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head would employ three magnetic subsystems – one full-track and two half-track – a bidirectional NAAC replay head used to employ six.[12] Bidirectional recording was not an option because a fixed, pivoting replay head would require two erase heads and two recording heads – too many for the limited space of the cassette tape media. Above this threshold, losses in high-frequency response steeply rise; at 20° the head is practically unable to reproduce any treble.[13] These losses cannot be recovered with conventional analog filters.[13] Another inherent drawback of cassettes is the instability of tape positioning relative to the mechanism. ^ Ohba 1982, p. 11. "Tape Equipment: State of the Art". ^ US patent 4451862, Edmond de Niet, Albert M. Wiley Series in Practical Strategy. Sound & Vision (October 2). Modern Recording and Music (USA) (January). ^ Magnetic gap of a recording head must be wide enough (3 to 5 μm) to impress recording signal into the depth of magnetic layer. Elsevier. ^ "Lifeline: Deaths". ^ a b c d e f g h i j k l Short, Martin (2018). "Nakamichi ZX-7 Cassette Deck". Nakamichi Cassette Equalization: The Standard View. Stark, Craig (1984b). ^ a b c d e Willis, Barry (1998). ^ a b c d Feld 1985, p. 84. p. 9. ^ a b c d e f g h Keywood 1987a, p. 72. The name Dragon broke Nakamichi's tradition of using plain numeric model codes and was coined by company founder Etsuro Nakamichi,[28] who died in the same month.[29] The deck was well-received by the press, scoring far above the competition.[30][31][32][33] It became the new reference against which all competition was judged and remained so until the end of production.[34][35][36] Competing products dubbed "Dragon slayers" of the late 1980s like Revox B215 or Tandberg 3014 or the flagship TEACs surpassed the Dragon in mechanical quality or functionality, but no one could beat it altogether.[37] The combination of sound quality, function set and technology attained by Nakamichi in 1982 remained the apex of the cassette deck industry.[37][35] The only other auto-azimuth deck was released in 1983 by Marantz, which was then a Japanese subsidiary of Philips.[38][39] The Marantz SD-930 had a unidirectional, three-head tape transport, a stereo azimuth-sensing replay head with four magnetic subsystems, and the proprietary Marantz Auto Azimuth Correction (MAAC) servomechanism with a piezoelectric actuator.[38][39] It was manufactured for a short time in small numbers and remained almost unknown to the audiophile community and the press. ^ a b c Feldman 1983, p. 53. ^ a b Stark 1988, pp. 56–57. In 1985, it was examined and tested by the German magazine *Audio*, which ranked it the worst of eight competing products.[40] Later years External videoDirect competitors ASC 3000 Harman-Kardon CD491 Revox B215 Tandberg 3014 In 1985, Nakamichi attempted to develop the Dragon marque into a premium sub-brand and released the Nakamichi Dragon-CT turntable, but no cassette decks named Dragon ever followed the original model.[16] Manufacturing and aftermarket servicing of azimuth-sensing heads and transports was too expensive and too difficult, even for the company that invented them.[16] After the Dragon, Nakamichi released only one NAAC-equipped model, the TD-1200 car stereo. The *New York Times* (December 22) "5 Top Tape Decks". ^ a b Roberson 1983, p. 69. ^ Stark 1988, p. 58: "There were two fairly clear winners: the Nakamichi Dragon and the Revox B215 ... ^ a b Feldman 1986, p. 15. John Jenkins, a co-founder of ITC, adapted the George Eash cartridge to professional requirements.[18] In 1981 ITC became a subsidiary of 3M,[19] in 1990 3M sold ITC to investors from Canada.[18] By the end of the 1990s the business died, the cartridge players were superseded by digital audio players.[18] ^ ASC (Audio System Components) was a small German manufacturer of high fidelity domestic equipment, better known for their reel-to-reel recorders based on Braun platforms. "Nakamichi, one man's journey through the world of cassettes". Hi-Fi Review Buying Guide (UK): 70–71. Contour effect causes resonant dips and peaks, called head bumps, in frequency response. Combining both requirements in a single recording-replay head inevitably compromised both functions. ^ a b c Foster 1981, p. 16. ^ a b c d e f g h Stark 1988, p. 54. Watkinson, John (2012). "An Online Treasure Trove for Nakamichi Cassette Deck Fans". ISBN 9780240809694. Introduction". Competing models by Sony, Studer, Tandberg and TEAC that were introduced later in the 1980s sometimes surpassed the Dragon in mechanical quality and feature set but none could deliver the same mix of sound quality, flexibility and technological advancement. Berger, I. "Vintage Test Report: Nakamichi Dragon Cassette Deck. "How Important is Azimuth?". ^ a b Roberson 1983, p. 70. Once the NAAC reaches equilibrium, which takes up to 15 seconds, the user aligns recording channel gain ("level") to match the tape's sensitivity using a 400 Hz test tone.