Channels
 • 10 # Memory
 • Digital Voice
 Privacy • Redial
 • Hold • Mute
\$249

RECOTON W-440
 WIRELESS STEREO SPEAKER SYSTEM
 • Enables You To Listen
 To Your TV, Stereo, CD,
 Or From Another Location
\$199

© Dolby Laboratories Licensing Corporation. Not Responsible For Typographical Errors. Pictures are for illustration limited quantity items - Must Be For Identical Model Numbers. Prices For Mail Orders Only Valid Thru 5/1/94.



When you want the best!

BladeWing's airfoil shape makes every wiper stroke more efficient—a result of its ability to capture the wind.

BladeWing's performance is only surpassed by its sleek, aerodynamic profile—a profile that flatters most any car or truck, domestic or import.

YOU CAN SEE THE DIFFERENCE!



BLADEWING UTILIZES ADVANCED AERODYNAMIC DESIGN FOR MAXIMUM WIPER TO WINDSHIELD CONTACT

Advanced Blade Material...
Hi-tech Resins deliver quality performance & durability

Limited Lifetime Warranty

BladeWing wiper blades are warranted against defects in workmanship or materials for as long as you own your vehicle. This warranty applies to BladeWing wiper blades only. Refills, as wear items, are not covered under the terms of this warranty.

Fits most vehicles.

**Available In:
16" & 18" Sizes
Black, Red & White**



**Order NOW!
1-800-447-2559**

ONLY \$19.95
A PAIR

Shipping & Handling:
\$4.95 a pair. Fla. residents add 6.5% sales tax.



©1993 RALLY ACCESSORIES, INC. 5255 NW 159th Street, Miami, FL 33014

turne, and Wedding March. Conductor Nikolaus Harnoncourt and his forces, including the Arnold Schoenberg Choir and the fifty young players of the Chamber Orchestra of Europe, flesh things out in this near-flawless live recording by adding the fairy chorus "You spotted snakes" and its spoken introduction, the orchestral Clowns' Dance, and the finale, including the lines for Oberon, Titania, and Puck. It all adds up to a very satisfying listening experience in which the spoken parts (in German) are beautifully blended and perfectly balanced with the music.

As for the music itself, the famous overture, played with a truly light touch, overflows with spontaneity and vigor, the intermezzo goes with mercurial swiftness and passion, and the scherzo is precise and elegant instead of a mere virtuoso showpiece. The nocturne may lack a certain languor, but the Wedding March, for a change, seems spirited rather than pompous.

Like the *Midsummer Night's Dream* music, Mendelssohn's setting of Goethe's poem *The First Walpurgis Night* began life in the composer's youth and reached its final form years later. There are lovely choruses, some nice solo passages for tenor Uwe Heilmann, contralto Birgit Remmert, bass René Pape, and baritone Thomas Hampson, and a highly amusing central episode in which the pagan revelers frighten away their Christian oppressors. Soloists, chorus, and orchestra perform with spirit and refinement in both works, enhanced by airy and well-balanced sonics. Highly recommended! *D.H.*

PÄRT: Te Deum; Silouans Song; Magnificat; Berlin Mass

Estonian Philharmonic Chamber Choir:
Tallinn Chamber Orchestra. Kaljuste
ECM 1505 (64 min)

**Performance: Ethereal
Recording: Atmospheric**

Arvo Pärt writes atmospheric works that conjure up images of medieval churches and devout pilgrims praying for the deliverance of their souls—even in the *Te Deum* and *Magnificat*, which usually elicit a more joyful response from composers. Given ECM's churchy recording acoustic, this CD amounts to a highly reactionary musical statement, a severe and determined departure from the hectic, urban late twentieth century.

Consisting mainly of recently composed choral works, the program explores a narrow palette of austere harmonies, somber colors, and spare, modal scales. Predictability sets in, and I began to wonder how much substance lies behind the atmospheric effects. Particularly in the Berlin Mass, Pärt's extremely generalized approach toward setting the texts is comparable to the medieval style—when music was considered only a vehicle for the words rather than the words being occasions for musical expression. All that is not to say this disc isn't enjoyable, only that its joys are rather limited. *D.P.S.*

ROSSINI: La Cenerentola

Bartoli, Dara, Matteuzzi, Corbelli, others;
Chorus and Orchestra of Teatro Comunale di
Bologna, Chailly
LONDON 436 902 (two CD's, 148 min)

**Performance: Ingratiating
Recording: Clear, bright**

La *Cenerentola* (*Cinderella*) may lack the tight dramatic construction and the incisive three-dimensional characterizations of *The Barber of Seville*, Rossini's most celebrated comic opera, and yet I am immediately and inevitably enchanted by the music, which is full of melodic ingenuity, orchestral luminosity, and irresistible zest and good humor. This London recording offers those qualities in abundance.

The orchestra plays with spirit under Riccardo Chailly, and the cast is strong. Cecilia Bartoli's clear, limpid, easily produced, and finely focused voice meets every challenge of range and florid ornamentation that the title role presents. At the same time, she creates a believable character—warm, gracious, winning. William Matteuzzi's Ramiro is puzzling; at times meltingly smooth and with pure floated high tones, in other passages harsh with the effort of meeting the composer's demands for very long leaps to very high notes. On the other hand, the Dandini of Alessandro Corbelli is polished, fluid in the coloratura sections, and full of theatrical bounce. Don Magnifico is not an appealing character, but he has the three longest arias of the opera. Enzo Dara, however, makes him as attractive as possible and makes astute use of his gruff but flexible voice. The waspish sisters, Clorinda and Tisbe, are sung with verve by Fernanda Costa and

SISTER ACT

Cedille Records' founder and producer James Ginsburg (son of the Supreme Court Justice Ruth Bader Ginsburg), is well aware that "for the past twenty years the Labèque sisters of France have been synonymous with duo-piano . . ." Undaunted, he has put his label at the service of a relatively unknown pair of sisters from Geneva (Geneva, Illinois, that is) named Georgia and Louise Mangos. Their recording debut is also the first-ever recording of four of Liszt's transcriptions of his symphonic poems (see review in "Quick Fixes," page 106).



ANDREW HAUERN/CEDILLE

Gloria Banditelli, respectively, and Michele Pertusi's *Allodoro* is warm-voiced and passionate. *R.A.*

R. STRAUSS: Violin Concerto; Oboe Concerto; Duett-Concertino for Clarinet and Bassoon

Belkin; Hunt; D. Ashkenazy; Walker; Berlin Radio Symphony, Ashkenazy LONDON 436 415 (76 min)
Performance: Very good
Recording: Pleasantly roomy

Richard Strauss very early; Richard Strauss very late—the combination adds up to interesting and pleasing listening. The Violin Concerto, a product of the composer's seventeenth year, doesn't exhibit the full stylistic imprint of his maturity, but it is very effectively written on a surprisingly large scale. There are touches of Bruch in the opening movement and a dash of Mendelssohn in the central andante. Only in the mercurial finale do we get a hint of the creator of *Don Juan*. Curiously, Strauss provided no cadenzas, and violinist Boris Belkin doesn't either. He does, however, deliver a ringingly brilliant account of the solo part. Vladimir Ashkenazy has his Berlin players well in hand, and the Jesus-Christus-Kirche provides a handsome acoustic surround.

With the 1945 Oboe Concerto, one of the prizes of the aging composer's creative Indian summer, we are on more intimate ground. Oboist Gordon Hunt has a rather broadish tone for my taste, but the performance as a whole is very pleasant.

My favorite piece here is the Duett-Concertino, the composer's last instrumental work, in which solo clarinet and bassoon are accompanied by string orchestra and harp. Along with lyrical nostalgia there is an ample touch of subtle humor, especially in the dialogue episodes of the opening movement. The performers, clarinetist Dimitri Ashkenazy and bassoonist Kim Hunt, give an excellent account of themselves and of the delectable music. *D.H.*

STRAVINSKY: The Firebird; Fireworks; Four Etudes for Orchestra

Chicago Symphony, Boulez
 DEUTSCHE GRAMMOPHON 437 850
 (60 min)

Performance: Clarifying
Recording: Gorgeous

So many of Deutsche Grammophon's recordings of Russian music in the last several years have been as valuable for Richard Taruskin's authoritative annotation as for the performances themselves. For Pierre Boulez's remake of the complete *Firebird* ballet, Taruskin is once again exceptionally thorough, clarifying or correcting various details in the work's background. Clarification, of course, is what Boulez himself has always offered in abundance; if his Chicago *Firebird* is a tad less gutsy here and there than his earlier CBS/Sony recording with the New York Philharmonic, it is more telling in the poetic-evocative sections, and surely more appealing overall for the downright gorgeous sound, which sets off both the voluptuousness and the clarity of the performance to full advantage without compromising either of those qualities.

