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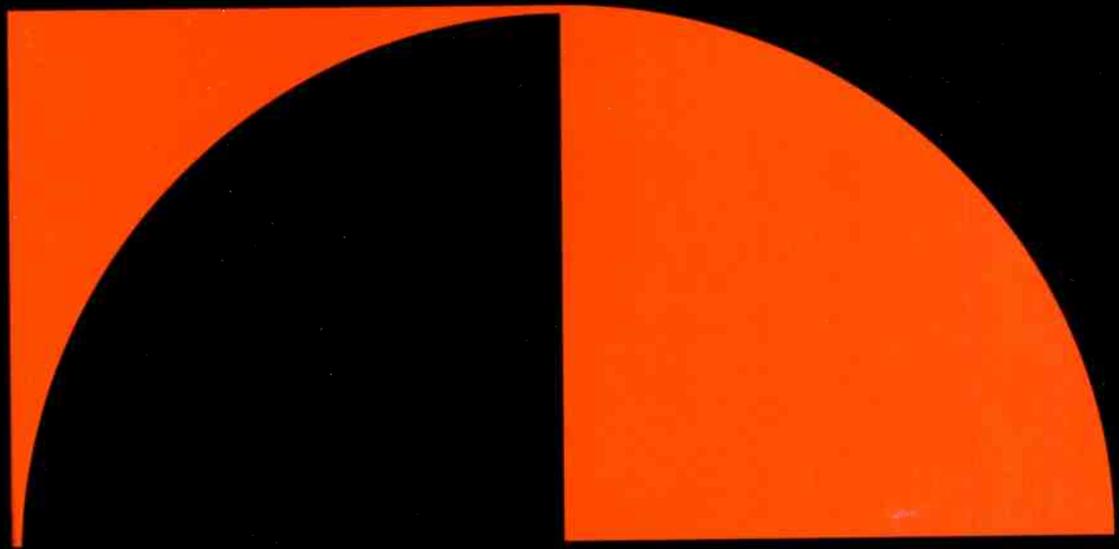


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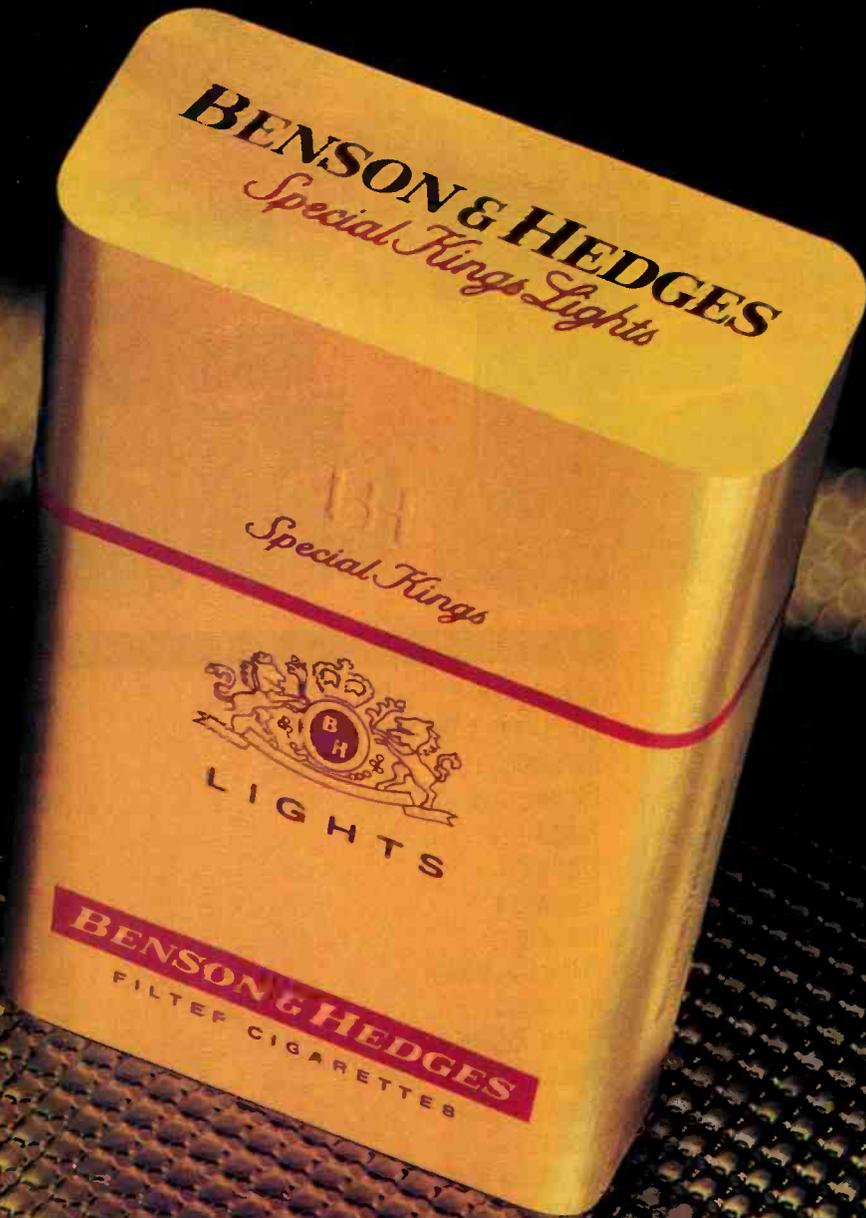


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# Audio

OCTOBER 1992

VOL. 76, NO. 10



## DIRECTORY ANNUAL EQUIPMENT

# 35<sup>th</sup>

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The Cover Equipment: Left stack, from top: Wadia Model 6 CD player, Vimak DS-2000 digital preamp, Mark Levinson Reference Digital Processor No. 30, Metaxas Audio Solitaire amplifier, and Krell Audio Standard amplifier with power supply; right stack, from top: Sennheiser Orpheus headphone amplifier; Sony ES STR-GX99ES A/V receiver, and Polk Audio LS50 loudspeaker; all on Bell'Oggetti AR-703 Fort' Angolo A/V furniture.

The Cover Photographer: ©1992, Bill Ashe



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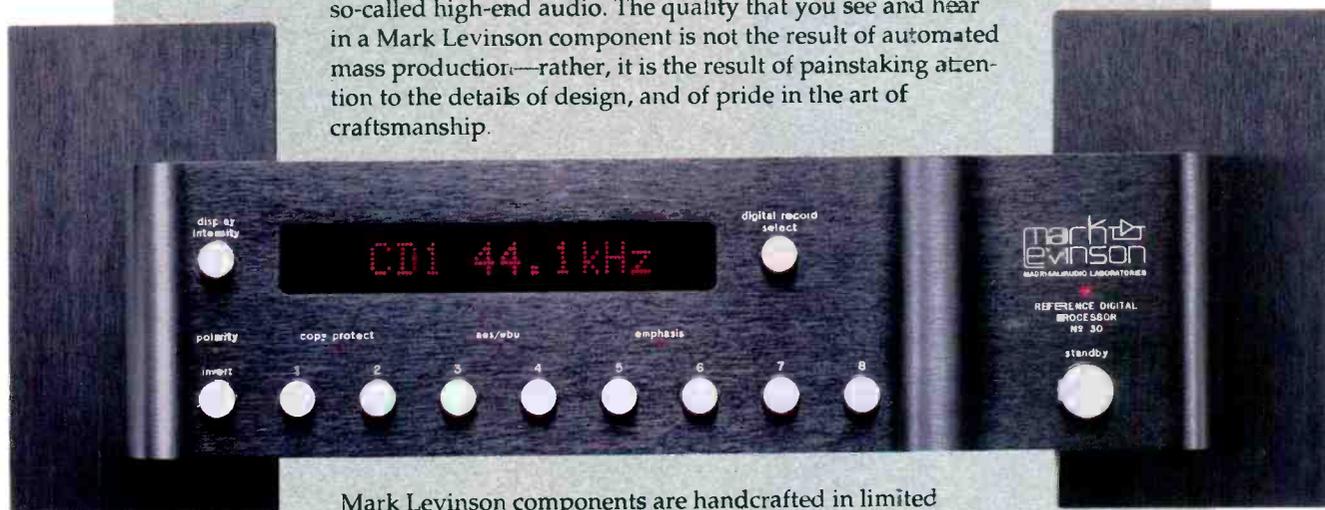
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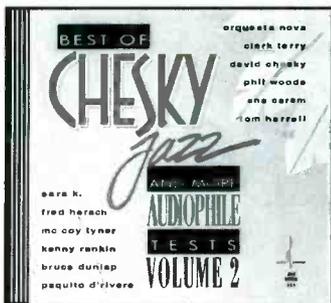
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## FAST FORE-WORD

In early August, I had the good fortune to visit Tokyo, courtesy of the Sony Corporation, for a few days of press briefing on their new digital recording format, MiniDisc. Recorders and discs for this new format should be in the stores around Christmas. We'll have at least two feature-length articles on this technology in the coming months, but I thought it well to give you some of the details early on, so that you could have at least a partially informed opinion when the articles appear.

Most important is that the MiniDisc (MD) is a completely new format. You'll be able to make digital recordings or buy prerecorded discs. The recordings you make will use the magneto-optical system we've written up elsewhere. Prerecorded MDs will be very much like standard CDs; they'll be stamped and have an aluminum reflective coating. Both types of MiniDisc use a data-reduction system called ATRAC that operates along the same general lines as the DCC's PASC system; for more information on PASC, read David Ranada's article in September 1991. Masking via psychoacoustic techniques is the key to both ATRAC and PASC.

A MiniDisc looks like a 3½-inch floppy computer disk, but it's smaller, measuring 72 x 68 x 5 mm. Visually, it has the sliding protective cover that's familiar to computer-disk users, as well as several electronic features that are digitally based and computer-like. One that made me exclaim "Wow!" was the address coding molded into every part of the wobbly "groove" where the recording laser does its stuff. This all-over addressing is similar to the formatting needed on a fresh computer floppy disk and is what allows the system to know where it is during read or playback. What this also means is that when an old song is erased and replaced by a longer one, part of the new song will go where the original song was and the rest wherever else

there's room for it. Really quite a fascinating system.

Just as interesting was the tour we 16 editors took through the clean rooms (or should I say "clean floor") Sony had built in their Sendai facility. I think I heard someone say it was a class-100 room, but in any case, the room is beyond the glass in the photo. Sony says they started production here in July of this year and presently have a monthly capacity of 100,000 discs. Sony's



DADC plant in Terre Haute, Ind., is scheduled to come on line about the time this issue of *Audio* becomes available. One interesting aspect of the MiniDisc system launch is that Sony does not require licenses from the record companies if they are not actually manufacturing the prerecorded MiniDiscs.

There's one aspect of the system that left the press cold, and that's Sony's plan to charge a higher price for a longer recording length—as if there were physically more to charge for. But the difference between the 60-minute and the 74-minute MDs is not like the difference between a C-60 and a C-90 cassette. The only difference is in the code in the lead-in portion of the two MDs. Not good in my opinion, Sony; MD-74s only, please, and one price, thank you.

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## Hiss in a CD Player

*Q. Without a CD in my player and with the volume up all the way, I hear a hiss—only audible, of course, if I put my ear to the speaker. I have disconnected the preamp and connected the CD player directly to the power amplifier, and this cuts out all the hiss except a very slight amount when the CD player's volume control is set to about three quarters. It goes away when I turn the knob just slightly lower.*

*I recently blew a channel on my power amplifier, which has since been repaired. I don't know if the hiss was there before it blew. Could it have affected this noise? I don't hear any hiss or distortion during play, but knowing it's there is driving me crazy!—Dave Alexander, Durango, Colo.*

*A. Any piece of electronic equipment produces some noise. From all you tell me, it sounds as though your equipment is working fine. If you play music at the volume needed to produce this slight hiss, you will surely*

*damage your loudspeakers, blow another amplifier channel, or ... who knows? Relax! Everything is in good order. Enjoy your music.*

## The Rumble of Mismatched Speakers?

*Q. I use a receiver to which I have attached two loudspeakers of different makes, although they both have 8-ohm impedances. One speaker has just a woofer and a tweeter while the other has a woofer, midrange, and tweeter.*

*Despite the differences, my system sounds good except that there is noise coming from each loudspeaker. I can hear this sound during silent passages or when the volume control is turned down fully. Is this the result of my mismatched loudspeakers? Is this a normal condition? Is there something wrong with the receiver or loudspeakers?—Name Withheld*

*A. Your problem may be indirectly due to your speakers, but it has nothing to do with the mismatch between*

*them, and your speakers aren't really causing it. Speakers cannot generate noise of their own—especially with no signal fed into them, as is true when the volume is turned down. So the noise must be coming from your electronics. And since it's audible when the volume is turned down, it must come from the power amplifier section, the only thing between your volume control and your speakers.*

*If your receiver is relatively inexpensive, it may produce more background noise than some higher priced units do. (Better amplifiers are usually noisy only when they fail, and such failure usually shows up on just one channel). Apparently, your speakers are efficient enough to reproduce the amplifier section's presumably low output noise at audible levels.*

**If you have a problem or question about audio, write to Mr. Joseph Giovanelli at AUDIO Magazine, 1633 Broadway, New York, N.Y. 10019. All letters are answered. Please enclose a stamped, self-addressed envelope.**

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### **Russ Novack - The Audiophile Voice #2**

After comparing an untreated Tice cable to a treated Tice cable, Russ Novack wrote: "The background just seemed quieter and from that quiet (or because of it) bloomed a more spacious, dynamic sound. The instruments stood out more, appeared more holographic in presentation and seemed richer in character."

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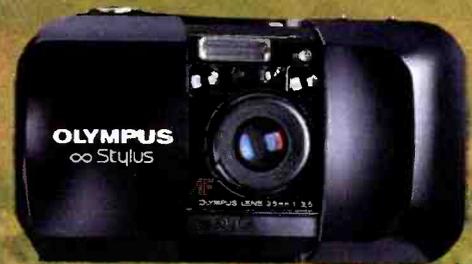
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To cure the problem, you'd need to replace your receiver or, if you really like it otherwise, to replace your speakers with less efficient speakers; many small, bookshelf units would fill the bill. Try to borrow a pair of such speakers from a friend, so you can try the idea before spending any money on it.

#### Sticky Remote Control Buttons

*Q. What chemicals or fluids can be used to clean remote control units? A soda was spilled on one of mine and now the buttons stick when pushed.*—Alfred Carroll, Washington, D.C.

A. I never had this problem, but I have to believe that water is probably your best fluid for removing the sugar or whatever is causing your remote control buttons to be sluggish.

Hold the control with its buttons facing down. First, remove the batteries. Next, apply a reasonably wet cloth to the buttons, exercising them as you do so. Then use a fan or a hair dryer to dry out the mechanism—being careful not to bring too much heat to the equipment. You might have to reapply some water if you find that a button or two is still sticking.

The equipment should be as good as new. You'd be amazed at what I have been able to do with this low-tech liquid!

#### Controlling Upper Frequencies: L Pads vs. Equalizers

*Q. The horn-loaded midrange and tweeter drivers in my speaker system are so efficient that L pads must be used to match their levels to the woofer's. I've heard that using an equalizer would be better. Is this true?*—Otto Falkenberg, New Kensington, Penn.

A. Your L pads are simply level controls for your midrange and tweeter. While an equalizer could control the same frequency range, it would also add some noise, distortion, and phase shift (which might or might not be audible). What I'd suggest in your case is balancing the speakers' sound with the L pads, adjusting for the smoothest, most natural sound you can get. If you're still dissatisfied, use an equalizer to make fine adjustments to those portions of the audio spectrum that sound imbalanced. You may even want to adjust parts of the spectrum that are not affected by the L pads. **A**



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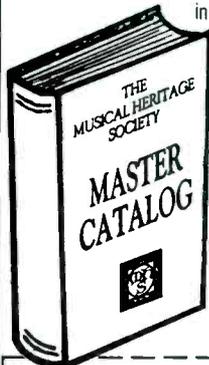
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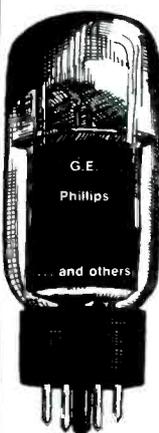
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# TAPE GUIDE

HERMAN BURSTEIN

## Tape Types, Tape Heads, and Treble Losses

*Q. Advice you have given on Type I versus Type II tape hasn't mentioned the effect that erase heads or other magnetized metal may have on recorded high frequencies. Tests on Type I tape have shown significant reduction in the output of high frequencies with repeated playings. In one test, a cassette lost 4 dB at 15 kHz after five playings. I suppose such results can be attributed to the lower coercivity of Type I tapes?—Ross Snowden, Berlin, Germany.*

A. You're right, of course. A magnetized head will have greater erasing effect on low-coercivity Type I tapes. Type II's higher coercivity will reduce this effect, and it will be least noticeable on Type IV, which has by far the greatest coercivity. Your comments also point to the importance of periodic demagnetization. Some heads are more impervious to magnetization than others, and some experts say that such heads seldom, if ever, require demagnetization. But it does no harm to demagnetize them even if there is no need, and it can do a lot of good when it is needed. Just be sure that the demagnetizer is not shut off suddenly when near the heads, as that will magnetize them more than normal use can.

## Making the Right Connections

*Q. I plan to buy a high-end cassette deck to go with a high-end vacuum tube preamp. My CD system sounds wonderful with this preamp. I have been told that to capture this sound on tape, I should run an interconnect between the preamp main out and the line in of the deck. This setup would enable me to control record level not only by means of the cassette deck but also by means of the preamp's volume control. The preamp has a very high maximum output level, so I have been told to make sure I don't overload the deck. Of course the alternative setup is to operate the deck via the tape loop of the preamp. Which of these setups would give me the best recording?—Sonny Zaragoza, San Jose, Cal.*

A. I think it is advisable to feed the deck via the preamp's tape loop. However high the signal level at the preamp's main out jacks, it is likely that the level is suitable for a tape deck at

the preamp's tape out jacks. This makes the amount of signal fed to the deck independent of your listening level, so that if your system is at a thunderous level, the signal going to the deck is still at moderate level. In addition, the signal at the tape loop has gone through fewer stages than the signal at the main out, and is therefore purer, whatever significance that may have. And there's no chance that you'll ruin the recording by adjusting the volume (turning it down if the phone rings, for instance) while taping.

The only possible advantage of taking the signal at the main out jacks would occur if your preamp contained such things as tone controls, subsonic filters, loudness control, etc. Then you could modify the to-be-taped signal as you might think necessary. However, inasmuch as yours is a high-end preamp, and in all probability devoid of tone controls, etc., this advantage evaporates.

## Back-dated Recorders and Back-Coated Tape

*Q. What's the word on back-coated tape? Can good, albeit old, open-reel decks make use of it without add-on noise reduction or bias adjustment?—David B. Cameron, Union Hills, N.C.*

A. Back-coated tape affords the capstan and pressure roller a better grip on the tape, reducing the likelihood of tape slippage and of appreciable wow and flutter. On the other hand, if used with a tape deck that employs a pressure pad to insure good tape-to-head contact (as a number of the old open-reel decks did), there may be a greater tendency for squeal to occur.