[47] Then, the user aligns the bias using 15 kHz test tone.[47] Reviewers noted the manual calibration on the Dragon was as good as the automatic systems of its competitors.[46] Manual process takes more time but allows control over frequency response to suit the user's taste.[46] Calibration, however, cannot remedy faults of low-grade ferric tape, which according to Robertson, "would be bad choices for the Dragon anyway"[48] Tape transport Nakamichi designers always followed the philosophy: "performance first, convenience second" [2] This approach led them to adopt a discrete, three-head layout with independently adjustable recording and replay heads while the rest of the industry adopted tightly joined head assemblies.[2] Next, they created a robust, double-capstan, "diffused resonance" tape transport and Nakamichi's pressure pad lifter – a tiny improvement that substantially reduced scrape flutter and modulation noise.[49][2] Another innovation in the Dragon was direct drive of both capstans using low-cogging, brushless DC motors.[49] Capstans traditionally had unequal diameters and different flywheel masses.[49] The speeds of the quartz-controlled capstans were spread apart to ensure the trailing (braking) capstan always lagged behind the leading capstan by 0.2%, in either forward or reverse mode, to properly tension the tape and isolate it from the cassette shell.[49] The third motor spun both tape spools, the fourth motor drove the NAAC servo, and the fifth one smoothly raised and lowered the head assembly in place of the usual solenoid.[49] Both pinch rollers were enclosed in wraparound tape-guide blocks; ordinary unidirectional decks with double-capstan transports had only one such block. Ohba, Ken (1982). *Stereophile* (August 9). superbly low distortion and flutter". ^ a b c Rector A. ^ a b c d e f g h Sabin, Rob (2018). Jenkins, "Automatic azimuth control for magnetic tape recording and reproducing apparatus", issued 1978-07-18 ^ US patent 4317144, Edmond de Niet, Albert M. Throughout the 1980s, high fidelity magazines called the Nakamichi Dragon the best cassette deck they had ever tested.[70] In comparative tests by *Audio* (West Germany, 1985) and *Stereo Review* (United States, 1988), only the Revox B215 equaled the Dragon in sound quality.[40][58] The Revox surpassed the Dragon in mechanical aspects and probably in long-term durability[40][58] but lacked auto-reverse, automatic azimuth adjustment and the versatility of manual calibration. Nakamichi Technical Bulletin (2), "Talk Back: The Flux in the Crux". clean ...In practice, the main goal is perfecting the "relative azimuth" – the angle between the recording and replay magnetic gaps, which must be as low as possible.[3] A two-head deck, in theory, has zero relative azimuth at a given point in time but in the long term its absolute azimuth drifts away from ninety degrees.[3] The advantage disappears when a two-head deck replays tapes recorded on equipment with an unknown absolute azimuth error.[3] External videoUnidirectional auto reverse transports Philips, 1972 Akai Invert-o-Matic, 1972 Nakamichi UDAR, 1984 Azimuth errors, or tape skew, affect cassette decks much more than reel-to-reel tape recorders running at higher speeds.[13] A cassette deck claiming a frequency response up to 20 kHz must have an azimuth error less than 6' (arc minutes). Hi-Fi Review Buying Guide (UK): 72. ^ "3M to Acquire Tape Company". Vergleichsset: acht Rekorder von 2000 bis 4500 Mark" [Everybody Listen: Comparative test of eight recorders from 2000 to 4500 [West German] Marks]. *Modern Recording and Music* (USA). 47. Hi-Fi Choice (UK). ^ A detailed first-hand account of Telefunken-Nakamichi collaboration on the High Com was written by its creator Ernst Schroeder (Ernst F. Handbook for Sound Engineers, Fourth Edition. Audio Video International (Japan - USA) (December). In 1979 Nakamichi released dual-speed cassette decks 680 and 680ZX, with an optional slow speed of 2.38 cm/s (other manufacturers of dual-speed decks used faster speed of 9.7 cm/s).[6][10] ^ a b c Dates in this section are priority dates of respective patents in the original country of registration.

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