The brief *Fireworks* scherzo seems more like an X-ray here than a pyrotechnic display, but the Four Etudes for Orchestra—no mere makeweights—are absolute knock-outs, individually and collectively. *R.F.*

VERDI: Falstaff

Soloists; Chorus: Berlin Philharmonic, Solti
 LONDON 440 650 (two CD's, 122 min)
Performance: Very good
Recording: Very good

With an outstanding 1963 *Falstaff* (also on London) ranking high among his many accomplishments, it is surprising that Georg Solti would tackle this opera again



NewWest electronics

we proudly offer:

- design acoustics •
- infinity •
- pioneer •
- parasound • haffler •
- fosgate • carver •
- hilachi •
- panasonic •
- monster •
- cerwin vega •
- wood/metal tech •
- dahlquist •
- advent • aiwa •
- NHT • HK • JBL • JVC •
- govideo •
- premiere •
- sharp •

specializing in:

- a/v receivers
- amplifiers
- ld players
- cd players
- speakers
- processors
- projection tv
- lcd projectors
- camcorders
- tv • vcr
- car audio
- accessories

- free shipping •
- honest pricing •
- friendly service •



call toll free from the US or Canada
 mon-fri 6:30a-6:30p • sat 7:00a-5:00p • sun 7:00a-4:00p

800-488-8877

- a division of Clarity Electronics LTD •
- 4120 Meridian • Bellingham, WA, 98226 •

QUICK FIXES

BEETHOVEN: Symphony No. 5; Egmont, Overture and Incidental Music
New York Philharmonic, Masur
TELDEC 77313 (75 min)

The first, third, and last movements of this performance of the Beethoven Fifth are sinewy and alive with all the requisite tension, and in the slow-movement variations Kurt Masur elicits unusually refined playing from the winds and a heartwarming glow from the strings. The overture and nine vocal and instrumental numbers written for Goethe's *Egmont*, played beautifully by the orchestra and performed with drama and pathos by soprano Sylvia McNair and narrator Will Quadflieg, amount to a real bonus. Highly recommended. *D.H.*

BIZET: Symphony in C Major
HAYDN: Symphony No. 1
PROKOFIEV: "Classical" Symphony (Symphony No. 1)
Saint Paul Chamber Orchestra, Wolff
TELDEC 77309 (55 min)
Hugh Wolff has the measure of all these works in most respects. His pacing is near-

ideal, as is his balancing of the respective orchestral voices. If the readings are a little short in terms of charm—well, better to fall short on charm than make a misguided attempt to manufacture it. And it's always a joy to hear orchestral playing on this level, especially when it is so handsomely recorded. *R.F.*

LISZT: The Symphonic Poems for Two Pianos, Volume I
Georgia and Louise Mangos (duo-pianists)
CEDILLE 90000 014 (67 min)

In their debut recording the Mangos sisters make a good case for Liszt's two-piano transcriptions of his tone poems. They have all the power these knuckle-busting pieces require (the four here include *Tasso* and *Les Préludes*), as well as subtlety and delicacy when needed. I look forward to Volume II of these world-première recordings. *William Livingstone*

MOZART: Serenade in D Major ("Posthorn"); Divertimento in D Major; Two Marches
Berlin Philharmonic, Abbado
SONY 53277 (77 min)
Claudio Abbado's robust live performance of the so-called "Posthorn" Serenade, flanked by similarly spirited ones of the marches presumably intended to introduce

and follow it, has vivacity and charm aplenty. The same large-scale approach suits the *Divertimento, K. 251*, a little less well, tending to override its essential chamber-music character, but the performance does sparkle, and it makes an already well-filled disc even more attractive. *R.F.*



MARKUS KLÍNKO
French Harp Chamber Music
EMI 54884 (71 min)
Markus Klínko's highly ingratiating program includes Ravel's *Introduction and Allegro* and other works, Debussy's *Dances Sacrées et Profanes* and Sonata for Flute, Viola, and Harp, and pieces by Satie, Ibert, and Fauré. He has a beautiful tone and a remarkable range of articulation, but the other players—colleagues from the Bastille Opera Orchestra in Paris—don't sound as if they've lived with the music terribly long. *D.P.S.*



Illinois audio

phones: (800) 621-8042 (708) 934-9669
fax: (800) FAX AUDIO
hours: Mon. thru Fri. 9-7 • Sat. 9-6 • Sun. 12-5

1284 E. Dundee Road • Palatine, IL 60067

SPEAKERS



JBL LX - 44
3 Way Bookshelf Speakers
• 1" pure Titanium dome high frequency transducer • 5" high polymer laminate midrange transducer • 8" high polymer laminate low frequency transducer

List \$640 pr.
SALE
\$399 pr.

NILES NA-100 6 1/2" 2 way List \$250 SALE \$149 pr.
AR ACTIVE PARTNER List \$250 SALE \$160 pr.
JBL POWERED SUBSCALL

CENTER CHANNEL

DESIGN ACOUST. PS-CV List \$120 SALE \$65 ea.
DESIGN ACOUST. PS-24 List \$190 SALE \$99 ea.
ADVENT Audio FocusCALL

SUB/SAT. SYSTEMS

ALTEC SYSTEM 3 List \$699 SALE \$399
DESIGN ACOUSTICS List \$499 SALE \$299
ADVENTCALL
THX SYSTEMSCALL

CASSETTE DECKS



AIWA ADF810

3 Head Stereo Deck • Remote
• Dolby[®] B/C Noise Reduction & HR Pro

CALL

TECHNICS RS DC 10 List \$999 SALE \$520
Digital Compact Cassette Player Recorder
TECHNICS RS TR 232CALL
Auto / Reverse Double Deck
JVC TD W 309CALL
Hi-Fi U-Turn Auto Reverse Double Deck
TECHNICS RS BX 606CALL
2 Motor Quartz Locked Direct Drive 3 Head

PORTABLES

AIWA ADM100CALL
Port / Rec / Play Mini Disc
PHILIPS DCC 130 Port / DCC Tape Player CALL
SONY D 121CALL
SONY D 828K Car DiscmanCALL
SONY D 122 CK Car DiscmanCALL
SONY CFD 460CALL
PANASONIC RXDS 202 List \$220 SALE \$160
JVC RCQ 50 List \$225 SALE \$159

RECEIVERS



TECHNICS SA-GX550

AV STEREO RECEIVER • Dolby[®] Pro Logic
Surround Sound • Home Theater Mode: 75w per
ctr. right left channel. 30w per rear channel
• Preprogrammed / Learning AV remote

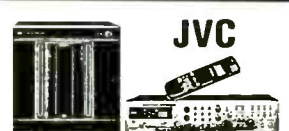
CALL

SHERWOOD RV6030RList \$650 SALE \$349⁹⁵
• Dolby[®] Pro-Logic
• 75 x 3, 28 x 2, 4 video input
PHILIPS FR 940II List \$480 SALE \$325
260 watt Pro-Logic 5 channel receiver
JVC RX 815 List \$650 SALE \$425
Dolby[®] Surround Pro-Logic Stereo 120 w/ch
Surround: 3 x 70w front, 20w per rear channel.

VIDEO

SHARP 4 HD Remote \$199
SHARP 4 HD Hi-Fi \$260
JVC HRDX62 Hi-Fi \$325
JVC HRVP700 VCR PlusCALL
SONY SLV750 VCR PlusCALL
SONY MDP600CALL
PANASONIC PV4361 \$449
PANASONIC LX900 \$799

CD PLAYERS



X MC100

100 DISC CHANGER • Stores and plays
up to 100 discs • Remote control
with LCD, disc title memory bank,
embedded alpha-numeric keyboard

CALL

PANASONIC SL-PD365List \$199 SALE \$149
5 Disc Changer
JVC XLF211List \$300 SALE \$199
Remote Carousel
PHILIPS CDC 935CALL
Top rated 8 bit system Remote
TECHNICS SL-PD947CALL
5 Disc changer Pitch control

MINI SYSTEMS

AIWA NSX 3500 3 DiscCALL
PANASONIC SC-DH44 3 Disc \$310
SONY MHC 610CALL
JVC MXS2 \$339
TECHNICS SC-CD455 3 DiscCALL
AIWA NSXD 707 3 DiscCALL
JVC MXC 9S 6 Disc \$899
SONY MHC 70 5 DiscCALL

Dial (800) 621-8042

Prices in this ad are for mail-order only. Freight charges not included in prices.
All merchandise shipped brand new, factory fresh with full warranty.
Not responsible for typographical errors. Prices and availability subject to change.

Fax (800) FAX AUDIO

after thirty years. Does he succeed in topping his earlier effort? Well, yes and no.

In the earlier set, the conductor was not the best thing about the recording. Now, surrounded by his Salzburg Festival cast in a Berlin venue, he is. His pacing is vital but not excessively driven—the old Solti vehemence is gone. The overall approach is unquestionably modeled on Toscanini's classic RCA reading. In 1963 Solti was marginally faster than his model; now he is marginally slower, and just about ideal. Every episode is treated to the right mood and pacing, the ensembles are virtuosically controlled, and the divided vocal nonet (Act I, Scene 2) sparkles like a Mendelssohn scherzo. The orchestral playing is superb.