Back-coating has nothing to do with bias adjustment or noise reduction. To the extent that the magnetic coating may vary from one brand of tape to another, or possibly from one batch to another of the same formulation (an increased possibility if the batches are years apart) bias adjustment may be called for to obtain optimum performance in terms of high-frequency response and distortion.

**If you have a problem or question on tape recording, write to Mr. Herman Burstein at AUDIO, 1633 Broadway, New York, N.Y. 10019. All letters are answered. Please enclose a stamped, self-addressed envelope.**

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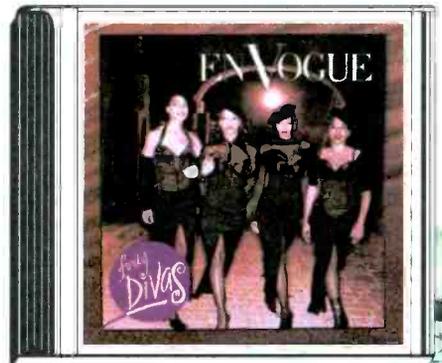
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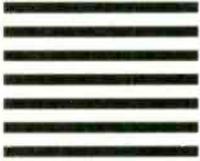
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Buying used equipment may or may not turn out well; it's least advisable in tape decks, where many things may not be up to par.

### Cassette Drag

*Q. I have several older prerecorded cassette tapes that drag, sometimes to the point of causing the player to shut off as if it were at the end of the tape. Is there a way of getting these tapes to move smoothly? Some of them are my favorites but no longer commercially available. I would really like to listen to them again.—Don Wolters, Springfield, Ill.*

*A.* It appears that slipsheets or other parts of the cassette mechanism (which is a much more sophisticated affair than appears to the eye) have become defective, so that the tape cannot move easily from the supply reel to the take-up reel. The best course is to transfer the tape to a new housing, which can be obtained from your local audio dealer or elsewhere, such as Radio Shack. (I notice that Radio Shack sells cassette shells for just over \$1.00 each.)

### Used Versus New

*Q. Would you recommend the purchase of a used tape deck, such as one that sells for \$500 used and for \$1,000 new?—Anthony Simpkins, Riverside, Cal.*

*A.* Buying a piece of used audio equipment may or may not turn out well, however good it was when new. Buying used equipment is probably least advisable in the case of tape decks. There are too many things that may not be up to par, such as azimuth alignment, bias, equalization, and motion quality (wow and flutter and speed accuracy).

### Cassette Tape Comparisons

*Q. I have just retired and taken up audio cassette recording. Since I am new at this, please explain the pros and cons of Maxell XLII and XLII-S, of Sony UX-S and UX-ES, and of Maxell versus Sony, as rated in the review of 88 tapes that appeared in the March 1990 issue of Audio.—Arthur H. Noe, Tulsa, Okla.*

*A.* In selecting a cassette tape on the basis of Howard A. Roberson's review, I think it best to begin by looking at the figure-of-merit data appearing on page 56 for Type II tapes. There you will find that the Maxell XLII and XLII-S are very close, with "Overall Performance" figures of 73% and 74% re-

spectively. If I were choosing between these two, I would be inclined to let price make my decision.

If you want fine detail, the data in the Table on page 52 show that XLII can accept a slightly higher recording level in the bass region, while XLII-S can accept slightly higher treble levels.

Otherwise, XLII-S has a slightly higher S/N ratio, very slightly inferior treble response, lower modulation noise, and a bit lower sensitivity (which is good, because this brings the XLII-S closer to the sensitivity of the standard reference tape, and the Dolby noise-reduction circuits in your deck may well have



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The tape that gives you best results will be the one whose requirements best match your deck's bias and EQ adjustments.

been aligned for tapes with standard sensitivity).

With the Sony tapes, UX-ES is distinctly superior to UX-S, with respective figures of merit of 81% and 77%. UX-ES is capable of a higher recording level (for 3% harmonic distortion) throughout the audio range but has a

little poorer S/N. Sony UX-ES has distinctly better treble response, lower modulation noise, and greater sensitivity.

All the tapes you mention differ from the standard reference tape with respect to their bias requirements, so that best performance will depend in part on what deck you use.

As to Maxell versus Sony *for the specific tapes you mention*, the figures of merit are 73% and 74% for Maxell, and 77% and 81% for Sony. However, if price is a consideration, note that the tape with the highest figure of merit, Sony's UX-ES, also cost the most at the time, \$5.49 for a C-90 versus \$4.39 for Maxell's XLII-S. According to *Audio's* 1992 Annual Equipment Directory, XLII-S costs the same, but UX-ES is apparently no longer made.

### Mystifying Bias/Equalization

*Q. I was recently given an old cassette deck that has seen very little use and appears to be in pristine condition both electronically and mechanically. Instead of the conventional selector for various tape types, this machine has dual, three-position bias and equalization selectors. What are the proper applications of the possible combinations?—V. Goforth, Middlesboro, Ky.*

*A.* In the apparent absence of an instruction manual, the best you can do is to employ trial and error for the brand and type of tape you plan to use. Three positions each for the bias and equalization selectors gives you nine combinations—not an intolerable number for experimentation. You might call the bias positions A, B, C and the equalization positions 1, 2, 3. Record an LP or CD, using a given combination; play it back with one of the equalization positions (bias has no effect in playback). Does playback sound very similar to the source? If so, you have a correct or near-correct combination. If not, try other combinations until you find one that gives the best reproduction of the source.

If your deck has separate record and play heads, so that you can play back as you record, this will greatly simplify the procedure. If a given bias position gives you excessive or very deficient treble response in playback, it's wrong for the tape you're using.

*(Editor's Note: Most likely, you'll find the lowest position of the EQ and bias switches suitable for Type I tape, the middle positions suitable for Type II, and the highest position of each switch suitable for Type IV tapes. If so, the middle and highest position of the equalization switch will probably have the same effect in playback, and possibly in record as well.—I.B.)*

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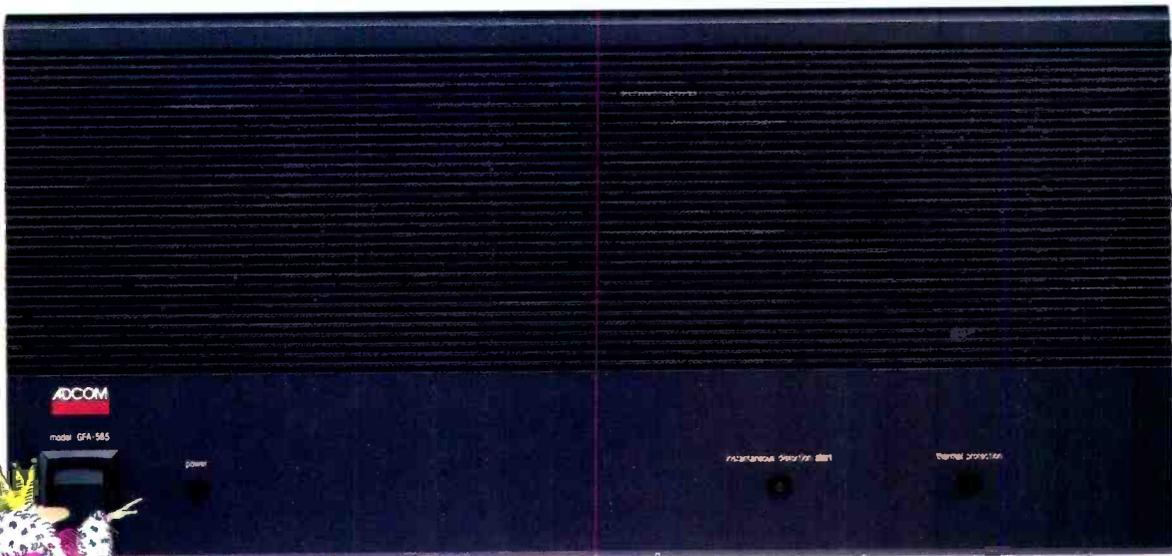
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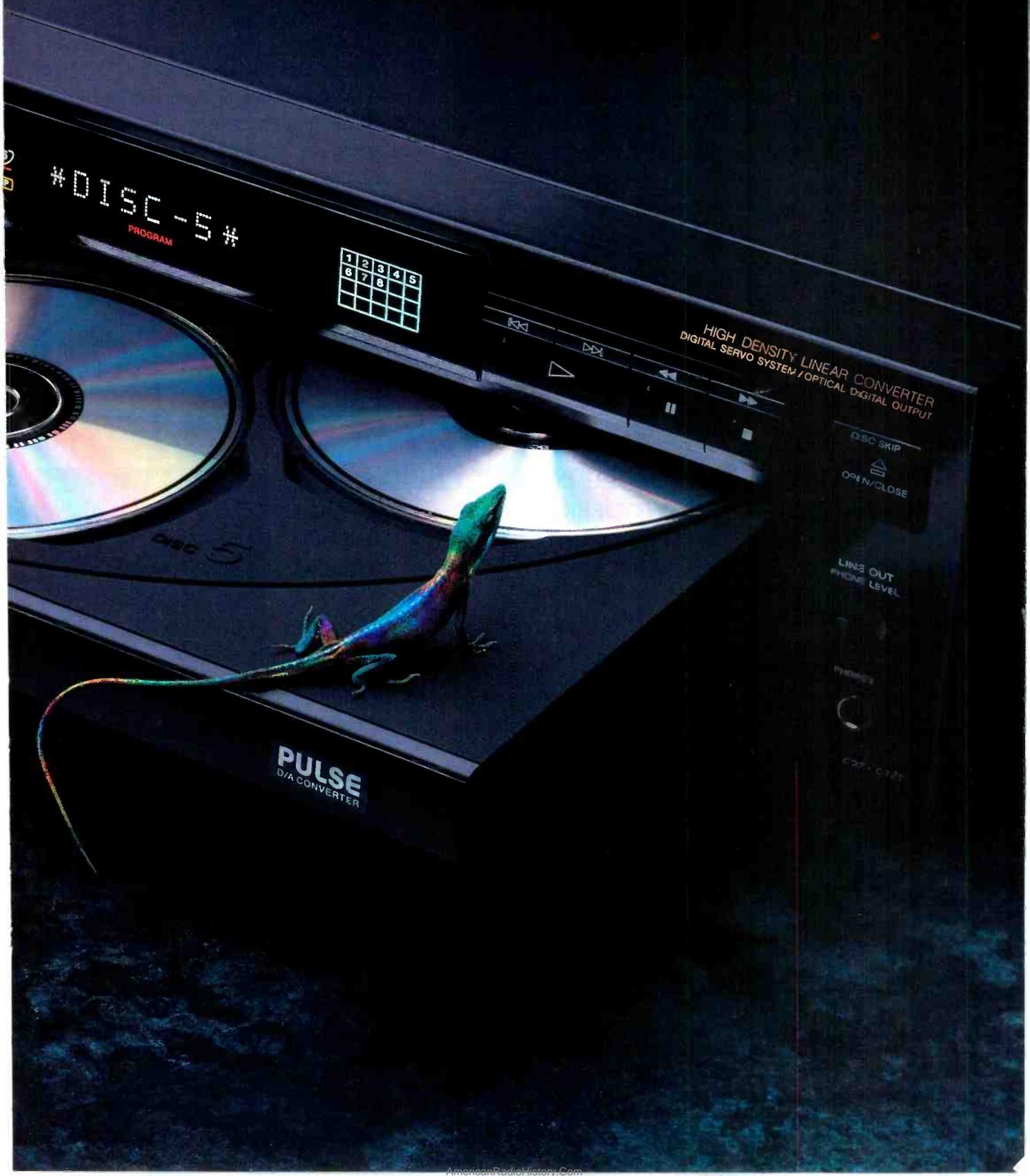


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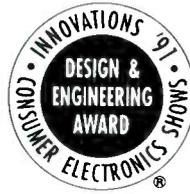
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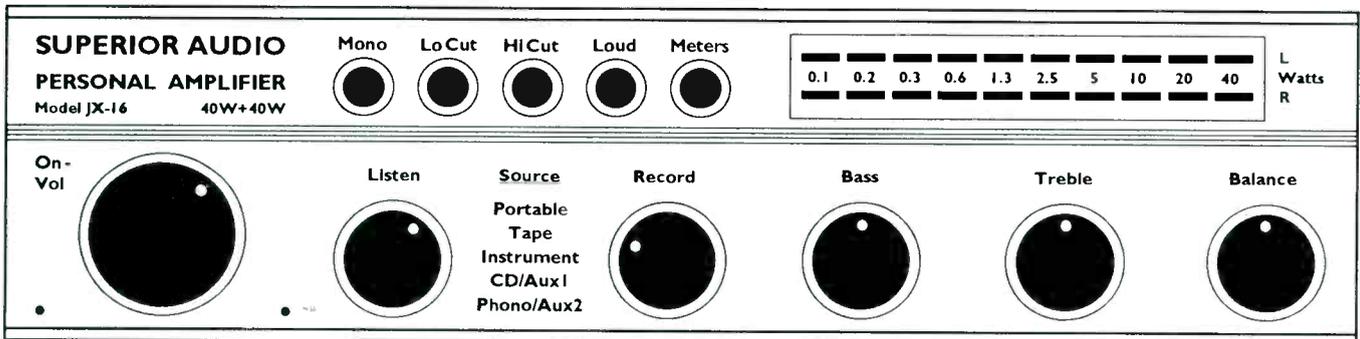
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combine two speakers and a microphone in a housing that measures 6 inches x 5 inches x 5 inches. Considering the cost of lifting extra mass into orbit, the matching subwoofers will probably be left behind—but as the speakers will be used strictly for communications, that should be no problem.

In another low-mass application, a Bose sound system was installed in the Solectria Corporation's electric car, the Force, when it ran in the Solar & Electric 500 race in Phoenix, early in 1992, and in other races later. The system, which only weighed 12½ pounds, included six Bose drivers, high-efficiency Bose amps, and a radio/CD player. Though the amps could deliver 85 watts, I suspect the system wasn't played too loud, lest the resulting battery drain reduce the car's range.

## Backseat Enjoyment

Designers of car stereo systems naturally pay most of their attention to the seats up front, which are usually the first (and often the only) ones occupied. But there are exceptions to this. . . .

Mercedes, for example, insisted that the Bose sound systems in its new S-class sedans sound as good in back as in front. Owners of cars in this price class (\$68,000 to \$130,000) don't always drive them; they can afford to loll in back and let a chauffeur handle things up front.

On a more affordable note, Mercury's 1993 Villager minivans will offer rear-seat passengers control of volume, tuning, and music search on tape, plus a switch to shut the speakers off. Why off? Because the back-seat control panel also features a pair of headphone jacks, letting rear-seat passengers listen without imposing their music or their preferred volume levels on the folks up front. Now, when your kids drive you around, they don't have to worry about your blasting them with Schubert.

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Ford's booklet makes sure that you and your service manager both agree on which sounds are buzzes, whirs, or whines.

### Chatter? Chuckle? Chirp?

Ever have trouble describing a noise your car makes? Ever have your mechanic waste time looking for the wrong problem because he misinterpreted just what noise you were describing? Ford and Lincoln-

Mercury dealers are trying to help, with a *Customer Diagnostic Evaluation* booklet, available in their service departments. Besides a quick checklist to help drivers isolate and describe their cars' symptoms, the booklet includes a page of "Vehicle Sounds" definitions that will help you

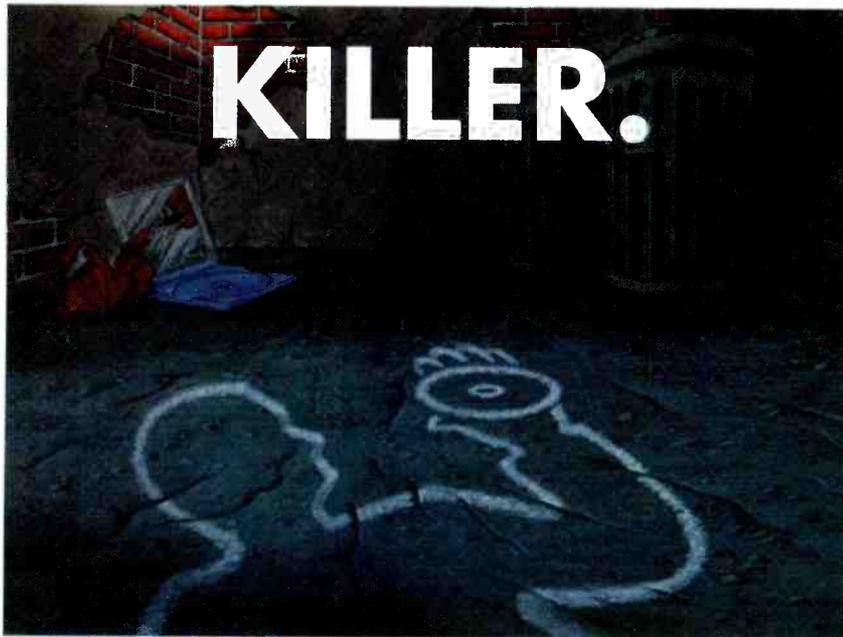
tell a buzz from a whir or whine, and a chirp from a chatter. Nothing in there to help you diagnose your stereo system, though.

### New Formats—Near, Yet Far

By the time you read this, you should be able to buy both Digital Compact Cassette (DCC) and Mini-Disc (MD) equipment and recordings—but not for your car. The first DCC machines will be recording decks designed to take the place of analog cassette decks. The first MD machines will be portable recorders. But by next year, you should be able to get in-dash players for both. Which leads to the question, what are their pros and cons for car use?

There's no doubt that a DCC-based car stereo will give you more software to play. Unless you've had only CD equipment in your car for several years, you probably have a stock of analog cassettes, which DCC machines can also play. And although sales of prerecorded analog cassettes have peaked and are starting to decline, you'll probably still be able to buy plenty of them during the next few years. And whether you keep your old cassette deck or buy a DCC recorder, you'll be able to copy your CDs to tape for use in the car, too. There will probably be more prerecorded DCC than MD software, too, if only because DCC tapes will fit the cassette racks already in stores, making retailers a bit less resistant to that format while the dust is still settling.

But don't rule MiniDisc out. First off, it has more of CD's "gee-whiz," high-tech appeal—including the promise of longer life than tape. True, most tapes never get tangled or break, but I suspect we've all had *some* tape troubles that make discs seem a bit more trustworthy. Track-to-track access is faster on a disc than on a tape, because it's possible to short-cut across the disc's face to the track you've called for. And the Mini-Disc's compactness makes in-dash changers possible. Buyers of full-sized CD players must choose between the freedom of having an in-dash slot that they can load with any disc they want and the convenience



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Whatever differences between MD and DCC are heard at home, I suspect that on the road no one will be able to discern them.

of having a few favorite discs on tap in a trunk-mounted changer. An in-dash changer offers both advantages. And while it's possible to make one for full-sized CDs (Alpine already has), it should be easy with MD.

