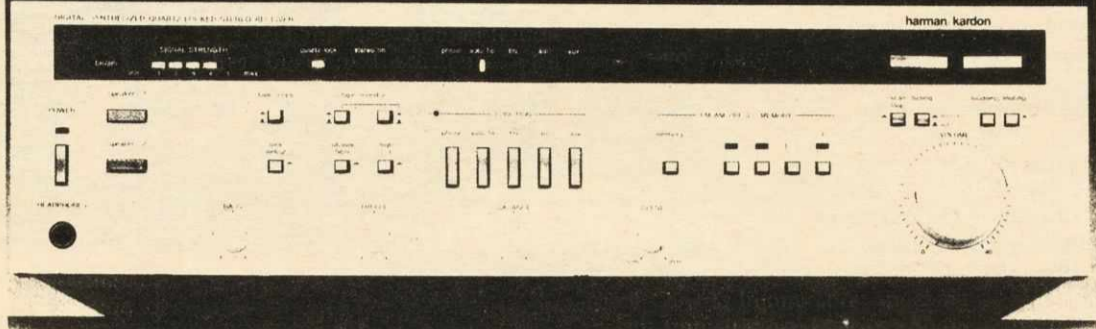
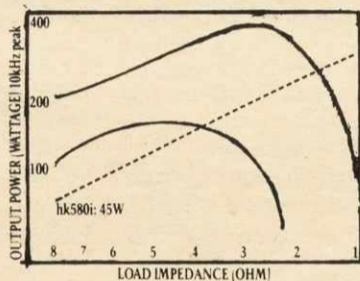


the MUSICSTOP Stereo Shop

IF 75 WATTS ISN'T ENOUGH, TRY 45.



harman/kardon



When you need power most—at low speaker impedances—conventional receivers simply can't deliver. But Harman Kardon receivers with HCC will deliver instantaneous power on demand until the receiver shuts down to protect your speakers.

At first glance, you'd think a 75 watt receiver could outperform a 45 watt receiver easily. But power ratings only tell you half the story—how a receiver will react under a continuous speaker impedance of 8 ohms.

Under realistic conditions, though, musical signals can actually cause speaker impedance to drop dramatically, demanding far more current than most 75 watt receivers can deliver. The receiver clips, robbing you of the true dynamics and excitement of your music.

That's why all Harman Kardon receivers have been designed with an enormous power reserve we call High Current Capability, or HCC. The use of special output devices is part of the HCC design. Our output transistors and power supplies, for example, will produce as much power as your speakers demand. Right up to the point at which the receiver shuts down to protect your speakers.

How much power they'll deliver depends on which receiver you choose. The unit shown above is

rated at 45 watts per channel. But it will deliver a full 200 watts or more of instantaneous power on demand, with absolutely no threat of clipping.

Of course power alone doesn't make a receiver great. There's distortion to conquer.

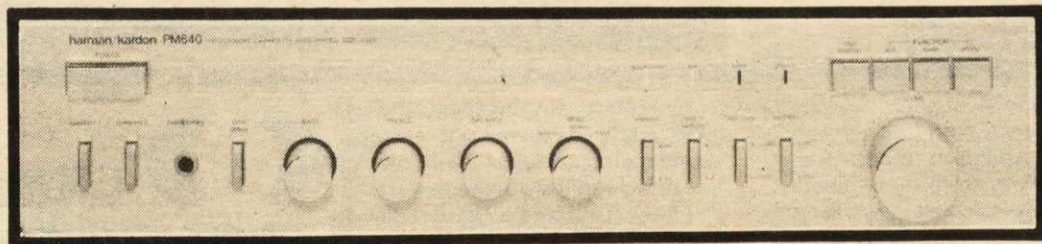
In most receivers, THD is reduced with a heavy application of negative feedback. But negative feedback causes a far more serious distortion called TIM or Transient Intermodulation Distortion. So we use less than 25 dB (compared to a more typical figure of 60-80 dB) to keep TIM inaudible to even the most critical ear.

But even a receiver that sounds great isn't perfect until it's got just the features you want. So we build six receivers to let you pick and choose. From our modest hk330i, with analog tuner and 20 watts per channel, to our top of the line hk690i with digital tuner, 60 watts per channel and every convenience feature an audiophile might want. Accommodations for two sets of speakers and two tape decks. Tape monitor and two-way dubbing. High and subsonic filters. Tone defeat and loudness contour. And more.