Except for one instance of miscasting, the singers form an excellent ensemble. José van Dam may not possess the dark timbre and "fat" tone considered ideal for the old knight, but he savors Boito's text and projects it with clarity and gusto, observing many nuances that make his portrayal entertaining and endearingly human. He is happily paired both with Marjana Lipovsek's ripe and humorous Mistress Quickly and with Paolo Coni's lively and neatly vocalized Ford. The disappointment is Luciana Serra's Alice. Her tone is soubrettish, occasionally strident, and at times lacks body and expansiveness. The Nannetta (Elizabeth Norberg-Schulz) and Meg Page (Susan Graham) are good, and Luca Canonici offers a stylish Fenton when his slender tone is not swallowed up in the ensembles. The Bardolph-Pistola-Cajus trio excels in the comedic scenes.

This is a live recording, but applause intrudes only at the beginning and end. Digital technology aside, I do not find the overall sound superior to that of the earlier set. In fact, a more forward placement of the voices would have been desirable. The performance, however, is a triumph for Solti—and for Van Dam as well. *G.J.*

VIVALDI: Le Quattro Stagioni

Biondi: L'Europa Galante
OPUS 111 OPS 56-9120 (54 min)

Performance: Italian flair
Recording: Fresh bloom

Fabio Biondi, a violinist and the founder/leader of the ensemble L'Europa Galante, apparently wants to get as close as possible to Vivaldi's sound and spirit. It is not just a question of period instruments but also of a certain flair. He reminds us that Vivaldi was *Italian*—a priest perhaps, but also an opera man, a stylish figure in a stylish age, and a composer whose music was in demand all over fashionable Europe.

The performances use an early manuscript version of *The Seasons* once owned by a Roman cardinal and now in, of all places, Manchester, England. There are two add-ons, including the strange "Conch-Shell" Concerto (apparently intended to imitate the sound of a horn made out of a seashell) and a concerto that was dedicated to the Emperor Charles VI. The theatricality of the playing meshes perfectly with elegant musicianship; intensity and good humor support an unerring sense of style. The effect is like a well-restored painting by

Caravaggio or Tiepolo; the freshness of the colors, the dramatic contrasts of the composition, the very Italian bravura, and the universality of the appeal suddenly leap out across the centuries. *E.S.*

Collection

HOMAGE TO COUPERIN

Pavlina Dokovska (piano)
ARCADIA 2000 (69 min)

Performance: Knowing
Recording: Good

The idea of packaging Ravel's memorial gestures in (more or less) the style of Couperin, *Le Tombeau de Couperin*, with some of Couperin's own keyboard pieces may not be quite without precedent, but it's still an intriguing one, and the Bulgarian pianist Pavlina Dokovska shows a sympathetic feeling for both composers. Whether intentionally or not, a certain narrowness of dynamic range in her playing, which tends to make her performance of *Le Tombeau* less striking than some others, suits the Couperin pieces well without suggesting an attempt to imitate the harpsichord. Among the fourteen Couperin selections are several of the best-known individual numbers in his various sequences, or "orders," of claviers pieces—*Les Petits Moulins à Vent*, *Les Baricades Misterieuses*, *Soeur Monique*, and others. Only the very last one, *Désordre, et Déroute de Toute la Troupe*, seems a bit out of place without its companion pieces.

There are some minor glitches in the labeling, but comprehensive notes by Eric Salzman fill in the gaps. The sound is quite good, too. *R.F.*

CASALS & CO.

Sony Classical is commemorating the legendary Spanish cellist and conductor Pablo Casals with eleven new releases, mainly of recordings never before available on CD. Casals is joined by the pianists Rudolf Serkin and Eugene Istomin, the violinist Isaac Stern, and other virtuosos in chamber music, concertos, and symphonies by Bach, Mozart, Beethoven, Schubert, Schumann, and Brahms. All the CD's have been remastered with Sony's Super Bit Mapping technology.



Index to Advertisers

Reader Service No.	Advertiser	Page Number
1	Adcom	9
40	Allison Acoustics	93
5	Atlantic Technology	51
—	The Basic Repertory on CD	20
—	BMG CD Club	16a,b
—	BMG Classical Services	52a,b
9	Boston Acoustics	47
6	Cambridge SoundWorks	30-31, 36-37, 39, 40
—	Columbia House CD Club	32a,b
29	Carver	35
23	Cerwin-Vega	15
11	Chrysler/Neon	24-25
24	Celestion	7
—	Crutchfield	45
14	DCM	10
15	Definitive Technology	18, 19, 21, 23, C4
20	Digital Phase	27
—	Electronic Industries Association	95
22	GMC Truck	74-75
—	Illinois Audio	106
26	J&R Music World	96-97
25	JVC	4
45	Kinergetics	11
46	M&K	61
—	Marlboro	C2, 1
—	MCA Records	92
28	Mobile Fidelity	86
—	Nakamichi	49
30	New West Electronics	105
53	NHT	12
32	Paradigm	41
—	Pioneer	64-65
34	Polk Audio	2-3
—	Rally	104
38	RDL Acoustics	80
—	6th Avenue Electronics	102-103
—	Sony	68 a-h
—	Sound City	99
—	U.S. Army	29
41	Velodyne	C3
—	Yamaha	42-43

April

PHOTO: DON HUNSTEIN/SONY CLASSICAL

BLANK TAPES

TAPE WORLD 1-800-245-6000 Only 4.95 Shipping!
 We'll beat any total price! FREE CATALOG Fax 412-283-8288

SONY	MAXELL	TDK	FUJI
DAT-120 7.49	XLII-90 1.89	T-120HS 1.89	MNF-DEC 74 11.49
DAT-120 PRO 9.99	XLII-S90 2.29	T-120EHG 2.49	SVHST120 7.89
T-120 1.99	XLII-S100 2.29	SA-90 1.79	DR1-90 .79
T-120V 2.39	DAT-120 7.99	SAX-90 2.19	HI-8-120 6.49
L-750HG 11.99	T120HGK 2.99	HI-8-120 5.99	T120 PRO 2.89
MNF-DEC 74 11.99	BMM-120 3.49	DAT-180 11.99	T-160 2.99
120H1-BMP 7.99	XLII 100 2.29	SA-100 2.29	JVC
120H1-BME 12.99	DENON	SAX-100 2.69	DAT-120 6.99
METAL SP90 1.99	DAT-60 5.99	120H1BME12 4.99	SVHST120 6.99

M-F, 8-5 VISA, MC, DISC. 220 SPRING ST. BUTLER, PA 16003
 OVER 400 DIFFERENT BRANDS SAME DAY SHIPPING

WANTED TO BUY

LP's & CD's. **BOUGHT & SOLD:** Classical, Rock, Jazz, Audiophile, Etc. **PRINCETON RECORD EXCHANGE**, 20 Tulane St., Princeton, NJ 08542. (609) 921-0881.

McIntosh and Marantz tube type HI-FI and old JBL Altec, Tannoy, EV Patrician and Western Electric speakers. David. 1-800-356-4434.

MISCELLANEOUS

TERMPAPER assistance. 19,278 papers available! 306-page catalog—rush—\$2.00. Research, 11322 Idaho, #206SK, Los Angeles, 90025. TOLL FREE HOTLINE: 800-351-0222. (or 310-477-8226).

CLASSICAL MUSIC LOVERS' EXCHANGE®. Nationwide link between unattached music lovers. Write CMLE, Box 31, Pelham, NY 10803. (800) 233-CMLS.

LOUDSPEAKERS

ROTTEN FOAM EDGES? LOWEST PRICES, BEST WARRANTY. Speaker re-coning. DIY Foam Surround Kits. Visa/MC/Discover. SIMPLY SPEAKERS. 1-800-767-4041.

SAVE 75% HSS! LMS/LEAP designed highend speakers. 15 day trial. FREE literature. HSS, Box 30136, Des Moines, IA, 50310. (515) 277-1446.

STATE OF THE ART CROSSOVER NETWORKS. UPGRADE ANY SPEAKER SYSTEM. FREE DESIGN GUIDE. ALLPASS TECHNOLOGIES INC., P.O. BOX 453, AMITYVILLE, NY 11701 (516)598-1320.

RETAIL MART

LOUDSPEAKERS

SPEAKER CATALOG



Parts Express is a full-line distributor of electronic parts and accessories, geared toward the consumer electronics industry, and the technical hobbyist. Stocking an extensive line of speaker drivers and accessories for home and car. Call for your free 172 page catalog today.

Parts Express
 340 E. First St.
 Dayton, Ohio 45402 **1-800-338-0531**

FACTORY DIRECT SERVICE on OHM Brand speakers up to 22 years old with many upgrades available. OHM Acoustics Corp., 241 Taaffe Place, Brooklyn, N.Y. 11205 (718) 783-1111.

REPAIR FOAM ROT FOR YOURSELF!

SAT will save you hundreds of dollars! All sizes including AR, Advent, BOSE, JBL Surrounds, adhesive & instructions. \$27.95/pr. BOSE 901's \$67.95/pr. (incl. S/H. No COD's) Do it yourself with SAT!



STPEP AUDIO TECHNOLOGIES 800-747-3692 MC/VISA
 704-697-9001 24 Hr.
 PO Box 1088, Flat Rock, NC 28731 Incl. make & model w/order

WATERPROOF SPEAKERS. The industry's finest sounding waterproof speakers bring true high fidelity sound to your outdoor patio, pool, or spa. Call now for your FREE color brochure. BOYNE AUDIO, INC. 1-800-625-6551.