What about sound? Both formats use data-reduction systems. Philips

says that the PASC system used in DCC yields recordings that sound as good as CDs. Preliminary tests (see "A/B/Xing DCC," April 1992) seem to bear that out. Sony more modestly says only that MD recordings made with its ATRAC system will be hard to distinguish from CDs most of the time.

Whatever differences between them may be audible at home, I suspect that on the road no one will be able to tell the difference.

In the long run, we'll ride with whatever format wins out as a *system*, for home and portable as well as car use. But will it be Digital Compact Cassette or MiniDisc? So far, not even Philips and Sony know.

### Radio Broadcast Data Squabble

The U.S. has just moved a few wavelengths closer to radios that tell us what station we're hearing, its program format, the nature and name of the current program, the name of the song on the air, plus traffic bulletins and other information. In Europe, the Radio Data System (RDS) handles all those functions now. The U.S. version, called the Radio Broadcast Data System (RBDS) will differ from RDS primarily in its inclusion of ID Logic B technology.

The original ID Logic, used in the Panasonic CQ-ID60 (May 1992), the Alpine 1370, and other stereos yet to come, holds a record of the locations, frequencies, call signs, and program formats of all North American FM and AM stations. Once you've told an ID Logic radio where you are, it can identify every station it picks up and find any local stations that broadcast the program format of your choice. The "B" version, developed for RBDS use, will allow its memory to be updated automatically by RBDS signals from a local FM station.

Why use memory storage for information that's also being broadcast in real time? It's mainly to allow AM stations to get some benefit from RBDS, a subcarrier-based system that so far can only be transmitted by FM stations. Tune in to an RBDS station on the FM band, and your radio will automatically be updated for all stations, AM as well as FM. Presumably, however, that public-spirited first station would transmit only basic format data about its competition—stations who wanted their current program name, the current song, or other data to be "billboarded" on your car radio would have to invest in RBDS equipment themselves.

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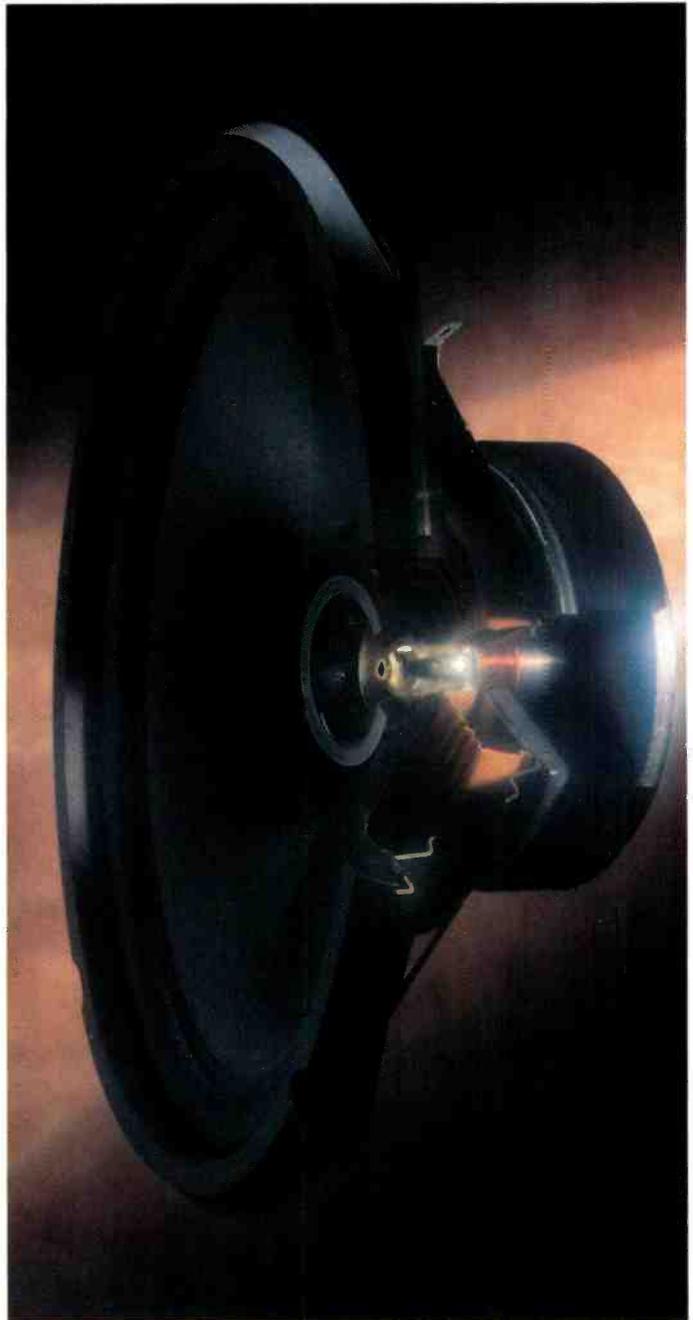
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M O B I L E A U D I O

Your car radio's display may soon tell you not only what station but what song is playing—and a lot more.

At this writing, the RBDS subcommittee of the National Radio Systems Committee (NRSC) had just approved the system, and it will have gone to the full NRSC membership for a final vote by the time you read this. However, though the NRSC is a joint creation of the Electronics Industries

Association (EIA) and National Association of Broadcasters (NAB), the NAB is not exactly leaping to give the system full endorsement. Some NAB members feel that the system should be held up until a way is found to have AM stations carry RBDS signals, too. Others object that

the 22 station formats now specified by the system are not enough to handle the many program-format variations now on the air. (The system actually has 32 format codes, but two are for emergency alerts and tests, one more signifies only "no code," and the seven remaining ones are reserved for future program formats.) In practice, however, there should be enough program codes to go around. Scanning by program code is mostly done by people passing through an area—at home, I'm sure, most people scan to find what's on the air, then enter the stations they like best in preset memories. So distinguishing, for example, between "R&B" and "Soft R&B" should be sufficient.

#### Road Recording

Every so often, a reader asks why no one makes car stereos with recorders built in. And every so often, a manufacturer tries it, only to drop the idea due to lack of consumer interest. Either customers can't see the advantage of taping music off the air while driving, or salespeople haven't conveyed that advantage.

Or maybe the customers see the disadvantage. We shrug off noises and distortions that flick through a broadcast signal the one time we're listening to it—but not those same noises and distortions when they're permanently fixed on tape. After we've played those tapes awhile, we learn to expect the glitches, and cringe as they draw near. Tape your car radio reception, and you'll find it worse than you had remembered from hearing it live. Even if we choose to tape only those few perfect signals we pick up in the car, we never know when we'll turn a corner into bad reception halfway through the piece we're taping.

Furthermore, we're likely to be busy at the wheel when the moment comes to press the record button, and wind up missing the first few notes of the piece. There have been advances in tape and FM technology since the days I tried recording with a radio/cassette portable on my Fiat 850's passenger seat—not so with a driver's ability to follow music cues and traffic simultaneously.



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### FILLING A VACUUM

#### Tube Topics

Western audiophiles buy tube amplifiers as luxury items, but audiophiles in countries once behind the Iron Curtain apparently buy them because that's what they can get. Consumer technology did not advance much under Communism. As a result, those nations apparently still use a lot of tube equipment, and therefore still make tubes. I've heard tell of tubes from China, and I used to know of at least one manufacturer of tube equipment who had worked with suppliers in Russia and what was then still Yugoslavia, and who had considered purchasing tubes made by the Hungarians as well. ("Too premium for our price points," he decided.) That made me think it might be time some newly enterprising company in a formerly Communist land brought back low-priced tube equipment, like the Dynakit of my college days—tube equipment that even a scholarship student could afford, if he didn't mind building it.



*Dynaco Stereo 70 Series II tube amp*

Incidentally, the new company operating under the Dynaco name does make one of the least expensive tube amps available to the consumer, the Stereo 70 Mark II, at \$995. But there are no plans to bring it out in kit form, and there would probably be no savings if there were. Manufacturing is more efficient and cost-effective these days than it was in the heyday of hand-wired tube circuitry, 30 years ago. In fact, one manufacturer who stopped building kits many years ago did so because he realized that the extra packaging, instructions, and in-warranty repairs made kits *more* expensive to produce than finished goods.

#### Digital Loophole

The Serial Copy Management System (SCMS) is a kinder, gentler system than it seemed at first. Initial press reports did explain that when a CD or DAT is copied via the digital inputs of a DAT recorder with SCMS, an anti-copy subcode flag is added to that copy. Recorders with SCMS will not copy digital signals which already carry the flag. You can make as many digital-to-digital copies of your CDs as you like, one at a time, but your friends won't be able to make digital-to-digital duplicates of those copies. And you can record all you like via a DAT recorder's analog inputs and make digital-to-digital copies of the resulting DATs—but not digit-for-digit duplicates of those second-generation copies.

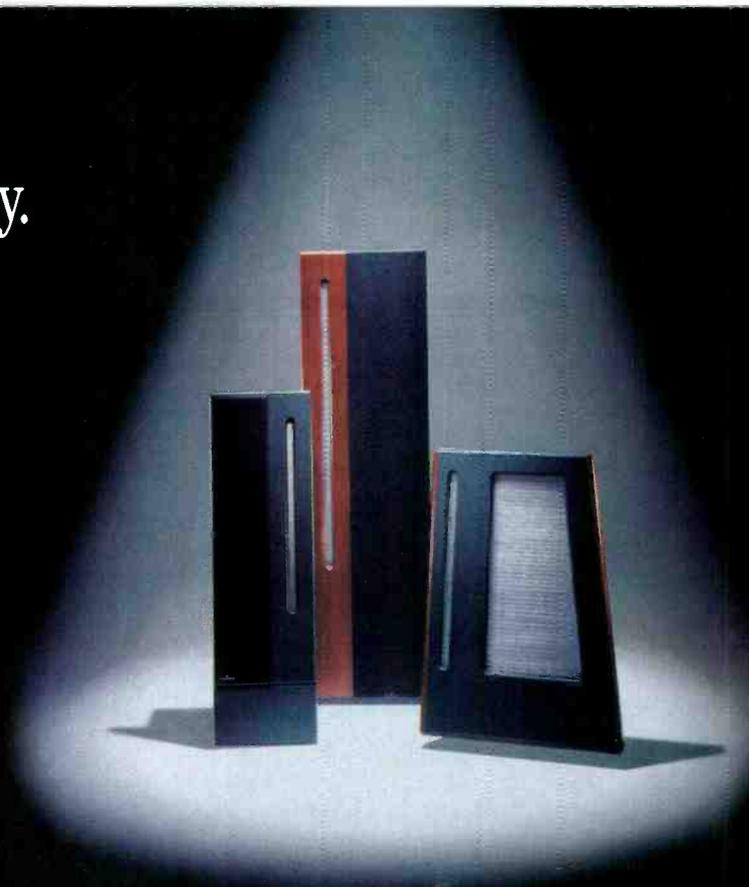
What the initial stories didn't tell (I only learned it on a visit to JVC in

Tokyo) was that SCMS also provides for a subcode pattern that will shut the system off. Recordings of digital signals that contain this subcode pattern can be recorded and recopied indefinitely.

To audiophiles, who rarely need to make multiple generations of bit-perfect copies, this won't matter much. And pros who can afford studio DAT machines that don't include SCMS won't even notice. But semi-pro users will find this loophole a godsend.

For now, my semi-pro friends tell me, it's not that big a deal. A lot of multi-generation work involves overdubbing multiple tracks. And with the current high cost of digital multi-track recorders, small-timers do all that in analog—for now. But professional DAT recorders are available with SMPTE time code. This

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Digital synthesizers and mikes for live recording could produce subcodes that turn a DAT deck's SCMS circuits off.

will make it possible to synchronize multiple DAT recorders for awkward but relatively inexpensive multi-track digital recording.

And then there's recording from digital sources other than CDs and prerecorded DATs. If there aren't already digital synthesizers which can

output their signals in DAT-ready codes, there will be. And microphones with built-in A/D converters are already here (albeit just for use with computers). If the original performance is in digital form, not being able to copy it perfectly could be crippling, but if that original

signal includes the SCMS copy-permission codes, copying will be no problem whatsoever.

### Noise in the News

I'm a little behind in my reading, as I just got to a story about the Federal Aviation Agency changing its mind about the rate at which they would require airlines to phase out noisy jets. It was a delay, naturally, as the Agency said they were concerned about the airlines' economic viability. (Remember Will Rogers' line about the best jokes being what's reported as news.)

The original proposal, according to a front-page story in the Sept. 25, 1991, *New York Times*, would have required removing at least one-fourth of the noisy jets by the end of 1994. The new guidelines allow the airlines to add new and quiet planes without necessarily taking the noisy ones out of service. Unchanged, however, is the objective of taking all noisy planes out of service by the year 2000.

Then Transportation Secretary Samuel K. Skinner estimated that the number of people exposed to the worst noise would drop to 400,000, from about 2.7 million, within the decade.

Anti-noise citizens groups, particularly those in the metropolitan New York City area, didn't appear satisfied by the new guidelines. Patrick J. Russell, a member of the New Jersey Coalition Against Aircraft Noise and of the National Airport Watch Group, told *The Times* that neither group was happy and that they would continue to press for stricter local regulations.

Skinner, however, said that the agency would carefully monitor any efforts by local authorities to impose rules stricter than the Federal ones. The agency might go to court to keep big cities from adopting regulations much stricter than the Federal guidelines which were originally scheduled to go into effect in July 1991 but delayed by lobbyist pressure on the White House, the F.A.A., and other agencies. Originally, the airlines would have had to replace a quarter of their noisier planes by 1994, half by 1996, 75% by 1998,

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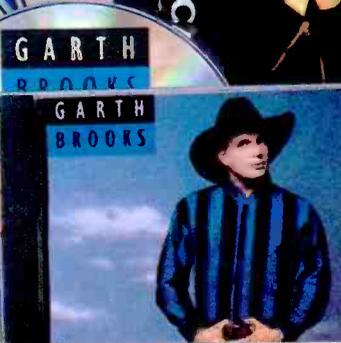
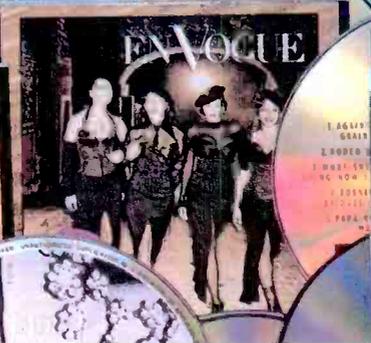
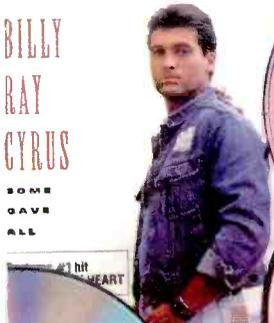
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Barry Manilow—"Showstoppers" (Arista) 428-565  
 Dire Straits—On Every Street (Warner Bros.) 428-359



Michael Jackson—Dangerous (Epic) 433-920

Crowded House—Woodface (Capitol) 422-253  
 Fourplay (James, Ritenour, East & Mason) (Warner Bros.) 428-334  
 Soundgarden—Badmotorfinger (A&M) 428-250  
 Branford Marsalis—The Beautiful Ones Are Not Yet Born (Columbia) 428-078

Ozzy Osbourne—No More Tears (Epic/Associated) 428-128

Prince And The New Power Generation—Diamonds And Pearls (Paisley Park) 427-419

Chick Corea Elektric Band—Beneath The Mask (GRP) 426-866  
 Vanessa Williams—The Comfort Zone (Wing) 426-510

Trisha Yearwood (MCA) 426-148  
 Seal (Sire/Warner Bros.) 425-827

Doug Stone—I Thought It Was You (Epic) 425-637  
 Carreras/Domingo/Pavarotti—Favorite Arias (Sony Master.) 425-470  
 Sting—The Soul Cages (A&M) 424-440

"Phantom of the Opera" Highlights (Orig. London Cast) (Polydor) 424-333  
 Scorpions—Crazy World (Mercury) 423-608  
 Jon Bon Jovi—Blaze Of Glory (Mercury) 423-400

Bebe & Cece Winans—Different Lifestyles (Capitol) 423-137  
 Natalie Cole—Unforgettable (Elektra) 422-279  
 Skid Row—Slave To The Grind (Atlantic) 422-220  
 Travis Tritt—It's All About To Change (Warner Bros.) 422-113

Color Me Badd—C.M.B. (Giant/Reprise) 426-916

## MOTOWN

**The Isley Brothers**—Grt. Hits & Rare Classics (Motown) 418-707  
**Marvin Gaye's Grt. Hits** (Motown) 367-565  
**Stevie Wonder**—Love Songs (Motown) 366-559  
**The Temptations**—25th Anniversary (Motown) 345-843/395-848  
**Diana Ross & The Supremes**—25th Anniversary (Motown) 345-454/395-459

Marc Cohn (Atlantic) 421-552  
 EMF—Schubert Dip (EMI) 421-487  
 Alan Jackson—Don't Rock The Jukebox (Arista) 420-935  
 Roxette—Joyride (EMI) 419-556  
 Luther Vandross—Power Of Love (Epic) 418-848

C & C Music Factory—Gonna Make You Sweat (Columbia) 416-933  
 The "Amadeus" Mozart (CBS) 416-123  
 Gloria Estefan—Into The Light (Epic) 415-943  
 Big Audio Dynamite—II The Globe (Columbia) 414-649

Amy Grant—Heart In Motion (A&M) 424-457

The Four Tops Anthology (Motown) 336-065/396-069

Smokey Robinson & The Miracles—Anthology (Motown) 336-057  
 The Jackson 5—Grt. Hits (Motown) 327-148  
 "The Big Chill" (Sndtrk.) (Motown) 323-337

Motown's 25 #1 Hits From 25 Years (Motown) 319-996/399-998

Alice In Chains—Facelift (Columbia) 414-292  
 Foreigner—Records (Atlantic) 318-055

Toto—Past To Present 1977-1990 (Columbia) 411-371  
 The Vaughan Brothers—Family Style (Epic/Assoc.) 411-306

George Michael—Listen Without Prejudice, Vol. 1 (Columbia) 411-181

L.L. Cool J—Mama Said Knock You Out (Def Jam/Columbia) 411-165  
 AC/DC—The Razors' Edge (ATCO) 410-662

Extreme—Pomography (A&M) 409-003

Jane's Addiction—Ritual De Lo Habitual (Warner Bros.) 407-098  
 Paula Abdul—Spellbound (Virgin) 420-257

Eddie Money—Grt. Hits: Sound Of Money (Columbia) 403-428  
 Kenny G Live (Arista) 401-505

Barbra Streisand—A Collection: Grt. Hits (Columbia) 401-141  
 Janet Jackson—Rhythm Nation 1814 (A&M) 388-918

Michael Bolton—Soul Provider (Columbia) 383-083  
 Tom Petty—Full Moon Fever (MCA) 382-184

Bonnie Raitt—Nick Of Time (Capitol) 381-087  
 Paula Abdul—Forever Your Girl (Virgin) 374-637

Van Halen—OU812 (Warner Bros.) 369-371  
 Patsy Cline—12 Grt. Hits (MCA) 365-924

The Pretenders—The Singles (Sire) 362-541  
 U2—The Joshua Tree (Island) 354-449

The Police—Every Breath You Take—The Singles (A&M) 348-318  
 The Cars Greatest Hits (Elektra) 339-903

ZZ Top—Eliminator (Warner Bros.) 319-624  
 R.E.M.—Out Of Time (Warner Bros.) 417-923



U2—Achtung Baby (Island) 431-213

Billy Joel@—Grt. Hits, Vols. 1 & 2 (Columbia) 336-396/396-390

Dire Straits—Brothers In Arms (Warner Bros.) 336-222



Pearl Jam—Ten (Epic/Associated) 428-433

The Charlie Daniels Band—A Decade Of Hits (Epic) 321-067

Kenny Rogers' Greatest Hits (Liberty) 313-700  
 Garth Brooks—No Fences (Liberty) 411-587

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For me, loud "background" music doesn't stimulate a party but drowns out the interactions I came for.

and the balance by 1999. Some airlines argued for an easier schedule as an option, to have 55% quieter planes by 1994, 65% by 1996, and 75% by 1998 versus 45% presently.