So now that you know how committed we are to sonic accuracy, perhaps you should audition one of our High Current Receivers.

But only compare us to receivers with at least twice the power. After all, you do want to make it a fair comparison.

OR TRY 35



Musicstop also has available the Harman/Kardon PM 640, a high current capability integrated amplifier.

This amp boasts Harman/Kardon's famous quality at a surprisingly low price - \$299.

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Siouxsie and the Banshees go live

Nocturne—An album by Siouxsie and the Banshees

A review by Thom Mason

"Well, yes, I always said we'll never bring out a live album."
—Siouxsie Sioux.

Nocturne is the live double album Siouxsie and the Banshees said they'd never make. Recorded at London's Royal Albert Hall in November, the result was worth waiting seven years for.

This is pure theatre, opening with Stravinsky's "The Rites of Spring" and an enthusiastic crowd. The band start off with the haunting "Israel", followed by "Dear Prudence", the first single from the album.

Of the two Beatles' songs on Nocturne, "Helter Skelter" being the other, "Dear Prudence" works best, its eerie sound being particularly suited to Siouxsie and the Banshees while "Helter Skelter" is weakened in the translation. The studio version of "Helter Skelter" on *The Scream* is much better than this less insistent live cover.

Cuts that stand out include "Cascade" which features Siouxsie at her sensual best and a hypnotic, pulse-like drumbeat. "Sin in my Heart", "Slowdive", "Happy House" and "Spellbound" also sound particularly good live. Siouxsie's explanation: "I also think a lot of the songs were better live, like 'Cascade' and 'Pulled to Bits', because they were just so much less controlled."

Don't be fooled. Less controlled doesn't mean the Banshees weren't tight. The present

lineup of Sioux/Severin/Budgie/MacGeough were right on the button. There aren't many miscues on this album and no overdubs were required.

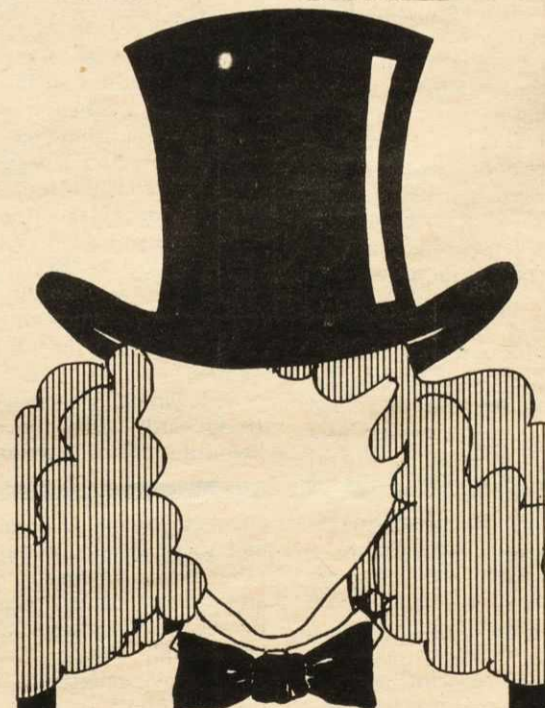
John MacGeough, on guitar, has made the transition from Magazine to the Banshees with ease. Although most of the songs on Nocturne were written since he change, those that weren't worked well.

Siouxsie's strongly physical vocal presence dominates the album and is complemented by the hypnotic sensuality of the music. The lyrics themselves deal with the darker aspects of life and death, in the Gothic manner Siouxsie and the Banshees have mastered.

The one major problem with the album is the rather tinny sound quality. This is easily overcome by playing it at a loud volume with lots of bass. Siouxsie and the Banshees was intended to be listened to at maximum volume anyway, so this is not too much of a problem.

Nocturne is a good example of the depth of Siouxsie and the Banshees, as much for the songs left off of it ("Christine" for example) as for the material which does appear on it. Unfortunately it has not yet been released domestically. It is only available in the more expensive and harder to get import form. In view of Nocturne's success in Britain, it is likely that it will become available domestically before long.

For an in-depth review of Siouxsie and the Banshees' Nocturne, be sure and listen to CKDU's *Hot Off the Presses*, Monday, March 12 at 8:00 pm.



TOP GIRLS

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