CABLE TV

CABLE TV. CONVERTERS, DESCRABLERS. Scientific Atlanta, Zenith, Jerrald, Pioneer, Oak. Replacements for most models. Quality, Price & Service. Visa/MC. Dealer Inquiries Invited. EAGLE Electronics Inc., 1-800-259-1187, #1, 1301 Railroad Blvd., Naples, FL 33963.

ARE YOU TIRED OF PAYING A HIGH MONTHLY CABLE FEE? WE STOCK ALL MAKES & MODELS OF CABLE EQUIPMENT. FOR FREE CATALOG SEND SASE TO: CABLE-TRONICS, INC., 450 SHAGBARK, ALGONQUIN, IL 60102 OR CALL (800) 232-5017. VISA/MC/COD. NO ILLINOIS ORDERS.

CABLE TV CONVERTERS/DESCRAMBLERS. Guaranteed lowest prices in U.S., Jerrald, Hamlin, Zenith—many others! Lowest dealer prices! Orders shipped within 24 hours! MasterCard—Visa—C.O.D. accepted. For Free catalog, orders and information, call (800) 345-8927. Pacific Cable Co., Inc., 7325 1/2 Reseda Blvd., Dept. 1395, Reseda, CA 91335.

CABLE TV CONVERTERS. Jerrald®, Zenith, Pioneer, Oak, Scientific Atlanta, And Many More! 12 Years Experience Gives Us The ADVANTAGE. Visa/MC, Amex, COD. ADVANTAGE ELECTRONICS, INC.; 1-800-952-3916; 1125 RIVERWOOD DR., BURN-SVILLE, MN 55337.

CABLE TV DESCRABLERS. SAVE MONEY, DON'T RENT! NOBODY BEATS OUR PRICE! CALL US LAST FOR THE BEST PRICE!! ALL BRANDS 24 HOUR SHIPPING. VCI 1-800-677-0321.

This publication is available in microform. U·M·I

A Bell & Howell Company
 300 North Zeeb Road
 Ann Arbor, MI 48106 USA
 800-521-0600 toll-free
 313-761-4700 collect from Alaska and Michigan
 800-343-5299 toll-free from Canada

We don't sell perfect systems.

After 15 years, we've learned no perfect system exists. It has to be built—to your specifications, within your budget. To help you, we've selected the 60 companies that offer the finest equipment, at the best value.

We'll proceed step by step until you're satisfied that the system you purchase is the perfect system for you. To get started, call us today...and ask us how.

310 517-1700
 310 517-1732 fax

18214 DALTON AVENUE, DEPT S
 GARDENA, CA 90248



REFERENCE AUDIOVIDEO Ask Us How.

- AUTHORIZED DEALER:** AKG • ATLANTIC TECH • AUDIBLE ILLUSIONS • AUDIOQUEST
 AUDIO ALCHEMY • AUDIO CONTROL • BEYER DYNAMIC • BOSE • CAL AUDIO LABS • CARVER
 CELESTION • CLEARFIELD • COUNTERPOINT • CWD • DAHLQUIST • DCM • FOSGATE • GENESIS
 GRADO • HAFLER • HARMAN KARDON • HUGHES • INFINITY • JAMO • JBL • LEXICON
 MAGNUM/DYNALAB • McCORMACK • MELOS • MERIDIAN • NAD • NESTOROVIC • NHT • NILES
 ONKYO • PARASOUND • PHILIPS • PIONEER • POWER WEDGE • PROTON • PROAC • PSB
 ROOMTUNE • SONANCE • SONIC FRONTIERS • SONY • STAX • TARGET • THORENS • TICE • VPI

Reach proven mail order buyers!

They turn to us when they are looking for purchasing information and advise. Advertise your products and services in a low-cost environment that sells.

Millions of your prime prospects can be found in the industry leading titles of **Hachette Filipacchi Magazines, Inc.**

To place a classified ad, simply call **Toll-Free:**

1 (800) 445-6066
 9am to 5pm EST
 In Canada call (212) 767-5750

B. J. AUDIO, INC.
Cincinnati, Ohio
(513) 451-0112

Car Stereo					
Alpine		PPI		Kenwood	
7817	Call	A404	\$429	KRC 7000	\$339
7521S	Call	A600	489	KRC C601	339
7514S	Call	A200	289	KRC 960	439
SoundStream		A300		399	
Ref 300		\$309		Audio Control	
Ref 500	469	MB Quart		Epicenter	\$169
Ref 200	225	QM218CX	5269	Eqx II	259
Ref 405	Call	QM160KX	199	4xs	169
KICKER				Boston	
Call		6.4	\$299		
		5.4	279		
Home Stereo					
Yamaha		Onkyo		Infinity	
RXV 870	Call	Authorized		RS625	Call
RXV 1070	Call	Boose		SM 122	Call
CDC 735	Call	Authorized		Video One	Call
BIC		Paradigm		Harman/Kardon	
V52	Call	9selIII	539	Authorized	
V820	Call	7selIII	449	IVC	
V830	Call	Phantom	229	RX809vtn	Call
V12 Sub	Call	Titan	160	RX709vtn	Call
				XML509tn	Call
				XLZ1050tn	Call

Since 1982 **ComputAbility** Since 1982
Consumer Electronics

HOURS:(CST)
Mon. - Fri. 8am-8pm
Sat. 9am-5pm

HI FI Equipment

PIONEER
JVC

NEW '94 Models!

Cassette Decks	A/V Receivers	CD Players	SPECIALS
TD-V661TN	RX-S15TN	XL-M509TN	XL-MC100
TD-W709TN	RX-715TN	XL-M415TN	100 Disc CD Changer
TD-W315TN	RX-815TN	XL-Z451TN	XM-01
			Mini Disc/Record-Plus

Audio / Mini Systems

SONY **JVC**

CD Boom Boxes	Compact & Mini Systems		
CFD-445	CFD-580	MXS4	MORE
CFD-560	CFD-758	MXC5	MODELS
CFD-570	CFD-768	MXC7	AVAILABLE

VCR'S & Camcorders

Canon Authorized Dealer **TOSHIBA**
Panasonic **SONY** **JVC**

VISA 800-554-2183 MasterCard

Q AUDIO

CAMBRIDGE MASSACHUSETTS AUTHORIZED DEALER FOR:

JVC
LEXICON
MARANTZ
M & K
NAD
NILES
PARADIGM
PS AUDIO
SONY
SONY ES
SUMIKO
THORENS

AR
ALCHEMY
APATURE
BOSE
GRADO
HAFLER

(617) 547-2727

Q AUDIO 95 Vassar Street Cambridge, MA 02139

M-F 10:00-7:00
SAT. 10:00-6:00

WE LOVE TRADE-INS.
Please bring us your old gear.

Speaker World




Who we are...

SPEAKER WORLD IS A TEAM OF AUDIO professionals who sell on experience, not on commission. Our warehouse is stocked with the absolute finest home theatre, surround sound, mobile and in-wall speakers.

Our goal is to help you re-create the most pleasurable listening environment your budget can provide.

Our recommendations don't just come from a spec-sheet... but from first hand experience.

ADVENT Prodigy Tower - One of the better values in a floor standing speaker. They function exceptionally well as either a primary sound source or as a front speaker in a surround sound system. - \$219 pair

We really can save you a fortune...

AND SAVING MONEY ISN'T JUST ABOUT DISCOUNTS. It's about buying components intelligently in order to get performance that exceeds that of equipment costing 2 or 3 times as much. It's about evaluating sound-quality, accuracy, and reliability to determine what the best value is for your specific needs.

Yet all the good advice is just talk if you end up paying too much. So we make sure that our prices are as good, and our service even better, than any merchant in this publication - everyday.

We understand what saving money really means.



All The Finest Audio Components

Premium Monthly Specials	
Atlantic Technology System 150	\$796
A complete 6 piece home theatre system, 2-front, 2-rear, center and 70 watt powered sub-woofer, white or black finish, brackets.	
Bose AM-5 II & AM-7	Please Call
Virtually Invisible! Acoustimass™	
DCM Full Line Authorized Dealer	
Jamo 707	\$1,196
A top of the line audiophile product in mahogany or black finish	
JBL L3	\$589
8" woofer, 1" titanium tweeter, 250 watt power handling, Black finish	
SSI System 5000 decoder	\$429
On screen function display, 5-40ms digital delay, multi-room operation, remote control, Dolby® Pro Logic, 4 sets of A/V Inputs.	

We're talking selection...

FROM THUNDERING SUB-WOOFERS to precise acoustic static towers, we have the speakers you want. A virtually limitless selection of quality loudspeakers that are all covered by our 30-Day 'Satisfaction-Guaranteed' Plan.

Save 10-60%

ON THE WORLD'S MOST FAMOUS SPEAKERS

800-449-4733

535 Tabor Road, Morris Plains, New Jersey 07950
Phone: 201-984-5200 • Fax: 201-538-2578

Mon.-Fri. 9-7 Saturday 10-5

Please help us keep our prices down by using the 800 number for orders and the local number for info - Thanks!