Seems to me like eight years is a long time to go without sleep.

Another front-page story in the same issue of *The Times*, entitled "Where Silence Was Golden, Pocket Phones Now Shriek," leads with a tale of shattered ambience in a tony San Francisco restaurant. While it could just as easily have been a beeper, the culprit this time was a cellular pocket phone. Other phone faux pas included getting a call in church (and not from *The Man Upstairs*), in concert halls and theaters, and on the tennis court. A political consultant sounds baffled to *The Times* writer when he says, "You would not believe how hostile people get over a little hand phone." The president of a string of movie theaters reports "a fist fight in one of our most upscale theaters."

Geez, what a concept!!! Strike a blow for normal noise—or is that term acceptable ambience?—*E.P.*

### Deep Background

There's a profound tension between musical awareness and the universal use of music as background, as Edward Tatnall Canby has often pointed out in his column. I feel it most strongly at parties. I don't mind loud dance music in one room (as long as other rooms are quiet enough to converse in without roaring), and I can live with music played so quietly that it's truly background. Loud music only bothers me if it permeates a party, so that there's no escape. I'm also bothered by mid-level music, played just loud enough to intrude on your attention but not loud enough to command it. Even when it's music I don't particularly like, I find my attention wavering between the music and the party which the music is supposed to be a background to.

At my own parties, I play jazz or classical music very softly—loud enough so that the room does not seem empty when the first few guests arrive, but quiet enough so that the party, once it's taken on a life of its

own, utterly swamps the music for anyone more than 2 feet from the speakers.

A stranger, the guest of a party guest, once stopped as he left my apartment to congratulate me. "I've been here four hours," he said, "and I can't recall ever having so many

interesting conversations at a party. Why's that?"

"It's because there wasn't a lot of loud rock drowning out those conversations," I answered.

"Nonsense!" he replied, buzzing for the elevator. "You can't have a party without loud rock!"

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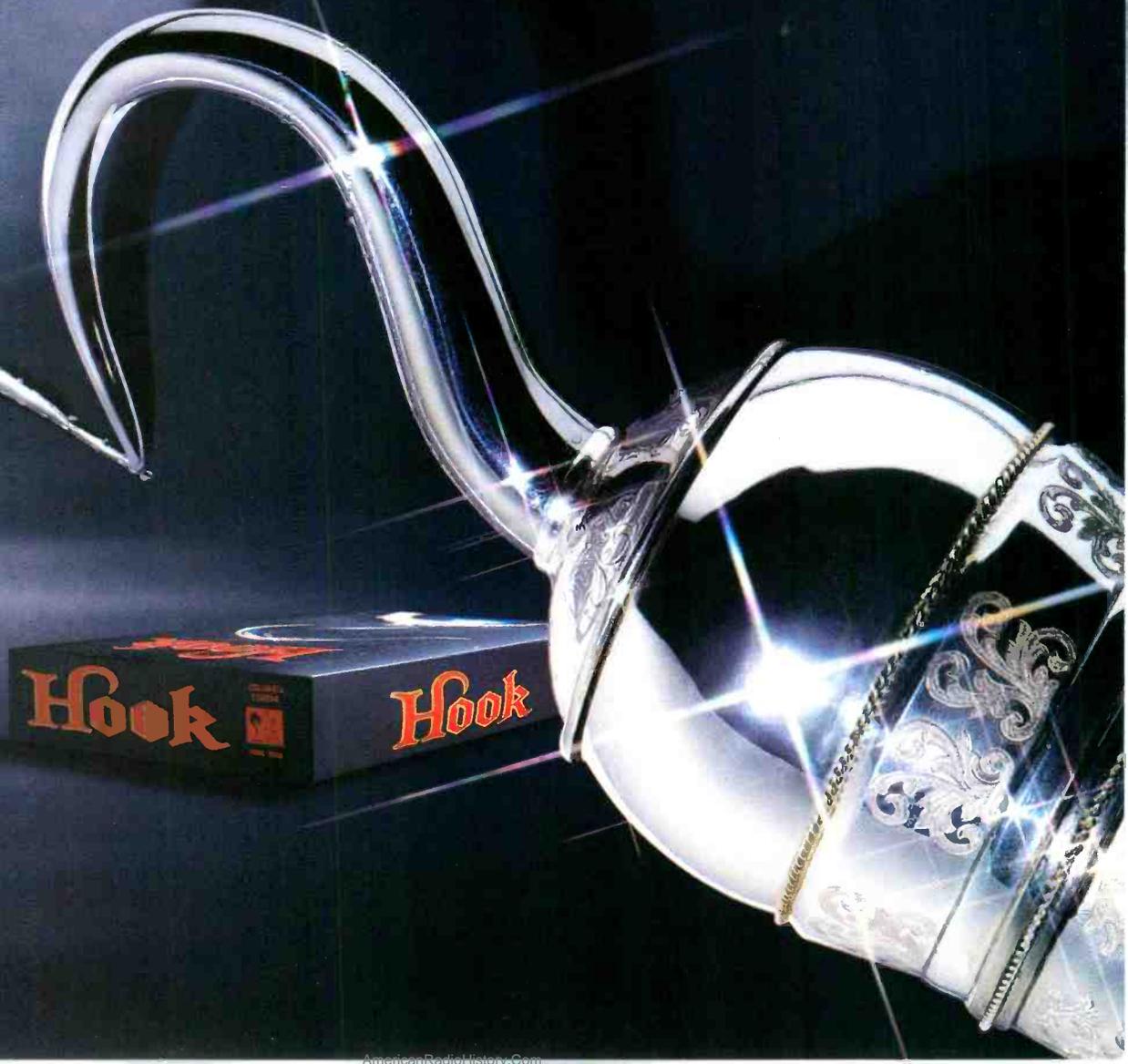
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# PRODUCT LITERATURE GUIDE

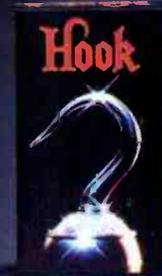
To make this year's Annual Equipment Directory as authoritative as possible, the following manufacturers have provided comprehensive information on their products.

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*Matthew S Polk*

# DYNAMIC BALANCE. WITHOUT IT BRIDGES FALL DOWN AND SPEAKERS FALL SHORT.

In 1940 the Tacoma Narrows Bridge shook itself to death.

As a 42 mile-an-hour wind blew across the bridge, the steel, macadam and concrete began to resonate uncontrollably, and turned this 2,800 foot centerspan into instant jello.

This notion, that materials produce an amplified resonance when in motion, has been explored in everything from skyscrapers to the spaceshuttle.

Two years ago, we at Polk decided to look at it in speakers. Working in partnership with the Johns Hopkins University, we made discoveries that led us to undertake the most ambitious engineering and speaker design development program in our history.

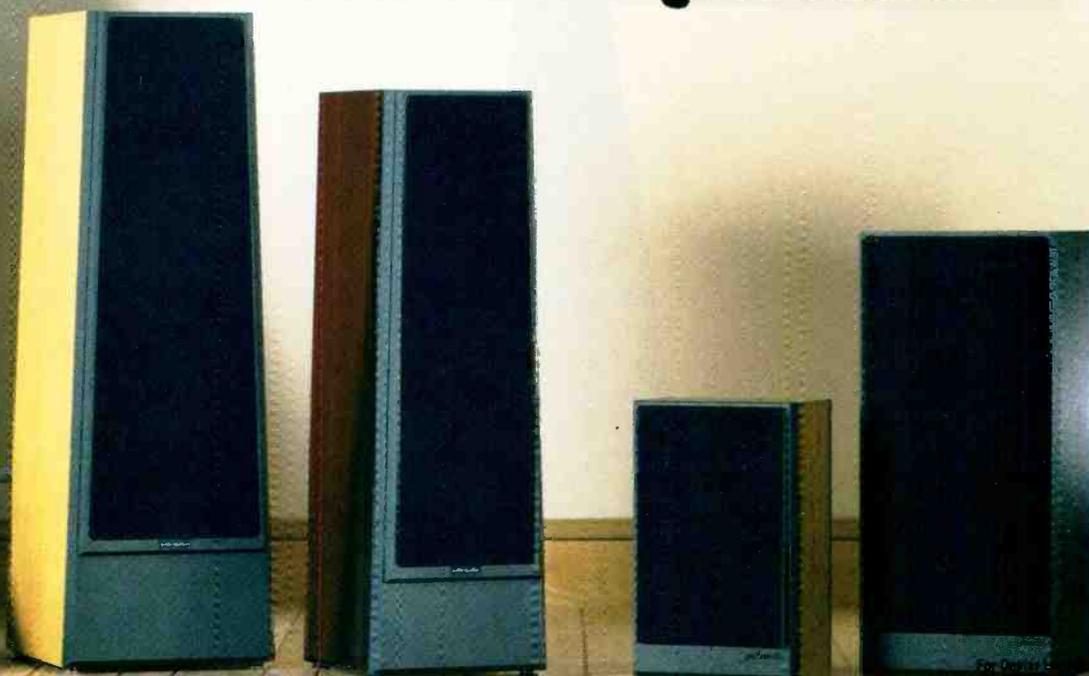
For the first time we could actually see how energy moved through every part of a speaker. And using sophisticated instruments, and good old trial and error, we found out how to perfectly "marry" materials in motion to lessen their individual resonances, thereby eliminating distortion and heightening musical purity. The new S and LS Series represents this triumph of Dynamic Balance.™

We can safely boast they're built like no speakers on the market today. And the proof is in the listening. You'll see and hear how far our new lines of Dynamically Balanced speakers have outdistanced the competition.

It's a distance they won't be able to bridge.

**THE NEW LS & S SERIES FROM THE SPEAKER SPECIALISTS OF**

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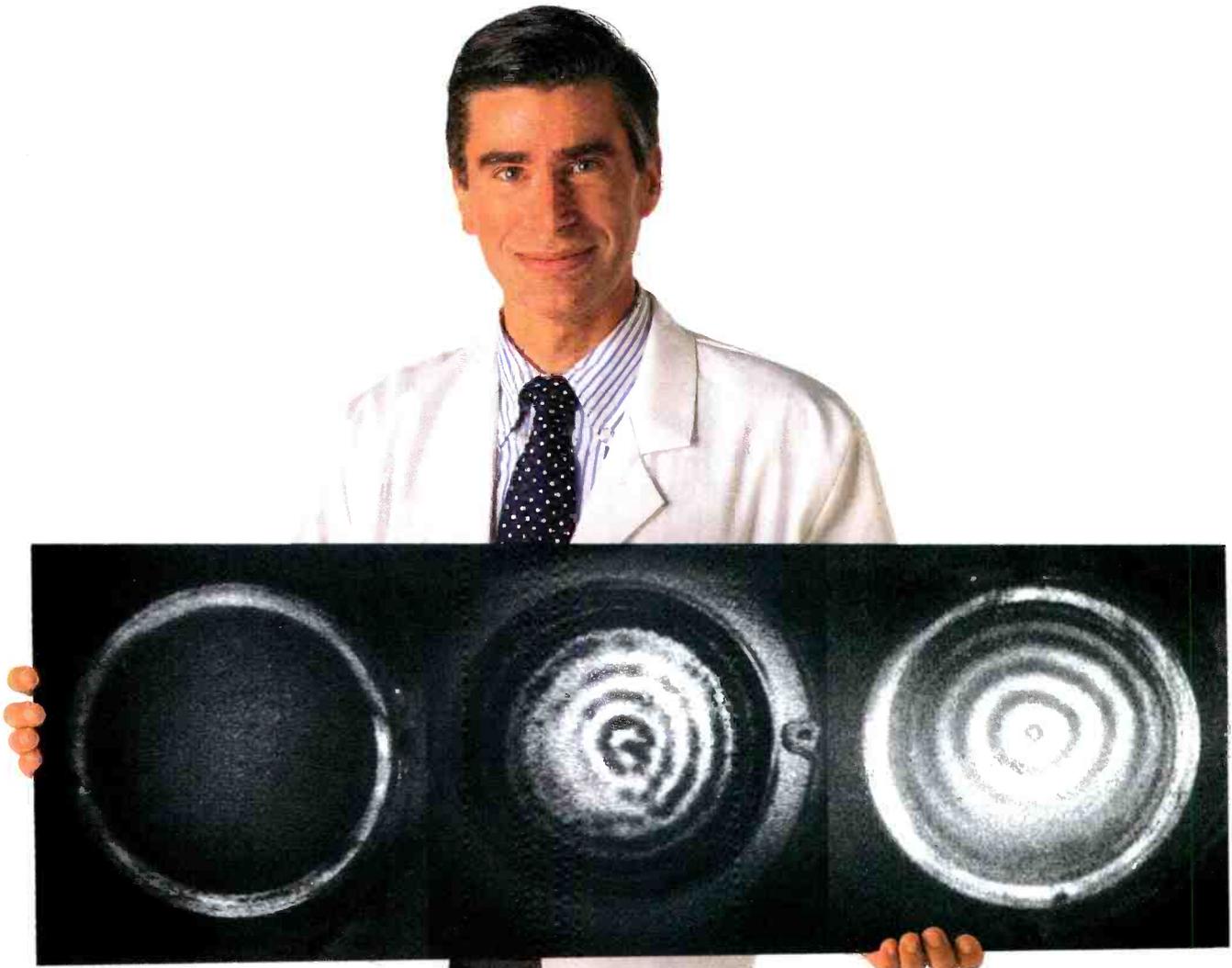


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Call 1-800-992-2520



*Matthew S. Polk*

Hologram "snaps" of tweeter showing no modal resonance, moderate amounts, and excessive amounts, each reflecting the use of different materials. The far left is Polk's Trilaminare tweeter.

# DYNAMIC BALANCE™ SEE IT IN PICTURES BEFORE YOU HEAR IT IN PERSON.

Before we could design and build speakers as sophisticated as the new LS Series, we had to design and build a whole new way to "look" at speakers.

At Johns Hopkins' Center for Non-Destructive Evaluation, a joint Polk/Hopkins team created a new Full-Field, Quasi-heterodyne, Laser Interferometry test. Much more useful than pronounceable, it allowed us for the first time to take a full-field hologram "snap shot" of microscopic forms of distortion generated by speaker materials themselves.

In the LS Series, the manifestation of Dynamic Balance™ is brilliantly executed with the addition of aramid fibers to the cone, insuring that music, not unwanted resonance, literally jumps off the cone.

Through a new patented process known as vapor deposition, we formed a trilaminate tweeter dome of aluminum, stainless steel, and polyamide. This turned out to be quite the musical combo, providing all the listening ease of soft domes with the superb liveliness of metal domes.

Styling in the LS Series is not only breathtaking, it is highly functional. The slim, tapered cabinet design belies its technological contribution. The angled sides break up standing waves inside the cabinet, so detrimental to midrange performance. At the same time, this design feature also enhances the stereo presentation dramatically.

All LS Series speakers are available in a striking, gloss rosewood laminate. The LS50 and L70 are also offered in oak laminate with the LS90 available in natural Oak.

And each one of them is Dynamically Balanced.

Our pictures prove it. And so will your ears at your Polk Dealer.

## THE NEW LS SERIES FROM THE SPEAKER SPECIALISTS OF **polkaudio**



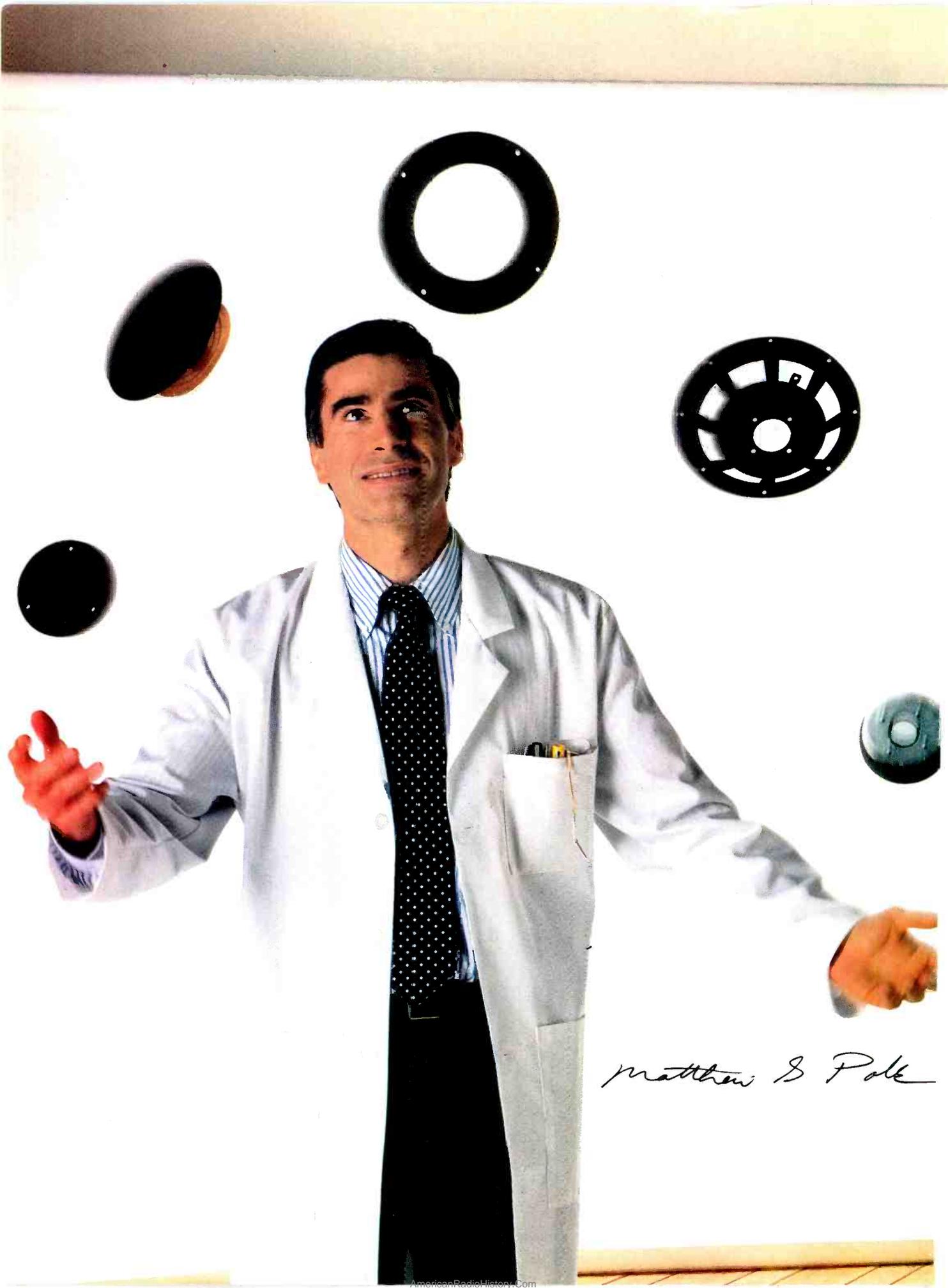
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*matthew S Polk*

# DYNAMIC BALANCE.™ IT TOOK A JUGGLING ACT TO ACHIEVE IT. NOW WE'LL NEVER DROP IT.

The trick to Dynamic Balance™ is to juggle a number of considerations and materials at the same time. If you do it right, you wind up with the astonishing sound of the new S Series.

