content to stake out a narrow corner of the marketplace, Marvin Gaye demands center stage and is determined to hold it. That Gaye not only commands our attention so forcefully but that he commands it so effortlessly should remind us that he has been one of our most underrated musical forces for a long time (probably since "Pride and Joy" in 1963). No one who hears "Sexual Healing" will doubt this. But then, no one who has heard "Hitchhike," "Ain't That Peculiar," "Ain't No Mountain High Enough," "I Heard It through the Grapevine," "Let's Get It On," "Inner City Blues" or any of about a dozen others should ever have forgotten it.

-DAVE MARSH

## Bad Disco Dream

As i slept, rapping became a national pastime, and my wife had seen some pods in our garage.

- JAMES LOISEL



LONG AFTER DARK
TOM PETTY AND THE
HEARTBREAKERS

Backstreet ★★★★

om Petty and the Heart-breakers play a finely crafted brand of meat-and-potatoes rock. They shudder to a stop for the occasional ballad or showy guitar figure, but the next surging chorus is never far away. They've been honing that sound for five albums now, and Petty has gradually hoisted himself into the company of such masterful travelers of Route 66 as Seger and Springsteen.

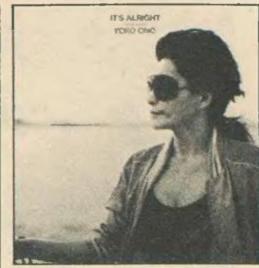
No single thing about Long after Dark is startlingly great.

Whatever your favorite Petty song is-be it "The Wild One, Forever" or "The Waiting"-you're not likely to find it bettered here. But overall, Long after Dark is Petty's most accomplished record. After a few very precise probes into society's darker doings (Hard Promises gave us a pair of characters who could easily share a jail cell with Springsteen's Nebraska outlaws), Petty has narrowed his world to a one-on-one emotional connection and decided to cut a few simple truths into stone. He's going about it with a trim, meticulously recorded group sound that makes every fistful of strings grabbed by Petty or Mike Campbell sound as near and natural as a fast river parted by rocks. His singing is bolder than ever, but full of nuance (a George Iones fan would be right at home for at least the first two lines of "You Got Lucky").

Perhaps the reason there's no one killer among these songs is the richly private nature of Long after Dark's personality; it's a suite of studies on the possibilities of amorous and brotherly love. The lover of "We Stand a Chance" is so stunned by these possibilities that he's out of his head: "My whole

world that is a fountain of flame." This is the same flame that burned Hard Promises' "Insider," and that's why, for Petty, talk of love is never cheap; long after dark, people succumb to the bitter torments of parting. But parting, imminent and remembered, is the motif of most of the songs here. The strayed lovers of "A One Story Town" and "You Got Lucky," the girl who becomes a "loaded gun" in "Change of Heart," and the "flesh and bone" succubus of "Between Two Worlds" are all sending those they leave behind to Petty's particularly bleak landscape of damnation. His notions are practically Victorian, but they make for compelling versifying.

Black sky, lonely streets, the hands of fate the singer wails for deliverance from — they're all part of the "danger zone" where love ends. The quailing friend of "The Same Old You" is even afraid of the kind of healing, blasting rock that powers this album. But, Petty warns, nobody's "bulletproof." Part of Petty's idea of salvation is a barbaric yawp. But against the lonely, dark road these songs look down, a barbaric yawp may be the best response. —FRED SCHRUERS



YOKO ONO
Polydor
\*\*\*1/2

ere we have a fiftyyear-old Japanese woman performing synthesizer-based pop that's more adventurous than much of the music currently being ground out by Europersons half her age. Indeed, "Dream Love," the most aurally striking of the ten songs on Yoko Ono's second solo album since John Lennon's death, is a lush, electro-seaside chant that puts one in mind of those masters of British lunar elegance, Ultravox. And the eerie electronics concocted for such cuts as "Never Say

## The Mini-Wizard. Its wonders never cease.

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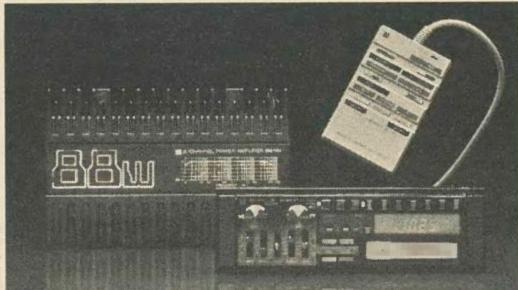
For starters, its digital electronic tuner lets you pin-point radio stations with uncanny accuracy, while the TEN exclusive internal circuits captures them clearly.

You can pre-set your ten favorite stations and recall them with a push of a soft-touch button. Can't make up your mind on what you'd like to hear? Just push the search tuning button to listen to the next station. And if you really can't decide, scan tuning lets you sample five seconds of a radio station. All of this, thanks to its memory.

Microprocessor memory technology, developed by Fujitsu Ltd. The world's second largest producer of computers.

Now, for those of you who enjoy tapes, the Mini-Wizard leaves little to be desired. Among its outstanding features: an automatic program selector that lets you skip songs, and an autorepeat system that gives your favorite tune up to five encores.

For optimum tape performance, there are two TEN exclusive features: an anti-roll mechanism that keeps tapes from rocking, no matter where you're rolling. And a Hall Effect end-of-tape sensor that prevents them from being eaten.



With its five-band graphic equalizer and four-way fader, you can adjust sound for maximum enjoyment, plus loads of power with its 88 watt amplifier. And the optional remote control puts magic right at your fingertips.

Of course we could go on about all the amazing things that our Mini-Wizard does, but we prefer that you try one yourself. You'll soon agree that its possibilities are, indeed, endless. FEATURES AND SPECIFICATIONS: CE-4133 Mini-Wizard—AM/FM Auto-Reverse Cassette Car Stereo. Digital electronic tuner with IO-station pre-set, auto search and scan tuning, pre-set program timing. Micro-processor. FM noise blanker. LED digital quartz clock. 5-band graphic equalizer with 4-way fader control. Automatic program selector and auto-repeat system. Hall Effect end-of-tape sensing. Anti-Roll Mechanism. Dolby\*\* noise reduction. QM-IO4 Amplifier—88 Watts total output power 15 Watts (RMS) per channel minimum rating. QR-IOI Remote Control optional. \*Dolby is a registered trademark of Dolby Laboratories. Fujitsu Ten Corp. of America, 19281 Pacific Gateway Drive, Torrance, California 90502. In Canada: Noresco Canada Inc., Ontario. Manufactured by Fujitsu TEN Ltd.