- YOUR COMPLETE SATISFACTION GUARANTEED • FULLY AUTHORIZED DEALER**
- CUSTOM HOME THEATRE & SATELLITE SYSTEM DESIGN, WIRING & INSTALLATION ■
 - HIGH QUALITY INTERCONNECT & SPEAKER W/RE ■ PLUGS ■ ADAPTERS ■ PINS ■
 - DOLBY PRO-LOGIC ■ 5-CHANNEL SURROUND SOUND ■ REMOTE SYSTEMS ■
- WE GLADLY ACCEPT • VISA • MASTERCARD • AMERICAN EXPRESS • DISCOVER

RETAIL MART



Encore II Dipole Surround

For the ultimate home theater, the ambient sound should be realistic and fill your room yet never give a clue where the speakers are! We've refined the design of the dipole surround speaker for 50-100% less than competing systems! Superb sound and build, unsurpassed value!



Audio Concepts, Inc. Authorized Dealer Since 1977
 901 South 4th St., La Crosse, WI 54601
 Voice (608) 784-4570 Fax: (608) 784-6367
 Ask for a free catalog on our full line of loudspeakers

LOOK NO FURTHER OUR PRICES ARE THE LOWEST!

AUTHORIZED ELECTRONICS



SAMMAN'S ELECTRONICS 1166 HAMBURG TPKE. WAYNE, NEW JERSEY
 All prices quoted include Manufacturer's standard accessories & U.S. Warranty.
 All units are factory sealed. We ship within 24 hours. Customer Service 201-696-6531

HOME THEATER SYSTEMS



Home Theater reproduction requires a Large Screen TV, Pro Logic Receiver, 4 Satellite Speakers, 1 Center channel Speaker, Sub-woofer, and a Hi Fi VCR. The System can be further enhanced with a Laser Combo Player and a DAT Deck for the highest quality Audio and sharpest Video reproduction.

- 35" 55" 16 X 9 Cinema Wide TV's **Shipping!**
- 50" Dolby Pro Logic Rear Projection TV **\$1999**
- 35" MTS Stereo TV w/ Surround Sound **\$1199**
- 31" Stereo TV w/ Picture In Picture **\$799**

CD & COMBO PLAYERS



Karaoke Players.....CALL
 CD player, 18 disc/3 magazine multi play 1 bit DLC + plus flow **\$299**
 CD Laser Disc Combo, 5 CDs, or 1 8 inch or 1 12-inch laser disc, w/special effects, optical output & auto reverse..... **\$749**
 24 Disc CD Changer **\$239**

CASSETTE DECKS

Dual Deck w/6+1 Multi Cassette, Auto Reverse, Dolby B/C & Hx Pro **\$269**
 DCC/DAT Cassette Decks, Plays & Records with CD Clarity.....Starting at **\$299**

BOOKSHELF AUDIO

TECHNICS
FISHER
AIWA
JVC
& MORE!



10 Disc Changer, Dual Cassette 30 Watts Remote Control **\$259**
 24 Disc Changer, AM/FM Stereo, Auto Reverse, Dual Cassette, Equalizer, 200 Watts **\$459**

CAR STEREO SYSTEMS

DENON
JVC
ADS
& MORE!



AM/FM CD in dash, DIN, Noise Reduction, detachable face, 8x4 watts/channel **\$219**
 Toshiba AM/FM Cassette, pull-out, 25 watts per channel DIN Fitting **\$83**
 Toshiba AM/FM Cassette, 25 watts/channel, detachable face **\$98**
 Remote 6 CD Changer, w/laser dig output .. **\$259**
 Power Amps:
 220 Watts..... **\$119** 400 Watts **\$199**

Call Now For Your Best Delivered Legitimate Price! Convenient Fax # 201-633-1476

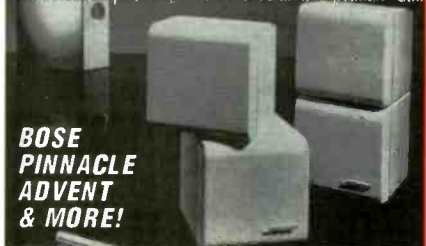
HI FI RECEIVERS



Dolby Pro Logic® 80 watts per channel, multi-room capacity..... **\$279**
 Dolby Pro Logic® 100 watts per channel, multi-room capacity..... **\$349**
 Dolby Pro Logic® 125 watts per channel, .005% THD, multi-room/multi-source "to enjoy 2 different program sources in 2 rooms" 5 speaker outputs: A, B subroom, rear & center **\$669**
 Multi room remote sensor kit..... **\$59**

SPEAKER SYSTEMS

We carry a full line of Plastic and Advent Speaker Systems!
 Center Channel Black Laquer Finish with Two Rear Surround Speakers **Package \$98**
 Front Channel Bookshelf Spkr 100 Watts **\$79**
 6 pc sys, shielded, 1 center channel speaker, 2 front speakers, 2 rear speakers & subwoofer **\$549**
 Dual Satellite & Subwoofer SPKRS **\$299**
 A/V 100w Center Channel Speaker **\$79**
 Low Pass and patented BOST Acoustilamps speakers. Call



BOSE
PINNACLE
ADVENT
& MORE!

VCR & CAMCORDERS

HITACHI
TOSHIBA
JVC
& MORE!



JOG & SHUTTLE
 Toshiba 4 HD HiFi VHS & Flying erase head .. **\$299**
 Super Beta, w/slowmotion playback **\$329**
 8mm recorder/playback **\$339**
CANONS LATEST 8MM W/ OPTICAL STABILIZER 0 LUX, 12X1 ZOOM, & VIDEO LIGHT \$799

the SoundSeller

For the Musical Difference
 Authorized Dealer For:

- NAD
- GRADO
- PROAC
- APATURE
- PROTON
- CWD
- STAX
- SANUS
- M & K
- KEF
- ONKYO
- SONY
- ADCOM
- THORENS
- TARGET
- CARVER
- LEXICON
- ATLANTIC TECHNOLOGY
- NAKAMICHI
- AUDIOCONTROL
- CELESTION
- DAHLQUIST
- NILES AUDIO
- NITTY GRITTY
- SOUNDSTREAM
- HARMAN KARDON
- MONSTER CABLE
- ALTEC LANSING
- ROCKFORD/FOSGATE
- POLK AUDIO

2808 Cahill Road, P.O. Box 224
 Marinette, WI 54143
 1-800-826-0520 (715) 735-9002

THE SOUND APPROACH

AUTHORIZED DEALERS FOR:

- ADS
- ALPHASONIK
- BAZOOKA
- BOSE
- CARVER
- DENON
- INFINITY
- KENWOOD
- NILES
- ONKYO
- PIONEER
- ROCKFORD
- SONANCE
- SONY ES
- AND MANY MORE

SEE US FOR BEST PRICE

THE SOUND APPROACH

800-368-2344

6067 JERICHO TPKE., COMMACK, N.Y. 11725

1-800-937-3537

Complete Home Installation

Where Audio-Video Connect

Audio/Video Theatre Systems



Grand Opening Celebration

OVER 100 NAME BRANDS AT PRICES TOO LOW TO PRINT!
NOW YOU CAN BUY QUALITY AUDIO / VIDEO AT WAREHOUSE PRICES!
NEW MANUFACTURERS AND MODELS ARRIVING ALL THE TIME

CD-PLAYERS

CARVER SDA 490 T CALL



CARVER SDA 360	410
DENON DCD 615	LOW
JVC XLV 261	147
HAR KAR FL 8400	215
HAR KAR FL 8400	298
KENWOOD DPM 5550	188
KENWOOD DPM 7750	CALL
ONKYO DXC 210	293
PHILIPS CDC 935	256
PIONEER PDM 702	198
PIONEER CLDM 401	488
SONY CDPX 535	CALL
SONY CDPX 100	LOW
TECHNICS SLPD 847	187

**Always The Best Service
The Best Selection • The Best Brands
AND THE BEST PRICES**

RECEIVERS & ELECTRONICS

CARVER CT 6 519 PHILIPS FR 920 209



CARVER TDM 55	LOW	PHILIPS FR 940	388
DENON PMA 880R	399	PIONEER VSX 452	254
DENON DRA 635R	428	PIONEER VSX 512S	379
DENON AVR 1000	549	PIONEER VSXD 602S	476
HAR KAR HK 3350	299	PIONEER VSXD 902S	CALL
HAR KAR AVR 15	466	PIONEER VSX D2S	NEW
JVC RX 515	258	SONY STRD 611	LOW
JVC RX 815 V	412	SONY STRD 1011S	CALL
KENWOOD KRV 8050	416	SONY SAV A3	LOW
ONKYO TXSV 414 PRO	293	TECHNICS SAGX 350	243
ONKYO TXSV 717 PRO	CALL	TECHNICS SAGX 550	319

SPEAKERS

ADVENT LEGACY III 346



AR M4	349
BIC V 52	129
BIC V 12 SUB	NEW
BOSE ALL MODELS	CALL
BOSE AM5 II	SPECIAL
CAMBER LS7	398
CERWIN VEGA HTS 6	288
DAHLQUIST DQ 18	LOW
HAR KAR TWENTY	497
JAMO SW 300 SYSTEMCALL	CALL
JAMO SW 600 SUB	795
JBL L 500	LOW
JBL L7	CALL
PINNACLE AC 500	NEW

All The Famous Brands You've Always Wanted Are Now Available - Please Call -

THE FINEST IN AUDIO GEAR

The Best Prices With The Best Customer Support...