Could we discover the perfect combination of materials to defeat unwanted resonance? In the S Series you'll find a cone made out of composite materials, whose blending insures clarity and musical purity.

Could we find a means of joining cone to basket that would assist in this damping function, too? In the S Series you'll also see a highly sophisticated rubber surround that extends all the way to the edge of the basket to do exactly that.

Could we project the new tweeters' output to maximize dispersion, yet minimize diffraction? Every S speaker features a unique baffle frame and tweeter faceplate to preserve musical depth and width as it takes the guess-work out of room placement.

The old axiom that the whole is greater than the sum of its parts was never more true than when we matched these new drivers and tweeters to create four remarkable sound systems. You'll hear a new level of clarity, transparency, and sound staging no equivalently priced speaker, and few expensive ones, can match.

The "package" we designed to house all this engineering prowess is especially befitting. The new S4, S6, S8 and S10 cabinets are available in an elegant black ash or a traditional oak grain finish.

But no matter which of the S Series you choose, you'll know these Dynamically Balanced speakers feature enduring sound advances.

And that's a thought you shouldn't drop.

## THE NEW S SERIES FROM THE SPEAKER SPECIALISTS OF **polkaudio**



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# SMALL SPEAKERS WITH HUGE REPUTATIONS.

There's an old adage that states: Great things often come in small packages.

Although that was coined without our RM3000 in mind, it might well have been, if you judge by the honors heaped upon this diminutive speaker system.

For the second consecutive year, the RM3000 was voted "best 3-piece speaker system" by audio critics. And the odds favor it to repeat once again.

Obviously the sonic performance of these small wonders is strictly big time. Julian Hirsch, writing in Stereo Review, extolled their virtues: "...they sound excellent...one of the best examples of a three-piece speaker system that we have yet heard...spectral balance was excellent...smooth and seamless".

Perfect as a main speaker or part of a home theater system, the RM 3000 is so impressive, you may very well shun outside concerts and cinemas permanently.

The RM3000 features two compact midrange-tweeter satellites and one low frequency subwoofer system. The elegant finishes include piano black, gloss white, or black granite matrix.

The CS100, our center channel speaker, is the high quality answer to complete your home theater. Since the signals sent to your center channel are at least as important as the signals fed to the right, left and rear, Polk has packed plenty of performance muscle into the CS100 to anchor voices vividly to the picture.

Designed to sit atop or under the TV, or even beside the TV when turned on its end, it's a favorite among TV critics.

So if you want the big sound of Polk, you can also think small. Your ears will easily confirm the size of our reputation.

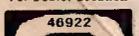
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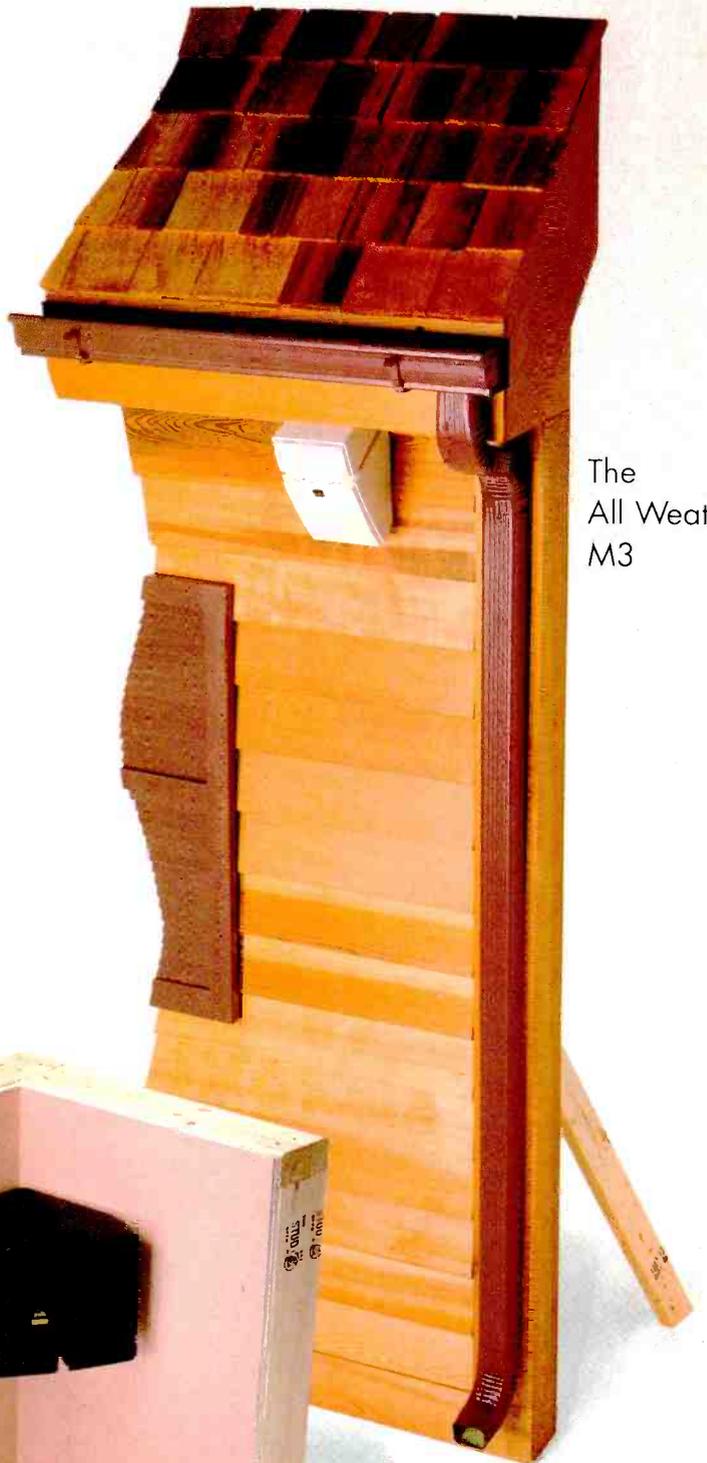


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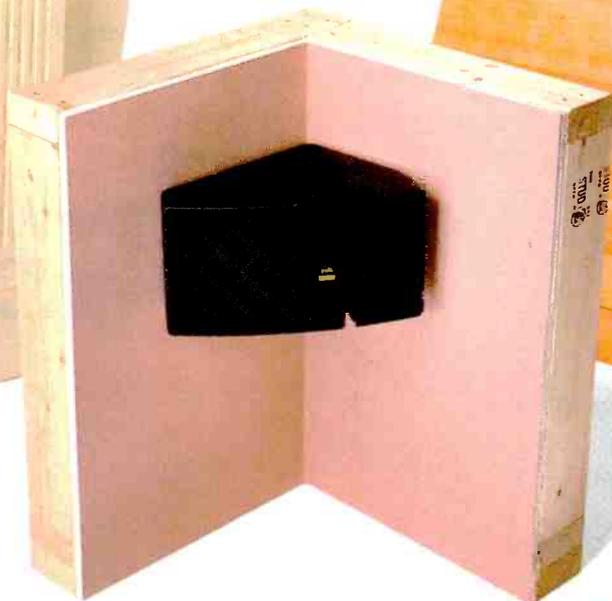
The  
AB  
Series



The  
All Weather  
M3



The  
Indoor  
M3



# THE INS AND OUTS OF GREAT SOUND.

Suddenly the room is alive with the sound of music. But where are the speakers?

No, it's not your imagination. It's the ingenious way the Polk Architectural Built-In Series fits into your lifestyle and your room. The ABs are built right into the wall, with the simplest mounting system a do-it-yourselfer ever tackled.

But don't be fooled by their conspicuous absence. These are serious speakers or they wouldn't bear the name Polk. And like all Polks, their acoustic reputations defy their modest price.

The AB Series features 8 models to fit almost any application or budget. They include speakers touting midbass drivers with diaphragms of trilaminate polymer and soft dome tweeters. Their sound is so impressive, they'll have the competition climbing walls.

Now, the M3 is the kind of speaker that likes to hang out, so to speak. Whether it be on a wall or in a nice cozy corner. Or sometimes, it stands unobtrusively on the floor or beside a good book on the shelf.

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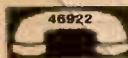
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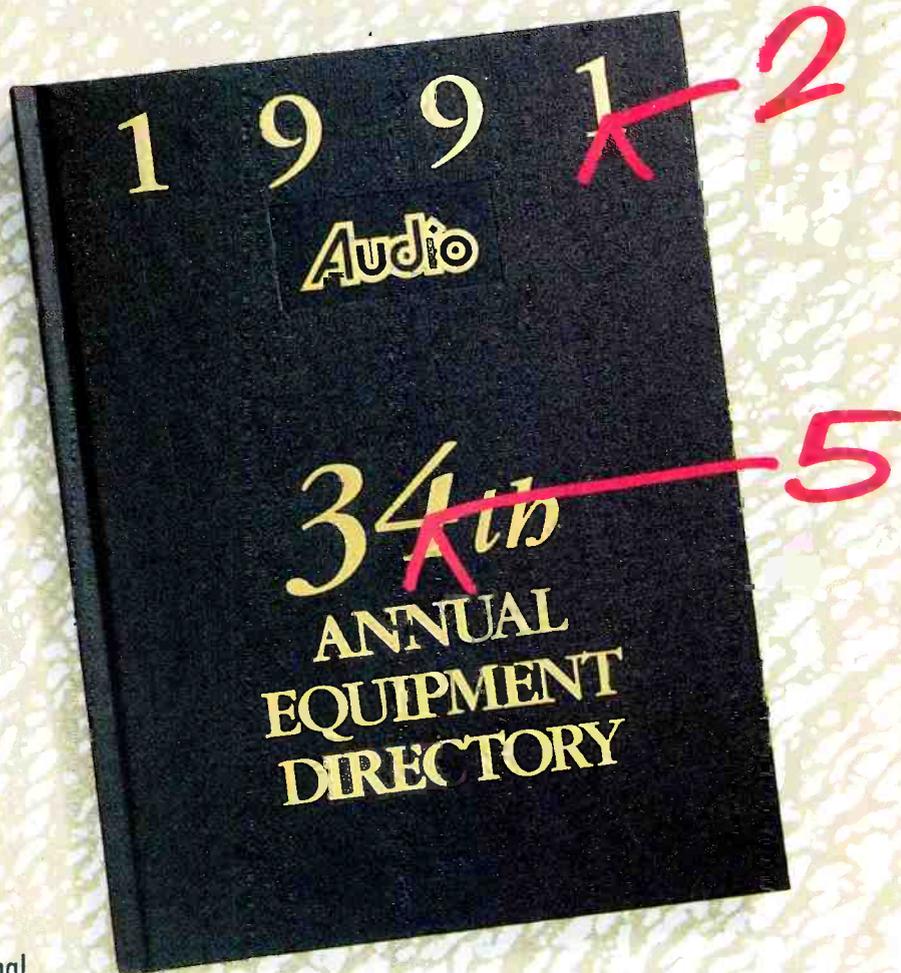
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# Stereo Review

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JULIAN HIRSCH  
HIRSCH-HOUCK LABORATORIES

**D**ESPITE its imposing name, the Canadian-made Paradigm Titan, just over a foot high and weighing a mere 10 pounds, is what is usually referred to as a "mini-speaker". A two-way system, it has a 6 1/2-inch woofer operating in an 11-liter bass-reflex enclosure with a duct-loaded port. This bass/midrange driver, manufactured by Paradigm, has a multilayer voice coil on a

The edges of the grille are chamfered to match the front edges of the cabinet, minimizing diffraction that could disturb the speaker's stereo imaging. Since the grille is not removable, we were unable to examine the speaker's "specially designed front baffle," which is also said to help keep diffraction at a minimum. According to Paradigm, however, the woofer is mounted so its edge surround is flush with the baffle. The cabinet walls are high density particle-board and the enclosure is generously filled with acoustically absorbent material.

Kapton former and a polypropylene cone.

The crossover to the Titan's 3/4-inch dome tweeter is through a second-order (12-dB-per-octave) frequency-corrected and phase-corrected network. The tweeter's polyamide dome, driven by a high-temperature voice coil on an aluminum former, is damped and cooled by ferrofluid.

sweeping band of noise or a constant noise spectrum with a sweeping one-third-octave filter) produced generally similar and more realistic results. The speaker's output was constant within 1 or 2 dB from about 80 or 90 Hz to perhaps 2,000 Hz, with a shallow depression of another decibel in the 4,000- to 10,000-Hz range and a return to midrange levels at 20,000 Hz. Low-frequency response dropped off rapidly below 80 Hz, to -5 dB at 60 Hz and -17 dB at 40 Hz.

A quasi-anechoic FFT response measurement, valid above 300 Hz, confirmed the general shape of the random-noise measurement. A  $\pm 1$  dB variation from 700 to 2,000 Hz was followed by a dip of 3 to 4 dB between 6,000 and 9,000 Hz and a return to midrange levels, or perhaps 1 dB higher, from 10,000 to 20,000 Hz.

The change in output between the speaker's forward axis and 45 degrees off-axis was less than 3.5 dB below 1,000 Hz, increasing to 4 or 5 dB between 1,200 and 7,000 Hz and falling more rapidly above that. From -6 dB at 10,000 Hz, the off-axis response fell to -19 dB at 20,000 Hz. The tweeter's phase linearity was very good, with a group-delay variation of less than  $\pm 50$  microseconds from 3,000 to 20,000 Hz, corresponding to a path-length difference of about 0.6 inch.

Impedance reached a minimum of 4.4 ohms at 170 Hz (and 5.2 ohms at 35 Hz) but remained well above 8 ohms over most of the audio range. Maximum impedance was 52 ohms at 2,000 Hz. Sensitivity was 87 dB with 2.83 volts applied. A 4-volt input was required to achieve our reference level of 90 dB SPL.

At 4 volts, woofer distortion was a low 0.5 to 0.6 percent from 120 to 1,600 Hz. It rose to 3 percent at 100 Hz and remained between 3 and 6 percent from 100 to 30 Hz.

The Paradigm Titan handled rather large power inputs without audible distress or damage. At 1,000 and 10,000 Hz, our amplifier clipped at 330 watts and 600 watts, respectively, with a single-cycle sine-wave burst, but the speaker gave no signs of audible distress. At 100 Hz the small woofer reached its excursion limits, with a resulting hard sound quality, with 200 watts input.

## Comments

The Paradigm Titan sounded every bit as good as its measurements would imply. Over much of the audio range its frequency response ranks among the flattest that we have measured from a speaker. Although frequency-response measurements do not necessarily define the sound quality of a speaker, in this case there was a good correspondence between the two characteristics.

It is not unusual for a well-designed small speaker to sound smooth and well balanced, but it is less common for a small speaker to avoid sounding thin when the program calls for a healthy bass output. The Titan passed that test handsily. Even though it cannot reproduce the lowest frequencies, it does such a skillful job with the ones within its range that the listener does not notice that all of the music is coming from the pint-sized Titans. If you close your eyes, they sound just fine, giving no hint of their size. The small size, in fact, gives the Titan a distinct advantage in imaging accuracy over many larger speakers.

We have heard a few (very few!) speakers with a single 6-inch woofer that can produce a similar effect, but they usually cost considerably more. Calling this speaker "Titan" is not as extravagant as one might think - it is truly a giant-sized value.

***"Calling this speaker "Titan" is not as extravagant as one might think - it is truly a GIANT-SIZED VALUE."***

***"...very smooth and flat... its frequency response ranks among the flattest that we have measured from a speaker."***

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***"The small size, in fact, gives the Titan a distinct advantage in imaging accuracy over many larger speakers... we have heard a few (very few!) speakers with a single 6-inch woofer that can produce a similar effect, but they usually cost considerably more."***

## Lab Tests

With the speakers placed on 26-inch stands about 8 feet apart and 2 to 3 feet from any walls, the room response above 350 Hz was very smooth and flat, within  $\pm 3$  dB from 300 to 20,000 Hz and  $\pm 1.5$  dB from 350 to 11,500 Hz. The 200- to 300-Hz range was elevated because of floor reflections, and the bass output was strong to below 60 Hz.

The close-miked woofer response, combined with the port response, was unrealistically extended, as sometimes happens in this sort of measurement. Although the response seemed to extend to 20 Hz, the distortion in the port output at very low frequencies renders the measurement invalid in that range.

Several response measurements with pink noise at 1 meter (using either a

# PHANTOM

Shown at the Summer '92 CES in Chicago, this budget *Paradigm* speaker is so new that to audiophiles and dealers it is, in fact, a *Phantom*, but it will begin to appear as summer wanes. I received an early production pair just after the show, and was impressed enough to include it at the last moment in this issue.

A ported bookshelf two-way with ferrofluid-cooled soft-dome tweeter and 8" polypropylene woofer (of the company's own design), the *Phantom* has a non-removable grille, and comes in oak or black ash vinyl finishes with tapered front corners. Rear connectors are spring loaded types that will, with some stretching, accept banana plugs. There's none of that bi-wiring frippery here, given the price point.

What *Paradigm* has done is engineer

Off axis by 30° and 60° it is actually even smoother, the upper midrange and top-end anomalies flattening out. With the speakers pointed straight ahead, extremely accurate timbral response will be heard at the listening position.

Impedance tests showed the *Phantom* to be an 8-ohm speaker over much of the range, 10 ohms from 20 to 10 kHz, rising to 49 ohms at 2 kHz (the crossover point), then sloping evenly to 4.5 ohms at 150 Hz, with a peak of 33 ohms at the woofer resonance of 60 Hz, going down to 5 ohms at 40 Hz and below. It should be a quite easy load for any amplifier or receiver, and is quite efficient.

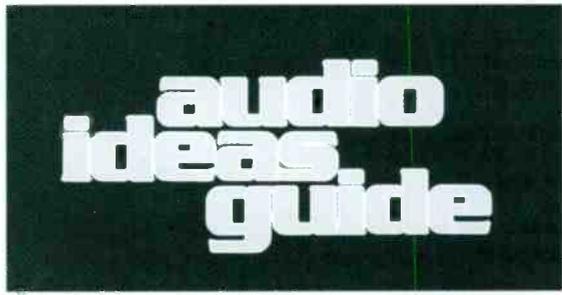
Very impressive on paper, the

*Phantom* did not disappoint in listening, though it did also show the limits dictated by its very low price. There was an excellent lateral image on orchestral and choral music, with surprisingly good depth, though definition became reduced as the soundstage deepened. The choral sound had good naturalness, but lacked a little in detail, and at high levels a shouty, hard quality started to emerge in the lower midrange. This can be seen in our quasi-anechoic curve, taken at about 84 dB, the congestion and

roughness in the octave below 1 kHz, probably some cone-edge breakup from the woofer.

However, at levels below 90 dB this speaker had a very musical quality, with excellent timbral accuracy. Female voice seemed a bit sharp, and male voice was quite forward, but orchestral music had good weight, while pedal organ definitely had pedal, the low end response full and tuneful, if not as well defined as that of some more expensive speakers.

On pop and jazz music the *Phantom* did almost disappear if not driven too hard. You won't have to



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Paradigm

turn it up to get good bass response, anyway, the speaker having a firm foundation on all types of music, with a little extra upper bass emphasis.

*Paradigm* has engineered a bottom-end winner (in both senses) that effectively competes with speakers close to twice its price, so any budding audiophile assembling a system with an under-\$1000 budget would be foolish not to audition the *Phantom*.



TITAN (LEFT) AND PHANTOM (RIGHT)

an amazing level of performance into this entry-level product. The frequency response curves speak for themselves, as far as spectral balance is concerned.

The top quasi-anechoic measurement indicates some extra energy just below and above 500 Hz right up to 1 kHz, but generally smooth mids and treble, with an upper midrange dip and a rise above 10 kHz. The next curve below, the room curve, also at 1 metre on-axis, shows bass that extends strongly to about 35 Hz, the woofer only 5 dB down at 30 Hz, the 60 Hz dip being a room artifact. The roughness is seen in the upper bass and lower midrange, but things get much more linear above 1 kHz, with smooth response to just above 4 kHz, with only a minor dip, and a rising character above 10 kHz of about 3 dB. Response on axis can be seen to be +3/-2 dB (ignoring the room dip in the bass) from 35 to 20,000 Hz, quite astonishing response for a bargain basement speaker.

**"...effectively competes with speakers close to twice its price... any budding audiophile assembling a system with an under-\$1000 budget would be foolish not to audition the Phantom."**



**"What Paradigm has done is engineer an amazing level of performance into this entry-level product."**



**"Response on axis can be seen to be +3/-2 dB (ignoring the room dip in the bass) from 35 to 20,000 Hz, quite astonishing response from a bargain basement speaker."**



**"extremely accurate timbral response... excellent lateral image on orchestral and choral music, with surprisingly good depth"**



**"this speaker had a very musical quality, with excellent timbral accuracy... the low end response full and tuneful... on pop and jazz music the Phantom did almost disappear"**





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**P**aradigm is a most unusual speaker manufacturer. It is a relatively young company, yet it has had direct access to sophisticated loudspeaker research that extends back more than twenty years. It has also been one of the few companies in the world to have actively participated in the world's largest and most comprehensive study of subjective loudspeaker performance.

The reason Paradigm has been able to enjoy these advantages is because it has access to the Canadian National Research Council's extensive investigations into loudspeaker behaviour.

NRC research is still continuing, but so far the council has tested more than 800 loudspeakers and enlisted the aid of more than 3,500 listeners.

To date the research has been remarkably consistent (97 per cent of pannelists graded speakers under evaluation the same way, and the standard deviation on the scoring was 0.3) and has revealed three major performance parameters that are critical to good performance.

The first important parameter is a flat midrange frequency response. Speakers preferred by listeners turn out to have a frequency response that is within  $\pm 0.5$  dB between 100 Hz and 1.5 kHz.

The second parameter is an equal total energy response, which basically means the speaker has to measure the same in all directions. Lastly, distortion must be low. All other things being equal, listeners prefer speakers which do not distort the music.

On the 0-10 scale used by the NRC, poor-sounding speakers score 6.0 or less, fair speakers score between 6.0 and 6.5 and good speakers between 6.5 and 7.0. Only truly excellent speakers score in the 7.5 region. When the Paradigm company was formed, it was with the express aim of designing speakers that would score 7.5 or better in NCR tests.

However, there were two other parameters Paradigm decided to build into its speakers. One was an extremely high dynamic capability (a combination of high efficiency and high power handling capability) and high reliability.

So how well has Paradigm achieved its aims? The 9se MkII is an improved model and Paradigm's second-largest MkII-Series loudspeaker, and seemed like a perfect test subject.

Although the 9se is designated a MkII design, the differences between the old 9se and the new 9se



MkII are so great that it might have made more sense for Paradigm to change the model number. For the record, the new MkIIs are 50mm taller, use new bass/mid drivers and a new (MkII) tweeter.



As you can see from the photograph, the 9se MkII uses tandem mid/bass drivers. Unlike some designs, which use staggered crossover points and separate internal enclosures, Paradigm uses the two drivers in ordinary parallel configuration, with both drivers operating into the same internal space. This doubles the effective cone area allowing the two 200mm diameter bass/mid drivers to return a bass performance equal to that of a single 282mm diameter bass driver, yet without the compromise in speed and efficiency which would accompany the use of a larger driver.

Paradigm's bass drivers (the two are identical) use a low-mass polypropylene cone material which is connected to the diecast aluminium chassis by an ABS Butyl roll surround. Although the driver is listed as having a nominal diameter of 200mm this dimension does not appear to exist-at least according to my tape measure.

The overall diameter is somewhat larger at 215mm, while the cone plus roll surround diameter is somewhat smaller at 180mm. The actual diameter of the cone itself is 152mm. This puts the effective cone area (ECA) of each driver at 182cm<sup>2</sup>, giving a total ECA of 363cm<sup>2</sup> for the pair.

Regular readers will already know that Australian HI-FI has elected to use the *Effective Cone Area* measurement for bass and midrange drivers because of the remarkable lack of uniformity in the way speaker manufacturers specify the size of their products. The ECA measurement tells you exactly how much air will be moved by the bass driver, and has the advantage that it copes equally well with differently shaped drivers, whereas the standard diameter measurement is valid only for circular drivers. Yet another advantage of the ECA unit is that it allows direct comparisons between speakers that use completely different bass driver configurations. For example, you can see that the effective cone area of two 200mm diameter bass drivers is still less than that of a single 300mm diameter bass driver - even though visually this appears not to be the case.

I have to confess that I am not certain whether Paradigm actually manufactures its own bass drivers in-house, but both bass drivers have the Paradigm logo moulded into their metal castings, which seems to indicate that the company is not simply buying off the shelf drivers from some other manufacturer. The bass driver's voice coil is standard round wire, which is multi-layered and wound on a kapton voice coil former. The voice coil gap is of standard width, but has been made overly-long, to prevent "poling".

The 25mm soft dome tweeter is made for Paradigm and features a treated-textile dome and an aluminium voice coil former on which is wound high-purity copper wire. As is usual with most modern dome tweeters ferro fluid has been injected into the voice coil gap to increase efficiency, improve thermal properties and provide damping. Paradigm notes in its literature that the tweeter lead-in wires have "stress loops". The company says the stress loop "reduces mechanical damage... increases reliability". The dome of the tweeter is loaded by a very short, plastic horn assembly which is integral to the tweeter mounting assembly. The assembly itself (also moulded with Paradigm logo) is recessed into the front baffle, so that it sits flush. The two mid/woofers are recessed in a similar manner. All drivers are secured in place by very long course thread wood screws with 'Phillips' heads.

As mentioned in the introduction the tweeter in the 9se is a MkII version. This new tweeter has been used right across the Paradigm MkII range.

Hardwiring is the name of the game in the 9se's crossover. The literature says the Paradigm crossovers use "high power mylar capacitors". This is partly true - we did see a high power mylar capacitor, however in our sample we also sighted three extra bi-polar electrolytic capacitors and a polypropylene capacitor. Two coils were fixed in place, on opposite orientations, one air cored on a plastic former, the other ferrite cored on a plastic former. The high power resistors were of higher quality than is usually found in loudspeaker crossovers.

Unusually, the cabinet is not made from custom-wood, but from standard 19mm high density particle board. The cabinet walls are not internally damped. Cross bracing is provided between the two woofers, where it has the dual function of stiffening the cabinet walls and keeping the rear radiation from the woofers under control on its way to the twin circular bass reflex ports that are located in a vertical array on the rear baffle, immediately below the speaker terminal recess. The inside of the tweeters are filled with fibreglass.

On the rear baffle is a single set of colour-coded, banana/screw terminals which will accept most usual cable terminations as well as stripped wire up to 4mm in diameter. The speakers are 762mm high, 292mm wide and 362mm deep.

Finally, just in case you were wondering, my Macquarie dictionary lists the meaning of Paradigm as: 1. Gram. a. the set of all forms containing a particular element, esp. the set of all inflected forms of a single root, stem or theme. b. a display in a fixed arrangement of such a set. 2. a pattern, an example. I knew you'd want to know.

## Listening Tests

I was given a preliminary brochure on the 9se MkIIs which shows them on quite elegant spiked stands. These, unfortunately, were not supplied with the speakers. Still, it was quite easy to locate a suitable Australian-made pair. Mine were sand/lead-filled steel, with spikes. I coupled the speakers to the stand with Blutac but if I had not been worried about damaging the speakers, I would have bolted or screwed the stands to the bottom of the speakers instead.

As it happens, the 9se cabinets are so large that some people might try to use them without stands. Don't be tempted - the speakers sound much (much!) better on low (300mm) stands than they do when placed on the floor - even when spiked. And they're certainly much too large for bookshelf mounting: Even wall mounting is probably out of the question.

The Paradigms proved to be a little fussy about where they were placed in a room - probably due in part to the rear-firing bass reflex ports. It's certainly worth experimenting with speaker placement, because a few centimetres one way or the other can mean the difference between *really* great bass response and merely great bass response. As usual, I positioned the speakers with the aid of *The Listening Room*, a speaker positioning program that runs on most IBM personal computers. In this case, the program got me very close to the ideal position, but the predicted position was not perfect, again possibly because of the rear-firing reflex ports, so I had to do some fine-tuning by ear. All of which goes to show that no matter how much technology you use, there is no substitute for listening.

And, from the sound of the Paradigm 9se speakers, it was immediately obvious that the people at Paradigm are also aware there is no substitute for listening. The bass response, while not in the awesome category, is certainly amongst the best I have heard recently from any speaker priced below \$2,000. It's powerful, it's impressive, and it goes down low! Really low. It is also exceedingly fast: there's never any sense of the bass lines lagging the midrange or treble. To hear this to best advantage, pick any CD which has a slap bass - the liveness and realism have to be heard to be believed.



Midrange sound is excellent, though as I have noted on previous occasions, any speaker system which asks its drivers to reproduce midrange at the same time they are producing heavy bass will have to cross-trade midrange tonal quality, and the 9se is no exception, with the result that the sound of the midrange varies slightly, depending on the type of quantity of bass being reproduced. When the bass demands are minimal, the midrange is very accurate, and colouration is low.

However, when the midrange sound is heavily modulated by bass, the sound thickens slightly and the sound becomes a little more rounded and plummy. All two-way designs do this to a greater or lesser extent, so it must be said that the Paradigm 9se copes better than most. Indeed, considering the high levels of bass being produced it could be said that the 9se copes far better than most other two-way speakers. It appears that the second driver really *does* make a big difference.

The only other obvious trait of the 9se was a tendency to sound a little light on in terms of midrange volume. It was my impression that the midrange response is a little recessed in the overall frequency balance. The recession does not amount to a full suck-out, which would manifest itself as 'laid-back' slightly tube-y midrange sound, but simply a lightness which gives a slightly softer, more forgiving sound quality than if the response was absolutely flat. Because of this, the Paradigm 9se design has not, in my opinion, resulted in a 'clinical' speaker.

The MkII tweeter is an improvement on the original. While the first tweeter was very good, it sometimes took on a harsh edge that sounded a little like cone break-up, particularly when driven hard. The MkII version seems to have cured this problem totally, but the new tweeter also manages to sound rather more fluid into the bargain. Curiously, I thought that the MkII tweeter sounded better on-axis than off-axis. The difference is subtle, but the on-axis sound seemed to shimmer better and perhaps was ever so slightly brighter. Because of this, I would recommend aiming the 9se tweeters directly at the listening position.

Stereo imaging was perfectly focused. Paradigm doesn't appear to have any problems with driver matching. Image height is particularly impressive, though perhaps at the expense of some depth. Staging width is realistically wide, and there's an excellent 'sweet spot'.

Describing the sound-field in *total*, rather than splitting it up into its composite parts, is a little problematical. The closest I can get is to say that the sound produced by a pair of 9se speakers is 'big'. This is a little difficult to describe, but imagine a speaker where the sound doesn't stay inside the cabinets, but instead leaps out and grabs you, demanding attention, and you may get an idea of what the Paradigm 9se sound is like. It's very much a 'live concert' type of sound that doesn't need too many watts to sound great, and can handle considerable power should the need arise.

Note, however, that the 9se is not a speaker which can be driven by a whimpy amplifier. Power is not the issue here, but quality. You could use a good-quality 20-watt and reach quite good levels. The important thing is the amplifier's ability to deliver current. Whatever amplifier you choose, it should only be of audiophile-quality; one which is perfectly happy operating into 4 ohm (and perhaps

**"The Paradigm 9se's are dynamic, exciting speakers... they can create this big sound-field with modestly-powered amplifiers... the asking price is exceptionally reasonable..."**

**"...[bass response] is powerful, it's impressive, and it goes down low! Really low. It is also exceedingly fast: there's never any sense of the bass lines lagging... the liveness and realism have to be heard to be believed."**

**"Midrange sound is excellent... very accurate, and colouration is low."**

**"...the new tweeter also manages to sound rather more fluid... on-axis sound seemed to shimmer..."**

**"Stereo imaging was perfectly focused... Image height is particularly impressive... staging width is realistically wide, and there's an excellent 'sweet spot'."**

**"the sound produced by a pair of 9se speakers is 'big'... the sound doesn't stay inside the cabinets, but instead leaps out and grabs you, demanding attention... very much a 'live concert' type of sound."**

even 2 ohm!) loads.

### Conclusion

The Paradigm 9se's are dynamic, exciting speakers that will appeal more to those who like attending live rock concerts than those who prefer studio recordings of symphony orchestras. Their ability to produce prodigious quantities of bass will certainly endear them to everyone for whom bass is important, and their forgiving nature allows them to make the best of a wide range of recording - particularly those on CD. The fact they can create this big sound-field with modestly-powered amplifiers can only be considered a bonus. And perhaps best of all, if this is the type of sound you're after, the asking price is exceptionally reasonable for a two-way, three-driver loudspeaker system.

### Laboratory Report

Testing a speaker with the driver layout of Paradigm 9se presents the laboratory with a problem, because two largish diameter, identical drivers are operating across exactly the same frequency range. This means that no matter where the measuring microphone is positioned, there will always be path-length differences which will lead to cancellation, causing peaks and nulls in the frequency response. As you can see from the spectrograms, this is exactly what happened, and the effect is particularly noticeable in the upper midrange, where the wave-

lengths are shorter, so the cancellations become more noticeable. The problem is exacerbated by the windowed nature of the sweep (essential to give an anechoic response), which means the acoustic 'summing' which normally takes place at the crossover frequency also is not visible on the trace. All of which basically means that although there is a dip in the response centred at 1 kHz, it is not as severe as the spectrogram of frequency response would have it appear. If you look at the single on-axis response graph, for example, the jaggedness of the bass response between about 100 Hz and 1.5 kHz is caused by the cancellation problems mentioned (below 100 Hz, the wavelengths are too long for the cancellation effects to occur). Similarly, the average 10 dB dip in the response between 980 Hz and 4.3 kHz is exaggerated. The pink noise frequency plot flattened things out considerably, but what we've shown is a composite swept sine graph, showing two microphone positions. You can see that in the area of interest, the dip disappears.

The short horn which loads the MkII tweeter appears to restrict dispersion, as you can see from the off-axis frequency responses. At 30° off-axis, response is only slightly diminished, rolling off 2 kHz earlier than it does on-axis. Moving further around, to 45° off-axis, sees high-frequency response rolling off more dramatically. As stated in the main section of this review, aim the Paradigms at the listening position and you will completely avoid these short-comings.

The distortion spectrograms show that although the distortion levels *per se*, do not vary dramatically, the contributions from the various distortion components vary with frequency. At 100 Hz, it is HDL, which dominates, at a level of -50 dB (0.31%), whereas at 500 Hz, the HDL, is joined by HDL at -45 dB (0.56%). As we move even higher in frequency, the third harmonic distortion component increases to -39 dB (1.1%) at the same time that the HDL, decreases to -58 dB (0.12%).

The spectrograms of distortion at 5 kHz and 10 kHz show that the new MkII tweeter's primary distortion component is second-harmonic in nature, and averages -52 dB (0.25%) across its passband. The HDL, in the 5 kHz spectrogram is at a level of -65 dB (0.05%). The HDL is also visible in the 10 kHz spectrogram, but the level is reduced due to the tweeter's natural HF roll-off above 20 kHz.

As one would expect, the impedance of the Paradigm 9se is very low at low frequencies, where the woofers are paralleled. Apart from the resonant peak at about 70 Hz, which stretches up to about 12 ohms, the impedance stays below 8 ohms all the way up to 500 Hz, after which it doesn't fall below 8 ohms! Above 20 kHz, the impedance is sufficiently well-behaved to increase, which will help protect amplifier stages from running away.

The very low impedances at low frequencies (less than 4 ohms) mean that any amplifier you choose to use with the Paradigms should be capable of delivering current, as well as voltage. Any good audiophile-quality amplifier will fall into this category.

Efficiency is very high. Our tests which use band-limited pink noise at 2.83 V, returned a result of slightly better than 91 dB (C-weighted) at a distance of one metre. ■

greg borrowman

# Sound & Vision

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## PRODUCT ANALYSIS

**P**aradigm is one company that seems to have lived up to its name, which means an example or model. It has made considerable inroads in the domestic market and is also making its mark among audiophiles worldwide. And it has made extensive use of the facilities of the National Research Council in Ottawa in the

# 11seMkII

design of its products.

The new model 11se MkII is a re-design of a former top-of-the-line model (the Studio Monitor now tops the line). It's a floor-standing ported two-way using a 1-inch soft-dome tweeter and a pair of 8-inch polypropylene woofers.

### Measurements

The frequency-response curve average of several measurements taken on-axis and up to 15 degrees off-axis, shows the balance a listener in the prime "stereo seat" might hear. Overall, the "listening window" curve is well balanced, with only a few flaws. The slight hump centred on 100

Hz might give an impression of "fat" bass and it did, according to our listening panel—but the extension below that means that this speaker can reproduce the very lowest musical notes (the -10 dB cutoff measured a very low 33 Hz).