With Our 30 Day Money Back Guarantee!

TAPE DECKS

AIWA ADF 810	249
CARVER TDR 1550	406
DENON DRS 640	243
HAR KAR TD 4200	CALL
JVC TDR 661	261
KENWOOD KX 5550	213
KENWOOD KXW 8050	229
ONKYO TAR 301	242
PIONEER CTW 302 R	148
PIONEER CTW 602 R	219
SONY TCWR 635S	CALL
TECHNICS RSTR 333	158

We are dedicated to delivering the finest in home electronics at affordable prices in factory sealed cartons and manufacturer's warranties **WITH YOUR 100% SATISFACTION GUARANTEED**

Amps CAR STEREO Speakers

BLAUPUNKT VENTURA ... 337 BAZOOKA T62 146



CLARION 5671	311	HIFONICS VULCAN	251
JVC KDG T7	548	INFINITY CS 4 II	196
JVC KSR T35	149	INFINITY 692 K	216
JVC XLMK 500	263	JVC KSA 164	158
KENWOOD KRC 560	258	JVC GT 962	108
KENWOOD KDC 5000	283	JBL GT 5203	168
KENWOOD KDCC601FM	398	JBL 1500 GTI	234
PANASONIC CQR 65	322	KENWOOD KGC 6042A	198
PIONEER KEHP7000	347	KENWOOD KAC 744	263
PIONEER DEH 505	318	PIONEER TSA 1688 II	138
PIONEER CDPX 600	295	PIONEER TSC 1301	106
SONY XRU 500	NEW!	POLK MM 2265	195
SONY XRU 700	CALL	PYLE DW 1220	52
TOSHIBA TX 903	LOW	SONY XEC 700 S	153

THE BEST IN QUALITY AND COMPETITION CAR STEREO

Home Theatre • Dolby® Surround Laser Disc • Powered Subwoofers DAT • Separates • Interconnect

Trained experts to help select, match & integrate components and systems - our full team support!

- In Wall Speakers
- Powered Sub Woofers
- Custom Wiring
- Speaker Selectors
- Volume Controls
- Multi-Room Remotes

SYSTEMS



AIWA NSX 3300	324
AIWA NSXD 707	527
JVC DC ME 5	439
JVC MXC 7	634
KENWOOD MS A5	336
KENWOOD UD 751M	898
ONKYO PCS 70	776
PIONEER CCS 370	497
SONY MHC 610	CALL
SONY MHC C70	STOCK
TECHNICS SCCH 455	488
YAMAHA CC 70W	CALL

Returns may be subject to a restocking fee - shipping & handling non-refundable - No home trial on car stereo Carver, Denon, Harman Kardon & Onkyo not authorized but come with full manufacturers' warranty

100% Satisfaction Guarantee - Everyday !

564 Route 15 South • Sparta, New Jersey, 07871 • MON-FRI 10-7 • SAT. 10-5

1-800-USA-1002

STORE: 201-383-8455

WE ACCEPT ALL MAJOR CREDIT CARDS

SERVICE: 201-383-2170

Stereo Review

RETAIL MART

OK! SO WE'RE A NAME DROPPER!

Authorized Dealers For...

JVC **Panasonic**
MITSUBISHI **Canon**
International Corporation
ELECTRONICS
BOSE **SONY**

ProTell WALL BRACKETS
(Sorry No Catalogs)
BEACH SALES 80 VFW Parkway
Revere, MA 02151
In Business for 50 Years
1-800-562-9020

Millions of your prime prospects can be found in the industry leading titles of Hachette Filipacchi Magazines, Inc.

To place a classified ad, simply call toll-free and reserve your space today!

1-800-445-6066 (9am-5pm EST)
In Canada: 1-212-767-5750

Straight Talk....

106 Brands Available!

AUTHORIZED DEALER

AWARD WINNING DEALER

for 34 YEARS



We are not aware of any one facility that has the unique combination of physical size, depth of inventory, and number of quality lines to complement our approach to display, demonstration and competitive pricing.

KANSAS UNIVERSITY

STUDENTS & ALUMNI
ASK ABOUT OUR

SPECIALS

Mon-Thur: 10am-6pm, Fri & Sat: 10am-6pm

KIEF'S AUDIO/VIDEO

913-842-1811

24TH & IOWA Lawrence, KS 66046

Friendly People & Expert Advice
Information Call 1-908-780-6600
ABC 1-800-354-1324

RECEIVERS	CD PLAYERS	CAR STEREO
Carver* HR895.....Call Denon AVR3000.....Call H.Kardon* AVR30.....New HK3600.....Call JVC RX809.....395 Kenwood KRV7050.....325 NAD* 7100X.....Call 705.....Call Nakamichi* Receiver 2.....Call Onkyo* SV909pro.....In SV717pro.....Stock Pioneer VSK-D15iil.....Call Sony STR-D1011S.....Call Yamaha* RXV1070.....Call RXV870.....Call	Carver* SD/A490.....Call H.Kardon* TL8400.....Best HD7525.....Price JVC XLZ 1050.....Top 1.82A.....Call Nakamichi* MB2.....Call MB3.....Call Onkyo DX-C606.....Call DX-706.....Call Pioneer CLD D502.....Call PD-DM902.....Call Phillips CD950P.....Call Sony CDP-C735.....Call CDP-C601ES.....Call Yamaha* CDC635.....225 CDC735.....Call	AudioControl* Most Models.....Call Autotek 7054BTS.....Top 7150BTS.....Rated Bazooka* T-62A.....189 1.82A.....Call Boston* Pro64.....Call 797.....145 Collins Bass Boxes.....Are Bass Tubes.....#1 Clarion New Models.....Call 7770.....Call Coustic AMP460.....199 Infinity* RS-600.....Call 693Kappa.....Call Kenwood* KDC7000.....325 Kicker* Compton 12.....Call Solobanc.....Call LA Sound 50Wx4.....249 75Wx2.....199 MTX BPX8.....225 SPX10.....199 Phase Linear PLS1200.....99 PLA234.....349 Pioneer DEH-880.....370 GM-H100.....195 Poik* MM3065.....Call MM6920.....105 PPI* A300.....New A404.....Call Rock-Foggate* 12" Punch.....95 Punch100.....349 Sony CDX-5460.....Call XR-1660.....Call Soundstream* Ref.300.....Call

ABC, 116 Craig Rd., Englishtown NJ 07726
 All Products are New USA Merchandise covered by the Manufacturer's warranty
 or 180-day exclusive limited warranty, non-authorized dealer and not covered by our
 10 day Money Back Guarantee. Mon-Fri 10-6 ET Sat 10-4 ET

CALL THE NO BULL... HOTLINE!
1-800-NO-BULL-94
 (1-800-662-8559) Available in Canada
NO Come Ons • NO Floor Samples
NO Bait & Switch

WE ARE AUTHORIZED DEALERS FOR ALL MAJOR BRANDS!
 AMPLIFIERS CAR STEREO
 RECEIVERS CAR ALARMS
 CASSETTES SPEAKERS
 COMPACT DISCS LCD PROJ.
 LASER PLAYERS TVs (All Sizes)
 MINI SYSTEMS CAMCORDERS
 V.C.R.s AND MORE!
ALL PAL & MULTI SYSTEMS

WE WILL NEVER BE UNDERSOLD BY ANY AUTHORIZED DEALER!

ELECTRWORKS
OUR NEW SUPER-STORE LOCATION AT
545 HWY. 18, E. BRUNSWICK, NJ 08816
FAX 1-908-651-6331 • TELEPHONE 1-908-651-9400
 ALL EQUIPMENT IS USA WARRANTED & FACTORY FRESH. ALL MAJOR CREDIT CARDS ACCEPTED

INFINITY
 INFINITESIMAL 4
 MICRO II SYSTEM
 SUBWOOFERS
 85W10 85W210
 85W212

VIDEO 1 CTR CHANNEL
KAPPA CTR CHANNEL

RS 625 RS 525
 RS 425 RS 325
 RS 225 RS 125

RS SUBS CALL
RS VIDEO CALL

SM 152 SM 122
 SM 112 SM 102
 SM 82 SM 62

KAPPA 8.1
 KAPPA 7.1
 KAPPA 6.1

KAPPA VIDEO
 KRS 820 KRS 620

RENAISSANCE
AND MORE CALL!
INFINITY CAR

JVC VIDEO
 HRS 6900 SALE CALL!
 HRS 49000 SUPER SALE
 HRVP 700 HRVP 606
 HRVP 604 HRJ 600
 HRVP 404 HRDX 62
 GR5 505 GRM 70
 HRD 990 355