The modest peak at the upper end might be expected to lend a slightly sibilant quality to the sound with recordings containing such frequencies. More serious, perhaps, is the mid-range dip between about 1.5 and 2.5 kHz, which showed up in the listeners' comments in a number of ways; it was particularly noticeable when listening to pink noise. Otherwise, however, this is a very respectable set of curves, and their closeness speaks well for the unit's dispersion.

The frequency curves made up of measurements between 30 and 45 degrees off-axis represents the balance in other listening positions. The character of the early reflections, and thus the energy in a room's reverberant field, is indicated by the off-axis 60-to-75-degree curves.

All of these frequency response characteristics are evident in the total radiated power of the speaker, which approximates the spectral balance that would be heard in a moderately live listening room. Here it can be seen that the 11se MkII is not especially directional, and should allow good imaging.

Total harmonic distortion is measured at speaker output levels of 90 and 95 dB SPL. Distortion is generally low across the board, and particularly so in the very low end. The fact that THD levels rise only slightly when the output level is raised indicates



that this speaker should have little trouble at higher levels. Our sensitivity measurements show that the 11se MkII produces 88.8 dB for a 1-watt input measured

anechoically at a distance of 1 metre—quite efficient.

The impedance curve shows that this speaker presents a load that reaches down to about 5 ohms several places on the spectrum, compared to the nominal spec of 8 ohms.



### Listening Tests

Our listening panel found little to complain of, and much to praise. The midrange anomaly was identified throughout as, a bit of hardness or coloration: "a hint of nasality" "not neutral but not bad." Similarly all listeners found the slight hump in the upper bass to produce a "fat", or "punchy" sound on one or two musical selections (particularly ones that emphasized that part of the spectrum). Conversely our listeners frequently praised the "great low bass." The majority of comments, however, were such things as "good balance," "bright, open," "great jazz," "great pop," "very clear," "natural, wide-band, all parts present," and "lots of detail."

In the end, the small criticisms were outweighed by the favorable comments. In truth, the Paradigm 11se MkII is a very good speaker indeed, a good value and a worthy addition to any high-quality audio system.

-J.G.M.

**"...a very good speaker indeed... a worthy addition to any high quality audio system."**



**"Overall the "listening window" curve is well balanced..."**



**"...this speaker can reproduce the very lowest musical notes."**



**"the 11seMkII is not especially directional, and should allow good imaging."**



**"...great low bass... good balance... open... great jazz... great pop... very clear... natural, wide-band, all parts present... lots of detail..."**



# STUDIO MONITOR

The flagship of the *Paradigm* line, the *Studio Monitor* is an imposing speaker, a 3-way system with 4 drivers, the bass port below the lower woofer on the front panel. Available in oak, walnut or black ash veneers, the front baffle is finished in a very attractive speckled grey, with a trim plate at bottom below the port and grille cover, which is black cloth over a fibreboard frame. The rear of the speaker is also veneered, with a space for recessed connection terminals about half-way up; these are 3 sets of gold-plated 5-way binding posts with removable connecting straps to allow bi-wiring, or even tri-wiring.

The driver complement is a pair of 8" mineral-filled polypropylene woofers, a similar 5" midrange, and a ferrofluid-cooled aluminum dome tweeter. *Paradigm* designs and builds their own drivers, though at present the tweeter for this speaker is made elsewhere; plans are in motion to have even tweeter manufacture brought into their own facility during 1992. The drivers are crossed over at 275 Hz and 2.5 kHz.



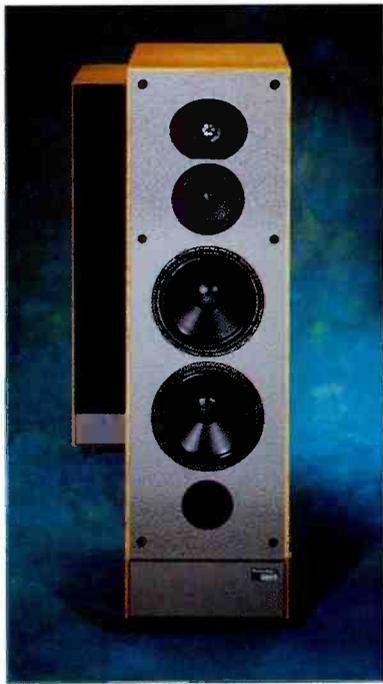
The room curve taken with both speakers driven at 80 dB, one on axis at 1 metre, the other in normal stereo position relative to it) shows the bass power this system is capable of, with some prominence around 80 Hz, but powerful extension right down to 20 Hz. The 200 Hz dip is less evident, with very smooth response above that extends right to

10,000 Hz, the same mild rise noted in the extreme treble. Overall response is  $\pm 4$  dB from about 28 Hz to 20 kHz, with an even more linear  $\pm 2$  dB from 250 to 10 kHz. The dip around 200 Hz may be partly a crossover glitch, but the transition between midrange and tweeter is virtually seamless on axis, just slightly shown in the off-axis quasi-anechoic curve. These measurements show the *Studio Monitor* to be a very well engineered speaker, and that designer Scott Bagby is a speaker engineer to be reckoned with.

In listening tests the full bottom end was very evident, though bass was very clean, tuneful and well defined. The 1812 cannons had tremendous authority, while the Bosendorfer piano sound was almost intimidating in its weight. Clearly, placement well away from boundaries is recommended for these speakers. The acoustic guitar segment of our 15 IPS listening program was reproduced with great clarity, speed and dynamics, the metal dome tweeter fast and fluid, the cone midrange articulate and neutral. Female voice was also heard with great neutrality and naturalness, while choral voices had a nice balance, good detail and an unusual fullness of sound. Imaging was excellent, with a wide soundstage, and very good depth and detail. This is a true monitor loudspeaker.

Percussion was very cleanly reproduced, while electric bass seemed just a bit sluggish, this effect able to be minimized by careful speaker placement to moderate the 80Hz prominence. However, the deepest bass came through with impressive solidity and power. This speaker reproduces pedal organ like few can, with astonishing authority even at very high levels. The *Studio Monitor* is quite efficient, and capable of very high levels, and reproduces the weight of a full orchestra with no strain, the main virtue of a big speaker.

With the capability of being bi- or tri-wired or bi- or tri-amped, this speaker is amenable to fine tuning: in the latter configuration an amplifier with level controls can be used to bring the bass down 2 or 3 dB for very flat response. Many listeners will enjoy the very full bottom end, though I would recommend, at the very least, bi-wiring for this reason: in any speaker with extended bass capability, back EMF (electro-mechanical feed-



As you can see from the cut away drawing, the enclosure is braced at 4 points internally, as well as containing considerable CO-SPUN (a proprietary fibre) damping material to also minimize internal reflection and vibration. The front baffle and internal braces are made of Medite fibreboard, while the enclosure outer walls are of high density hard-board, the use of dissimilar wood products said to further reduce resonances.

One expects a large speaker to provide deep bass response, and our quasi-anechoic curve (measured at 1 metre on axis with one speaker driven at 80 dB) shows extension to below 40 Hz, with a gradual rolloff that extends right to 20 Hz. The dip above 200 Hz is largely a measurement artifact that occurs with large, floorstanding models in our measuring space, but the rise just below 100 Hz does reflect the strong bass output in this region, a result, I think, of the port's proximity to the floor. Response through the midrange and right up to 10 kHz is very linear, almost as smooth 60° off axis as on, with a mild rise around 2 kHz. On axis, the metal dome shows a slight bit of extra energy between 11 and 14 kHz.

## audio ideas guide

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back) occurs, the woofers' energy reflected back into the crossover to muddy the midrange. Bi-wiring makes this coupling impossible, the result cleaner overall sound.

Regardless of how you drive it, or hook it up, you won't need a big amplifier to get very high levels from the *Studio Monitor* because of its efficiency, 100 honest watts plenty of power.

*Paradigm* has created a model that competes with others costing quite a bit more, for example, the Energy 22.3, the PSB Stratus Gold or the Angstrom 606. In this context, I would call the *Studio Monitor* a quite notable value among higher priced speakers.

**"THIS IS A TRUE MONITOR LOUDSPEAKER."**

**"...a quite notable value among higher priced speakers."**

**"...bass was very clean, tuneful and well defined. The 1812 cannons had tremendous authority..."**

**"...acoustic guitar... was reproduced with great clarity, speed and dynamics, the metal dome tweeter fast and fluid, the cone midrange articulate and neutral. Female voice was also heard with great neutrality and naturalness..."**

**"Imaging was excellent, with a wide soundstage, and very good depth and detail."**

**"Percussion was very cleanly reproduced... the deepest bass came through with impressive solidity and power. This speaker reproduces pedal organ like few can, with astonishing authority even at very high levels."**

Paradigm

# The Finest In-Wall Speaker



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".



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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.



**For More Information**



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Critically Acclaimed

 Amplifiers Is...

# No Small



Adcom has built its reputation on building a family of amplifiers which has consistently outperformed components costing two and three times as much. The breakthrough GFA-555 "...went on to become one of the best-selling amplifiers of all time"\* and is now available as the improved GFA-555II. The new GFA-545II follows in the footsteps of the ever-popular GFA-545. And, the 300 watt GFA-565 mono amplifier continues to astound serious music lovers with its awesome display of pure power.

Now, following the success of the value-packed GFA-535, Adcom introduces its new 60-watt-per-channel GFA-535II. Although its power rating is conservative, its ability to provide pure, distortion-free performance is no small wonder. And, its power output may be considered more than adequate for most home applications using loudspeakers of at least moderate efficiency.

## The Adcom Hallmark Of High Current Output

A major factor contributing to the superior performance of all its amplifiers is Adcom's understanding of the benefits derived from high current output design. The ability to deliver large amounts of current instantaneously and continuously into varying load conditions is a true test of an amplifier's performance. In fact, it is this demanding condition of varying impedances and reactive loads that causes most other amplifiers to become unstable and shut down. Adcom high current amplifiers, on the contrary, are designed to cope with these real-life conditions and perform without stress.

Specifically, the Triple-Darlington output stage of the GFA-535II is designed to reduce the effects of speaker impedance variations thereby minimizing

# Low Wonder.

high current power amplifier

instantaneous distortion alert

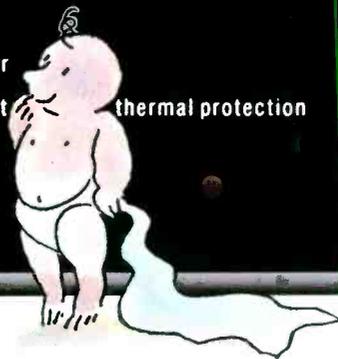
thermal protection

L

R



channel



distortion throughout the entire audio spectrum even when driving difficult speakers.

While the GFA-535II is the smallest of the Adcom family, it shares the same high-current design philosophy that has made its bigger brothers so highly respected.

Additionally, by taking advantage of direct coupling, Adcom eliminates the use of coupling capacitors and their inherent tendency of introducing audible, but detectable distortion. Its circuitry also keeps the damping factor high at all frequencies, reduces phase shift and improves performance into all speakers systems including electrostatics.

## Keeping Cool Even Under The Most Difficult Conditions

The cooler an amplifier operates, the longer its life will be. Over time, excessive heat build-up causes

component values to change, if not break down.

The new Adcom GFA-535II incorporates several improvements designed to minimize heat build-up. Larger heat sinks for each channel increase heat dissipation while improving dynamic bias tracking. Greater overall thermal stability has been achieved.

More cooling vents on the top cover and chassis also contribute to the GFA-535II's cooler operation, even when driving speakers of lower impedances.

Sustained and excessive high power operation may activate a thermal overload protection circuit which will be indicated by an LED on the front panel. When the GFA-535II cools to a safe temperature, its operation is automatically restored. This protection feature assures the continued, long life of the GFA-535II.

*\*Stereophile, October 1990*

*(Over please)*

## Details You Can Hear

Many other refinements have been incorporated into the new GFA-535II to improve its performance and make it an even better value.

Higher grade power supply filter capacitors have been utilized to provide greater power delivery at low frequencies and lower distortion.

A new servo circuit reduces DC voltage at the output. This minimizes woofer cone offset with no signal present, which not only can degrade short term speaker performance, but can reduce their life expectancy because of higher voice coil temperatures.

Even the smallest details are considered important at Adcom. Higher quality, gold-plated input jacks feature Teflon insulators for quieter, dependable source connections. Upgraded gold-plated binding posts make speaker hookups easy, secure and loss-free.



*The Adcom GTP-400 Tuner/Preamplifier and GFA-535II has been called the "Cure for the Common Receiver." This combination offers all the advantages of Adcom separate components for about the price of a common receiver.*



*The Adcom GCD-575 CD Player with Remote Control is a perfect complement to your Adcom music system.*



*The Adcom GTP-500II Remote Control Tuner/Preamplifier offers superior performance and the convenience of remotely controlling your music system from different rooms.*

## More Sound, Less Money

All Adcom components are known for their high value, consistently offering superior performance at a reasonable cost. The GFA-535II is perhaps the finest example of Adcom's ability to deliver extraordinary value. Sharing many of the technical breakthroughs of Adcom's bigger models, the GFA-535II provides the remarkably lifelike sound of Adcom, yet at a moderate power level.

The GFA-535II is perfect for those who appreciate state-of-the-art performance and do not require high power levels. For a minimum investment, it is a popular entrée into the world of high-end audio.

### Specifications

(to FTC Requirements)

**Power output, watts/channel, continuous, 20 Hz - 20 kHz,**  
**<0.04% THD:** 8 ohms/60  
4 ohms/100

**Signal-to-noise ratio, A-weighted,**  
**60 watts into 8 ohms:** >110 dB

**Input impedance:** 100,000 ohms

**Input sensitivity:**

60 watts into 8 ohms: 0.97 V rms

1 watt into 8 ohms: 130 mV rms

**Damping factor (20 Hz - 20 kHz):** >180

**Dynamic headroom into 4 ohms:** 3.0 dB

**Chassis dimensions:** 3" (76mm) x 17"  
(432mm) x 11 1/4" (286mm)

**Maximum dimensions:** 3 3/8" (86mm)  
x 17" (432mm) x 12 1/2" (317mm)

**Shipping weight:** 23 lbs. (10 1/2 kg)

**Available options:**

RM-3 rack mount adaptors.

White front panel.

# ADCOM®

details you can hear

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*the Award Winning SA-9111 Amplification System and the Solid 1 & 8*

# COUNTERPOINT

## 1993

# When You Choose Audio Equipment, Buy from a Winner.

In the 1980's, Counterpoint's designs were internationally acclaimed, earning 12 design awards from around the world. We started this company in 1977 in a Beverly Hills closet. The only thing we possessed was our conviction that people wanted something better in their home audio equipment. The Counterpoint difference? DESIGN.



It is now a new decade, and Counterpoint's tradition continues, earning an astonishing 8 design awards so far! But a few things have changed along the way. We left the Beverly Hills closet behind years ago, and now operate out of a new, multi-million dollar facility in Carlsbad, California. This new facility, equipped with the latest in both design and manufacturing equipment, means that we can better do what we're already famous for: designing and building the best audio equipment in the world.



But building the best equipment takes the best parts. So we make them ourselves. Counterpoint is unusual among American manufacturers: when we need a critical part, we *build it!*

For example, our Precision Sheet Metal Division, founded in 1988, has some of the best fabrication equipment anywhere. When we purchased the Strippit 1000XT shown above, it was the fastest, most accurate metal punching machine in San Diego County. And still is.



Counterpoint Precision Magnetics was founded in 1989 to make state-of-the-art transformers, chokes, and coils at a level of quality not normally found. We soon discovered that we weren't the only ones seeking higher quality levels: Counterpoint Precision Magnetic's custom designed parts are featured in everything from speed record-breaking automobiles to brilliant pebbles defense systems, and from Counterpoint amplifiers to life-saving uninterruptible power supplies. Just another example of using the best parts to make the best product.

But perhaps nowhere is our pursuit of excellence more single-minded than in the area of quality control. Every product undergoes a rigorous series of inspections. Then each component is tested, using the most advanced Audio Precision testing gear.



It is next burned-in for 100 hours and tested twice more. Again with powerful audio analysis equipment. Then, by the sensitive ears of a trained inspector. We're not sure who's tougher, but neither will let a Counterpoint out of the factory until it's perfect. However, should something go wrong, all Counterpoint products are covered by a transferable three year limited warranty.\*

## Prepare yourself for a Vivid Experience

The listening session is the single most valuable test available to the prospective buyer of high fidelity equipment. By arranging with your dealer for a private audition, you can begin the process that will result in an appreciation of the sonic virtues of a Counterpoint amplifier—and the selection of the Counterpoint components best suited to your needs.

\*Full warranty details available upon request. All of the following specifications are subject to change without notice or obligation.

# Our Natural Progression

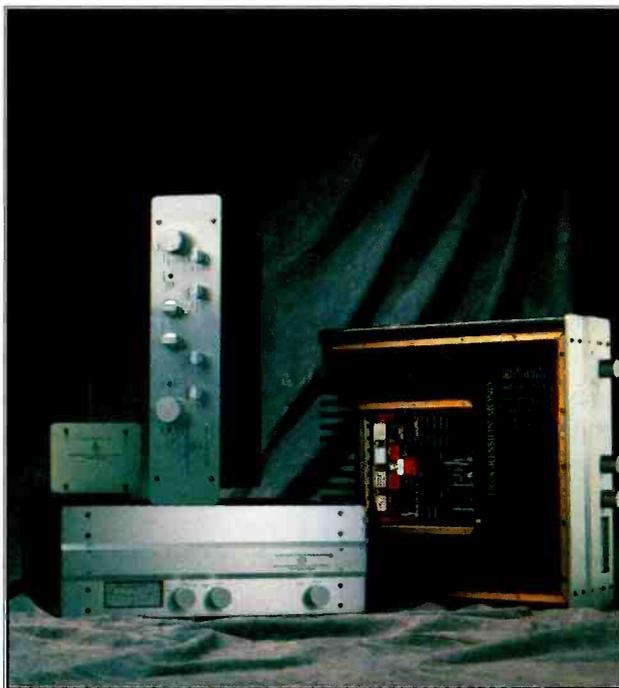
*Engineered like no other amplifiers in the world.*

**Natural Progression.** *The next step in Counterpoint amplification. To create these new "classic electronics" our engineers threw out everything they knew about pre and power amps and started with a clean sheet of paper. The design goal was not just to create maximum transparency, dimensionality, and dynamics; but to reach beyond that, to reality.*

It's all here in the SA-5000: warm transparency, astounding dynamics and spectacularly beautiful imaging. Counterpoint's finest preamplifier utilizes the "New Generation" hybrid technology of vacuum tubes, FETS, and bipolar transistors, combining the best performance from all devices.

The SA-5000 offers Counterpoint's exclusive separate vacuum tube power supply, a passport to musical dimensions of astonishing truth and definition. Clarity reaches new levels because blurring from active room environments is eliminated by an effective 3-point suspended circuit board. Phono versatility is definitive, offering accommodation of nearly all MM and MC cartridge types; and line amplification is performed by Counterpoint's quintessential realization of hybrid technology.