JVC AUDIO
 RX1050 XLZ1050 DAT 120 7.99
 TDV1050 AXV1050 L750 HG. 3.59
 KD21010TN RX815VTN L750 ES 2.89
 RX905VTN RX715VTN L830 ES 4.29
 RXS15VTN RX315TN L750 PROX 6.99
 RX208BK XLM509TN 8mm 120 HG 5.39
 XLN415TN XLZ451TN 8mm 120 H18 7.39
 XLF211TN TDW315TN 8mm 120H18EVP 12.29
 TDV661TN TDW709TN 8mm 60 H18 5.59
 SYSTEMS 8mm 60 H18EVP 9.19
 MKC98 MKCT 7120 SVBS 7.49
 MKCS MKS4

BOOMBOXES
JVC CAR AUDIO
 XLMG 1800 389 180 SVBS
 XLMG 800RP 345 8mm H18 120
 XLMG 700RP 295 8mm H18 60
 XLMK 500 239 8mm HG
 KDGT7 CALL 8mm 120 REG 3.89
 XLG 3900 279
 XLG 2900 225
 KSRT 70 179 120 SVBS
 KSRT 80 229 160 SVBS
 KSES 100 185 120 A/V PRO
 KSRX 835 469 160 A/V PRO
 KSDP 100 349

FUJI
 120 SVBS 6.99 CDX5060
 160 SVBS 9.99 CDX5460
 185 120 A/V PRO 2.89 CDX08000
 160 A/V PRO 3.99 CDX0303

MORE CALL!
***HITACHI**
 VTF772 VTF551 T120 HEG 3.19
 VTF662 VTF372 T160 SVBS 7.49
 VMS30 VMS38 T160 HEG CALL XRU660
 VMS200 VMS57 8mm120H8GVEVP 12.19
 8mm 60H8GVEVP 9.39
 8mm 120 H18 7.29
 8mm 60 H18 5.29
***RICOH CALL**
 JVC 120 SVBS 7.49
 JVC 120SVBSX2 10.59
***RCA**
 VR800 VR667 BASF T160 3.29
 VR662 VR657 BASF T200HG 7.79
 VR526 VR526 VHS VHS-C SVBS
 PRO930 PRO883 BETA 8MM
 PR840 PRO830 MORE/ALL TAPES
 AND MORE! AVAILABLE CALL

AUTHORIZED AUDIO/VIDEO/CAR
1-800-348-7799

BRAND NEW FACTORY COMPLETE

MANUFACTURERS FULL USA WARRANTY
FAST DELIVERY

WHEN YOUR DONE SHOPPING AROUND, WE'LL BEAT ANY OTHER AUTHORIZED DEALERS ADVERTISED PRICE!!

SHARP
 XVE 30 SALE CALL!
 XVS 250 STOCK
 XVP 10 SALE CALL
 XMT300 SALE CALL
 LMLT 100 CALL
 XGH 800 CALL
 PRO LINK LCD T.V.'s
 CALL
VIDEO CALL
 PRO LINK LCD T.V.'s
 CALL
VIDEOTAPES
 BY THE BOX(10) ONLY
 EDV82000
 GV850

SONY VIDEO
 SLV700MF
 SLV900MF
 SL8800
 SL8F2100
 MDP800
 MDP605
 CCDV13
 CCDTR300
 CCDT261
 CCDFX710
 CDPFX310
 EDV82000
 GV850

SONY AUDIO
 STRD2090
 STRD911
 STRD611
 STRD311
 CDP-C910
 CDP-C335
 DTC690
 TCMR535
 TCR311
 MRC610
 MRC90
 MRC50
 MRC70
 MRC50
 MDR101
 GMR 840 OR 900
 GMR44

PIONEER CAR
 FRM 75A 725
 DEH 990 DSP 569
 DEH 980 425
 DEH 800 369
 DEH 780 315
 DEH 730 269
 DEH 520 249
 DEH M400 159
 GEX-T70 149
 KEHM 8500 169
 KEHM 8200 319
 KEHM 7500 249
 KEHM 7300TR 269
 KEHM6500 225
 KEHM5500 219
 KEHM 4500 189
 KEH 9898 TR 209
 KEH 2200QR 149
 KEH 6969 169
 CDXFM38 389
 CDXFM35 319
 CDXFM30 279
 CDXFM12 299
 CDXFM6 279
 BQ6500 165
 GMR 200 349
 GMR 100 169
 OR 900 95
 GMR44 195

MAXELL
 120 HIPI 3.49
 160 HX 3.89
 120 SVBS BLK 7.49
 160 SVBS 8.99
 180 SVBS 12.49
 8mm H18 120 6.39
 8mm H18 60 4.79
 8mm HG 4.79
 8mm 120 REG 3.89

SONY CAR AUDIO
 CDX5260
 CDX0260
 CDX0404
 CDX0500
 CDX559P
 CDX0300RP
 CDX0303RP

SONY ES CALL!
FULL LINE OF BOOMBOXES AND DISKMAN
SONY CAR AUDIO
 TSP 461 89 PAIR
 TSC1601 99 PAIR
 TSTRX 1000 CALL

MORE MODELS CALL!
PREMIER CALL
PIONEER
 VEXD8 II
 VEXD7028
 VEX5128
 VEX 452
 SX312R
 SX201
 A301
 GR 770D
 GR 555
 V8P 333
 PDM902
 PDM 702
 CTM 62R
 CTM 602R
 CLDD 702
 CLDM 401

LIFESTYLE MUSIC SYSTEMS
 AM7 AM511
 AM4 AM311
 901VI 601111
 501 IV 401
 301 III 201 III
 151 IW WALL SPEAKERS
 V8XD6028 100
 V8X 502 AM POWERED
 V8X 402 SPEAKER SYSTEMS
JBL
 L5 CALL L5 CALL
 L1 CALL L1 CALL
 LX 500 LX 500
 LX 300 LX 300
 J2060 J2060
 P8 100 P8 100
 PRO 3 PRO 3
 HP., P. SERIES CALL
 MUSIC 1 CALL
ADVENT
 BABY III 129 PAIR
 LEGACY III 289 PAIR
 PRODIGY 209 PAIR
 HERITAGE SALE CALL
 LAUREATE SALE CALL
 1 PAIR MINI SPEAKERS
 4SUBWOOFER 225SYSTEM
 CENTER CHANNEL CALL
 GRADUATE 179 PAIR
 INWALL SPEAKERS CALL
 MINI SPEAKERS 115 PR

HOME SPEAKERS
 ACCOUSTIC RESEARCH
 ADCOM
 ADVENT
 AIWA
 ALTEC LANSING
 ATLANTIC TECH.
 B&O
 BIC
 BOSE
 CARVER
 CELESTION
 DAHLQUIST
 HARMON KARDON
 INFINITY
 JAMO
 JBL
 JVC
 KEF
 KENWOOD
 KILH
 NAD
 NILES
 ONKYO
 PARASOUND
 PIONEER
 PIONEER ELITE
 POLK
 SANSUI
 SHERWOOD
 SONY
 SONY E.S.
 TECHNICS
CAR AUDIO
 ADS
 ADCOM
 ALTEC LANSING
 BAZOOKA
 BEL RADAR
 CLARION
 HAFNER
 INFINITY
 JBL
 JVC
 KENWOOD
 KICKER
 NILES
 PIONEER
 PIONEER PREMIER
 POLK
 PYLE
 SHERWOOD
 SONY
 TOSHIBA
BOSE

2898 N. UNIVERSITY DRIVE
#35 CORAL SPRINGS, FL 33065

FACTORY AUTHORIZED
DISTRIBUTOR AUTHORIZED
AUTHORIZED DEALER

MEANS A VALID WARRANTY
AND BRAND NEW!
14 DAY TRIAL PERIOD FOR DEFECTIVE EXCHANGES

KARAOKE
 CLKV740
 CLKV840

CAMCORDER BATTERIES CALL!!

RETAIL MART

1 (800) 229-0644

RECORD PLAYER NEEDLES
AND CARTRIDGES. World's
Largest Selection and
Lowest Price!!



Proud to promote ADC, AT, Audioquest, B&O, Denon, Grado, Ortofon, Shure, Signet, Sumiko, Stanton, Nitty Gritty, Last, Discwasher and more!
M-Sat 10-7 Sun 12-5
419 14th Avenue SE
Minneapolis, MN 55414
(612) 378-0543 FAX: (612) 378-9024

Jerry Raskin's
Needle Doctor

SEE US
LAST

WE WILL
BEAT ANY
PRICE

PRINTED IN THIS MAGAZINE
ON HOME & CAR STEREO*

The SOUND Approach

6067 Jericho Tpke., Commack, NY 11725
Full Mfrs. Warranty / Auth. Dealers Only*

FACTORY
AUTHORIZED
DEALER

(800) 368-2344

ATTENTION
ADVERTISERS

Reach proven mail order buyers! They turn to us when they are looking for purchasing information and advise. Advertise your products and services in a low-cost environment that sells.

Millions of your prime prospects can be found in the industry leading titles of *Hachette Filipacchi Magazines, Inc.*

To place a classified ad, simply call us Toll-Free and reserve your space today!

1-800-445-6066
(9am- 5pm EST)

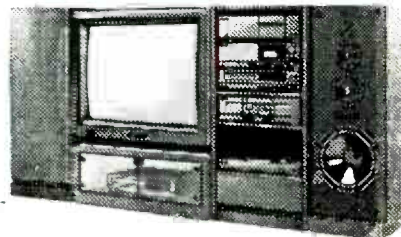
In Canada: 1-212-767-5750

Home Theatre Systems

Does home theatre
technology leave you
confused?

Do expressions like THX, Dolby Pro Logic, DSP, Laser Disc, In-Wall, multi-node, and sub-woofer leave you dazed? Don't worry, you're not alone. We specialize in explaining all of these expressions so you'll understand.

PROJECTION TV

Home Theatre
Systems can
help you!

From a single center channel to a multi-room multi-zone system, H.T.S. will provide the best advice and the best price to perfectly fit your needs. We are home entertainment designers.

Most major
brands of
projection T.V.

RECEIVERS



SONY STRD-10115
Dolby Pro-Logic Receiver
\$396

SPEAKERS



Bic VS2 Plus \$136
Center channel speaker

Advent Heritage
10" floorstanding \$449

DCM 712 \$629
Powered sub-woofer

VMPS QS808 \$699
3-way 12"

Jamo SAT 200 \$229
Rear channel satellite

Atlantic Technology
154 SR Rear channel
satellite \$136

JBL L7 \$1296
12" 4-way floorstanding

NHT HDP1 \$275
Di-Pole rear channel

LASER DISC

PIONEER CLD-502
Combination laser disc
player \$496

WE ACCEPT ALL
MAJOR CREDIT CARDS

Don't buy anything
until you call us!

We carry most major brands of audio and video speakers, receivers, projectors, T.V.s, VCRs, laser discs, CD-players, pre-amps, power-amps, cassette decks, satellite dishes and accessories. *Even hard to find brands that most dealers don't carry!* So if you don't see the merchandise you've been looking for in - please call, we'll probably have it in stock.

30 Day Money Back
Guarantee on everything we sell.

50% off
Extended Warranties

COVERED BY OVER
9000 SERVICE CENTERS NATIONWIDE

HOME THEATRE SYSTEMS • 44 RT. 23 • LITTLE FALLS, NJ 07424

1-800-9-SURROUND

OPEN MON. TO FRI. 9 A.M. TO 7 P.M. • SAT. 10 A.M. TO 5 P.M.
ALL PRODUCTS SOLD WITH FULL MANUFACTURER'S WARRANTY
FULLY AUTHORIZED

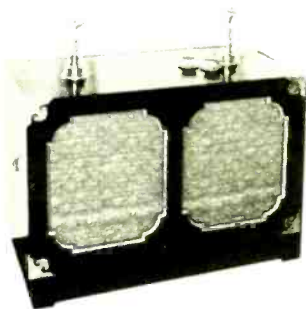
TIME DELAY



30 Years Ago

In his editorial in the April 1964 issue, Furman Hebb alerted readers to a detachable paperbase 33 $\frac{1}{3}$ -rpm record of Glenn Gould's *So You Want to Write a Fugue*. "This is not only the first time a music magazine has included a recording in its pages," Hebb noted, "but one of the few times any magazine has done so."

New products this month included the Hartley Concertmaster multiple-driver speaker system, with an 18-inch woofer for bass response

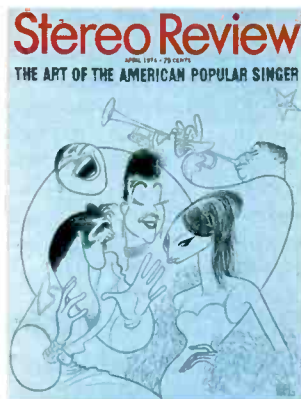


Hartley Concertmaster, 1964

down to 16 cps (Hz), and the H.H. Scott 370B stereo tuner with "magic-eye" tuning indicator (\$159.95). In test reports, Julian Hirsch evaluated the Sony TC-500 portable four-track tape recorder ("It does as good a

job as any recorder I have used") and the EMI 319 speaker, described as "basically a good reproducer."

Fighting words? A favorable December review of the Swingle Singers' "Bach's Greatest Hits" prompted an angry letter from Jim Clark of Anniston, Alabama. "Anyone who would intentionally jazz up Bach," he wrote, "is either impossibly ignorant or insane!"



20 Years Ago

Hey, it works for Madonna: In an interview with Joel Vance, folk-guitar virtuoso Leo Kottke remarked, "I love gimmicks—I think they're the heart and soul of music."

In Best of the Month, George Jellinek was impressed with Carlos Kleiber's conducting of a new Deutsche Grammophon recording of Carl Maria von Weber's *Der Freischütz* ("His reading is nothing short of revelatory"), and Joel Vance was taken with Doug Sahn's "Texas Tornado" ("a remarkably successful blending of the Tex-Mex sound with New York jazz horns"). Elsewhere in the review sections, Noel Coppage applauded John Prine's "Sweet Revenge" ("His best yet—tough, funny, and nicely



Thorens TD-160C, 1974

paced"). Steve Simels upped the superlative level in discussing "The Wild, the Innocent, and the E Street Shuffle" by Bruce Springsteen ("[He] impresses me more and more as *the* major American figure of the decade"). Eric Salzman hyperventilated over a Columbia disc of music by George Crumb ("Ah, bitter mystery of life!"). And Peter Reilly, faced with the latest by Tony Orlando and Dawn, observed, "If you're over the age of eight, this record will surely drive you nuts."

New products this month included the Biggston BSD-200 cassette deck with Dolby B, the Technics SA-8000X four-channel receiver with an Acoustic Field Dimension control system, and the Norman Laboratories Triton speaker, said to be able to handle any amplifier designed "for reasonable home use." In test reports, Julian Hirsch examined the Thorens TD-160C record player ("Only a few expensive electronic-drive turntables have lower rumble") and the Dynaco AF-6 stereo tuner kit ("Even a novice kit builder should have no trouble assembling it").

Next! In Audio Q&A, a reader asked, "Please tell me whether it is okay to use the chromium-dioxide switch on a cassette deck for low-noise/high-

Doug Sahn, 1974



output, super-dynamic, or extra-dynamic tapes." The pithy reply: "Try it and see what happens."

10 Years Ago

New products this month included the VKT550 VCR from RCA with (then new) VHS Hi-Fi, Ace Audio's 5000-SF electronic crossover for use with a subwoofer, the Genesis 20 two-way speaker with a vented particleboard enclosure, and "Stop Digital Madness" T-shirts from Sheffield Lab. In test reports, Julian Hirsch checked out the 130-watt-per-channel Carver receiver ("Anyone who is not prejudiced against receivers as



a class could hardly do better"), the Czech-made NAD 5120 turntable ("To our knowledge the first hi-fi product from that country to be marketed in the U.S."), and the ADS L1290 speaker system ("This is one speaker that really *is* 'digital ready'").

Lorena Bobbitt, where are you? Reviewing "Muscle Motion," a beefcake workout video by Men of Chippendale, Louis Meredith declared, "I haven't had so much fun with my TV set since *Celebrity Challenge of the Species* starring Morris the Cat, Seattle Slew, and Richard Simmons."

—Steve Simels



PUT US ON THE STAND AND WE'LL TELL THE WHOLE TRUTH.

Ask any other company what they're doing about loudspeaker distortion and they'll take the fifth. But we object.



Designed from the ground up, Velodyne's DF-661 drivers eliminate many of the sources of unwanted distortion.

That's why Velodyne's engineered the new DF-661, a remarkable loudspeaker that reduces distortion by a factor of ten.

So what's reproduced is purely music, with all the integrity and beauty the artists intended you to hear.

Check out the evidence. Audition a pair today. Call 800-VELODYNE for the location of a convenient Velodyne dealer.

Velodyne

1070 Commercial St., Suite 101 San Jose, CA 95112 (408) 436-7270

CIRCLE NO. 41 ON READER SERVICE CARD

“Definitive’s Subwoofers Deliver Ultimate Bass Performance!”

The extraordinary new PowerField™ 1500 features a 250-watt amp, fully adjustable electronic crossover and massive 15-inch driver for only \$995.

“A Show Stopper”

— *Stereo Review*

When Definitive set out to build the world’s finest sounding subwoofers, our goal was to achieve the perfect synergy of powerful earth-shaking bass (for home theater) combined with a refined and expressive musicality.

First we developed our proprietary PowerField Technology which ensures superior high power coupling and unexcelled transient detail. Next we engineered the PF 1500’s beautiful rock solid monocoque cabinet which houses our high current 250-watt RMS amplifier, fully adjustable electronic crossover and massive 15” cast-basket driver. The result is unsurpassed bass which thunders



The PowerField 1500 (\$995) has been honored by winning Sound & Vision’s highly coveted 1994 Critic’s Choice Award.

down below 15 Hz, yet retains total musical accuracy.

Perfect for Your System

To ensure optimum performance, the PF 1500 has high and low level inputs and outputs plus adjustable high pass, low pass, volume and phase controls to allow perfect blending with any system and ultimate bass response in any room.

Before you buy new speakers, you owe it to yourself to visit a Definitive dealer and experience the sonic superiority of our complete line of award-winning loudspeakers.

Definitive Technology®

11105 Valley Heights Drive • Baltimore, MD 21117

See our dealer list on page 18 (410) 363-7148