From user control of absolute signal polarity to your choice of vacuum tube direct or buffered hybrid main outputs, the SA-5000's functions actually increase musical performance. It is no wonder that the SA-5000 is considered by many to be the best preamplifier in the world.



Our new "classic" power amplifier had to be a mono-block; separate audio circuitry, power supply, even power transformer and chassis. Monaural amplifiers maximize stereo separation, eliminate crosstalk and lead to perfect imaging.

Our striving for perfection means the Counterpoint Natural Progression Mono Amplifiers are the only hybrid mono-blocks available. And Natural Progression dictates that the signal be handled in a very special way: Counterpoint utilizes two 6DJ8 vacuum tubes per amplifier in a highly sophisticated class A input stage; hence the use of vacuum tubes exclusively where delicate voltages are amplified. No use of

dimension-squashing global-loop negative feedback is used anywhere in this circuit. For the output stage, Counterpoint introduces the use of "Insulated Gate" Bipolar Transistors (IGBT) in a monoblock. By delivering several hundred watts per channel into most impedances, and with a current capability of over 250 amps peak-to-peak, this amp has the ability to drive very near to a dead short. The resulting performance speaks for itself: a sound as pure as any tube amp, coupled with enough authority to move mountains.

## Specifications

### SA-5000 Preamplifier

Frequency Resp.: 2Hz-300kHz  
Harmonic/IM. Distortion: <.007%  
Signal to Noise Ratio: 90dB  
Gain (MC): 83dB  
Output Level: 40V  
Dimensions: 19" X 4.46" X 12.68" (WHD)

### Natural Progression Monaural Amplifier

250 amperes peak-to-peak  
Frequency Resp.: 1Hz to 100kHz  
Harmonic/IM. Distortion: <0.05% 20-20k  
Gain: 30dB  
Input Impedance: 100k unbalanced, 50k balanced  
Dimensions: 19" X 6.7" X 19" (HWD)



## The SA-1000 Preamplifier and the SA-100 Power Amplifier

*The outstanding value among today's tube amplifiers.*

In their race to garner more and more prominence with price-no-object audio journalists and among status-conscious audiophiles, the world's manufacturers of high-performance electronics have succeeded in creating a new class of components: stratospherically priced tube and solid-state designs that declare that you have both the money and the ability to follow the herd.

Which leads to the question, if you're seeking sound that is truly special, should you expect to spend many thousands of dollars on a pair of separates?

The SA-1000 and SA-100 revise ideas about cost/performance ratios. The SA-1000 Preamplifier is built to the same exacting standard as more expensive preamplifiers. Its clean and functional three tube hybrid circuitry almost begs for extended listening.

The SA-100 Power Amplifier is a "New Generation" hybrid design; Vacuum tube and solid state MOSFET's combine in synergistic partnership to create circuitry which offers the best of both. Each stage in the SA-100 uses selected 6DJ8 vacuum tubes until the output stage, which is a complementary-symmetry Class AB MOSFET design. And we don't just use any MOSFET: these rugged devices were custom manufactured by Harris for Counterpoint because of their ability to create accurate musical response. Further, the SA-100's copper plated chasis lends itself to audibly improved transparency—a Counterpoint power amplifier exclusive. The high current SA-100 produces 100 watts per channel at 8 ohms. During dynamic musical peaks, the SA-100 can instantaneously provide many times over its rated power; and yet, the dynamic gradations are extraordinary.

### Specifications

#### SA-1000 Preamplifier

Frequency Resp.: 2Hz-170kHz  
 Harmonic/IM. Distortion: < .06%  
 Signal to Noise Ratio: 83dB  
 Gain (MC): 70dB  
 Input Impedance: 30k ohms  
 Output Impedance: 2.3k ohms  
 Dimensions: 19" X 4.46" X 12.68" (WHD)

#### SA-100 Power Amplifier

100 Watts per channel, 8 ohms  
 170 Watts per channel, 4 ohms  
 Frequency Resp.: 5Hz-100kHz, min.  
 Harmonic/IM. Distortion: <.3% at 1 W, 1kHz  
 Gain: 30dB  
 Input impedance: 100k ohms  
 Output impedance: 0.9 ohms  
 Dimensions: 19" X 4.46" x 12.6" (WHD)

# From the Leader in Hybrid Technology

*The engineers at Counterpoint have been developing and perfecting hybrid designs since 1978. The result of this intensive research presents itself admirably in the SA-220 Power amp and SA-3000 Preamplifier / SA-2000 Control Center.*

There is nothing as gorgeous as a big tube amplifier. An amplifier that is simultaneously sweet and pure, imperturbable as a Rolls Royce, and powerful enough for all but the irresponsibly thrill hungry; for example, in bridged mono, the SA-220 can pump over 600 watts into a 4 ohm load! If the amplifier's power may be impressive, how musically relaxed and smooth it sounds may be more so. The SA-220's performance is,

in a word, vivid. Beyond its front panel is one of America's most carefully conceived music amplification engines available in any production component today: 16 power MOSFETs driven class AB by a unique constant current-sourced tube driver stage. Within this 69-pound amplifier is a 1 + kVA transformer with over 280 Joules of energy storage capacity. The current output capability of this amplifier is enormous. This fusion of tube and solid state technology helps prove that a musically-accurate amplifier need not be a wimp; The flip of a switch allows the SA-220 to become a bridged mono amplifier, that by special order, can even be made balanced (Contact your dealer for details).



The SA-3000/2000 Series soundly demonstrates that their timeless sound qualities

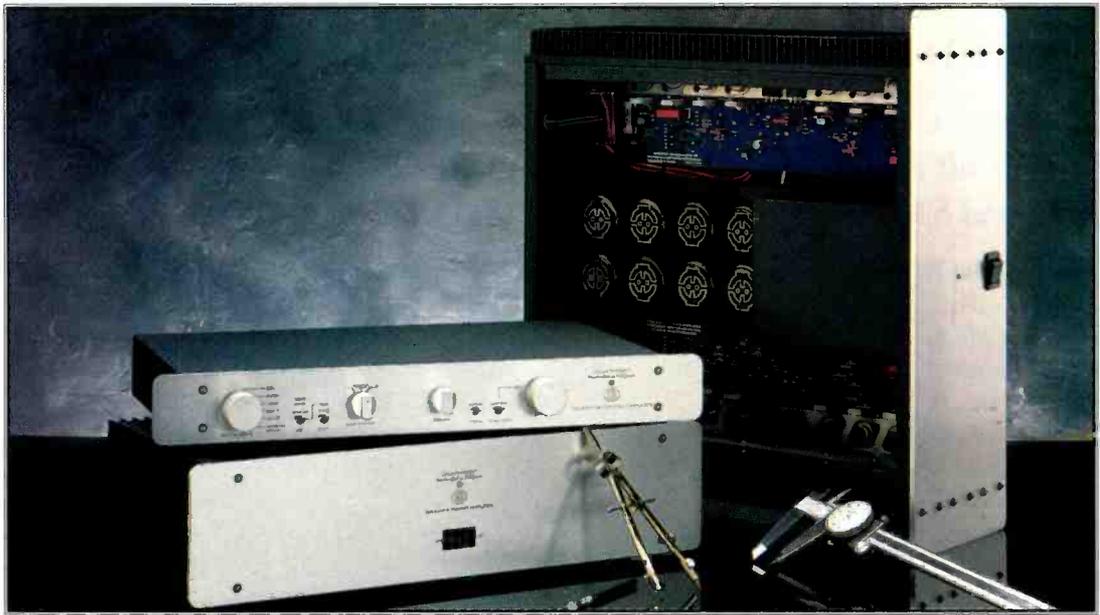
can be extended into regions formerly dominated by solid state products. Elegantly embodied in the SA-3000 and SA-2000 are over 50 design innovations. And although we cannot describe all of them in non-technical terms, most were developed to do one thing: advance the performance of audio elec-

tronics beyond all expectations. This hybrid technology amplifies delicate signals with precise clarity. We also included a sophisticated buffer technology that enables tubes to speak with exceptional authority and power. But in our zeal to create such innovations, we didn't forget the people who will use them: the SA-3000 also offers such amenities as separate MC and MM Phono inputs, dual Main and Tape outputs, Tape monitoring, and a Standby mode that vastly lengthens tube life. Choose the SA-2000 if you don't need phono circuitry; otherwise, the circuit and sonic performance of the SA-3000 and SA-2000 line sections are identical in their perfection.

## Specifications

220 Watts per channel, 8 ohms  
400 Watts per channel, 4 ohms  
730 Watts per channel, 1 ohm  
600 Watts per channel, 4 ohms Bridged  
Frequency Resp.: 1.2Hz-200kHz  
Harmonic/IM. Distortion: < 0.5%  
Signal to Noise Ratio: 84dB  
Gain: 30dB  
Input impedance: 100k ohms  
Output impedance: 0.12 ohm  
Dimensions: 19" X 6.7" X 19" (WHD)

Frequency Resp.: 2Hz-300kHz  
Harmonic/IM. Distortion: < .0095%  
Signal to Noise Ratio, Phono: 83dB  
Signal to Noise Ratio, Line Stage: 88dB  
Overall Gain, MC: 71dB  
Overall Gain, MM: 52dB  
Overall Gain, Line: 26dB  
Input Impedance, SA-3000: 47k ohms  
Input Impedance, SA-2000: 20k ohms  
Output Impedance: 760 ohms  
Dimensions: 19" X 4.46" X 12.68" (WHD)



## Solid Precision

*The Counterpoint Solid Series are simply designed to give you more of the warmth, dimensionality, and dynamic ease than any other solid state electronics extant.*

### Solid 8 Control Amp

The Solid 8 is a line amplifier for CD-based systems, and contains no phono stage. Built entirely of discrete components (no IC's in the signal path!), it features full Class-A operation, and differential FET/bipolar cascode topology. Fully complementary circuitry and direct coupling insure superlative bass with no phase shift, and surprising recreation of ambient space and imaging. This means that as much as possible of the true dimensionality of vacuum tubes has been designed into this unit. The Solid 8 has provisions for (8) line-level sources, two tape monitors, with tape to tape dubbing.

Frequency Resp.: 1Hz-120kHz  
 Harmonic/IM. Distortion: < .05%  
 Signal to Noise Ratio: 95dB  
 Gain: 24dB/18dB/12dB  
 Input Impedance: 10k ohms  
 Output Impedance: 110 ohms  
 Output Level: 12 Volts  
 Dim.: 19" X 2.25" X 10.5" (WHD)

### Solid 1 Power Amplifier

The Counterpoint Solid 1 Power Amplifier offers 100 watts per channel of precision power, as well as an impressive 60 peak to peak amps of current. Based upon FET and bipolar cascode technology, the Solid 1 uses both differential and complementary topologies to reduce signal nonlinearities. And the output stage is an ultra reliable, low distortion bipolar design. Potentially speaker-damaging DC offset is eliminated by a sophisticated DC servo. Never before has an easily affordable product offered this much musical verity. One listen to the Solid 1 reveals a pedigree every bit a Counterpoint.

100 watts per channel, 8 ohms  
 170 watts per channel, 4 ohms  
 Frequency Resp.: 1Hz-150kHz  
 Harmonic/IM. Distortion: < .2%  
 Signal to Noise Ratio: 93dB, at 1 watt  
 Gain: 30dB  
 Input impedance: 100k Ohms  
 Current Output: 60 amps peak-to-peak  
 Dim.: 19" X 4.4" X 10.5" (WHD)

### Solid 2 Power Amplifier

And finally, our newest entry into the market, the Solid 2 Power Amplifier, will be available for your audition in late spring '92. Offering all the innovations of its smaller sibling, the Solid 2 will deliver 200 watts per channel into 8 ohms, with a walloping 170 amps of peak-to-peak current. Direct-coupling is used throughout in combination with fully-regulated low level stages to guarantee accurate reproduction of frequency extremes. From its quarter inch thick face plate to its custom made gold/teflon input jacks, this unit is designed to deliver the solid precision sound Counterpoint is known for.

200 watts per channel, 8 ohms  
 400 watts per channel, 4 ohms  
 Frequency Resp.: 1Hz to 120kHz  
 Harmonic/IM. Distortion: < .2%  
 Signal to Noise: 93dB  
 Gain: 30dB  
 Input impedance: 100k ohms  
 Current Output: 170 amps peak-to-peak  
 Dim.: 19" X 6.67" X 19" (WHD)



## Because an Analog Designer Wanted to See How Far Digital Could Go.

The age of digital is upon us; and is improving and maturing at a remarkable rate. Even audiophiles that formerly eschewed the technology are finding its merits, and as this happens, innovations are inevitable.

The Counterpoint DA-10 proves that you need not spend thousands of dollars for a D to A converter matching the very best available. Indeed, the DA-10 offers performance and features heretofore unavailable at any price. Beyond transparency and warmth, a Counterpoint hallmark, the dimensionality and ambience retrieval begs for extended listening!

The DA-10 is a six-input digital to analog converter. Besides two digital tape loops with full dubbing, a digital phase inverter, muting and a "lock" lamp to indicate a good input signal, the DA-10 comes equipped with a front panel adjustable Most Significant Bit (MSB) adjustment, a Counterpoint first.

The DA-10 uses both a totally discrete analog stage, as well as a totally discrete current to voltage stage. No signal-degrading opamps are used in either. The DA-10 also uses a passive third-order Bessel anti-aliasing filter for minimum ringing and best group delay. No global or local negative feedback is used. The DA-10's analog stage is DC-coupled and servo corrected to prevent DC offset.

### *We Won't Let Technology Pass You By*

The DA-10 comes stocked with a pair of 20-bit DAC's. But if a better DAC becomes available, and as technology evolves, the unit is fully updatable by purchasing and plugging in relatively inexpensive daughter boards. With the supplied 20-bit AD1862 DAC, or when a DAC daughterboard using trimmable DACs are used in the DA-10, the front panel "DAC trim" control is enabled which allows the listener to align the DAC's low-level linearity within a +/-5db range. It takes a little listening to become sensitive to the sonic effects, but once heard, it's easy to hear when the DAC is correctly adjusted.

And of course, being a Counterpoint product, all the componentry used, from the Counterpoint-made chassis to the 1% Roderstein metal film resistors, from the gold-plated connectors to the transformer, made by our own Precision Magnetics division, spells quality. So, after getting over the shock that the DA-10 costs so little, go ahead and buy that new preamplifier you wanted (and may we suggest one of ours?)!

The Natural Progression Amplifier wins Design & Engineering Award for Best New Product, 1992.

The SA-5000 wins Hi Fi Grand Prix Award, Japan, 1991

The SA-220 wins "Best Audio/Visual Component", Japan

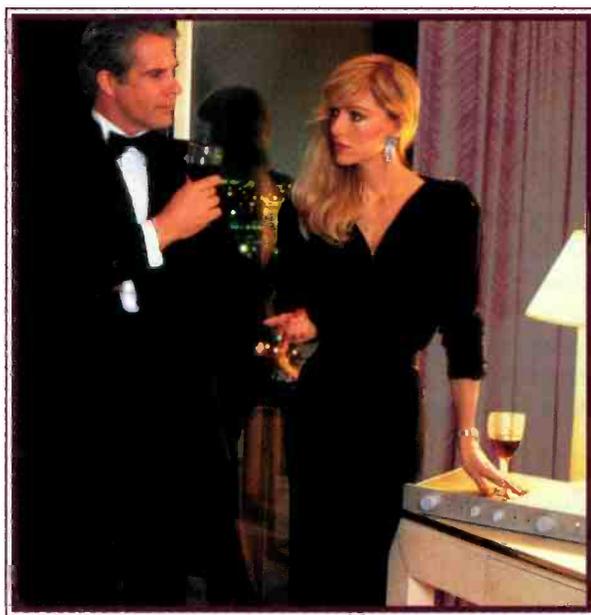
The Solid 8 is awarded "Highest Recommendation" by *Audio Art Magazine*, Taiwan.

The Solid 1 is awarded "One of the 10 Best Buys in Audio" by *Bound for Sound*.

The SA-5000 wins Component of the Year Award, 1991, *Stereo Sound Magazine*, Japan

The Solid 1 is awarded "Highest Recommendation" by *Audio Art Magazine*, Taiwan

The Clearfield by Counterpoint Metropolitan loudspeakers win Design & Engineering Award for Best New Product 1992.



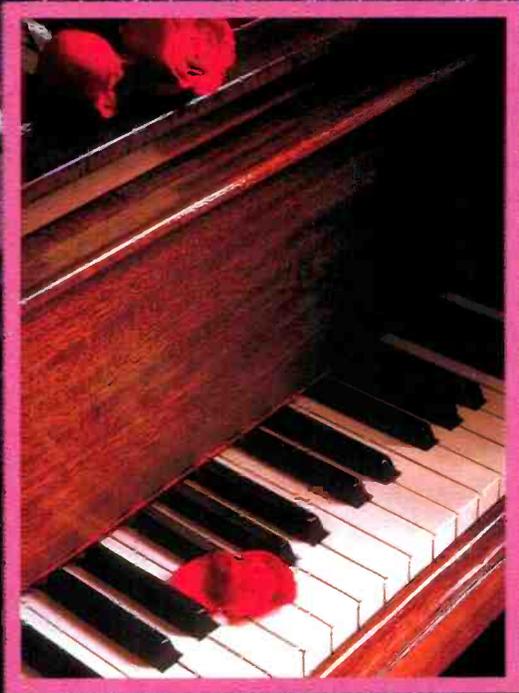
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## SPECIFICATIONS

<i>Description</i>	<b>100Si</b>	<b>200Si</b>	<b>300Si</b>	<b>400Si</b>	<b>600Si</b>	<b>800Si/1000Si</b>
<b>Woofer</b>						
<i>Size</i>	6 inch/152 mm	6 inch/152 mm	5 inch/127 mm	8 inch/206 mm	6.5 inch/166 mm	8 inch/205 mm
<i>Cone</i>	polypropylene	polypropylene	polypropylene	polypropylene	polypropylene	polypropylene
<i>Surround</i>	R35 compound					
<i>Voice coil</i>	1 inch aluminum	1 inch kapton	1 inch kapton	1 inch kapton	1.5 inch kapton	1.5 inch kapton
<i>Enclosure Type</i>	compression line					
<b>Tweeter</b>						
<i>Size</i>	0.5 inch dome	1 inch dome	1 inch dome	1 inch dome	1 inch dome	1 inch dome
<i>Material</i>	polyamide	linen	linen	linen	linen	linen
<i>Cooling</i>	ferrofluid	ferrofluid	ferrofluid	ferrofluid	ferrofluid	ferrofluid
<b>Power</b>						
<i>Minimum</i>	10 watts RMS	20 watts RMS				
<i>Maximum</i>	80 watts RMS	90 watts RMS	90 watts RMS	100 watts RMS	100 watts RMS	150 watts RMS
<i>Frequency response</i>	55-20,000Hz	50-20,000B	40-20,000Hz	38-20,000Hz	36-20,000Hz	30-20,000Hz
@ ± 3 dB						
<i>Crossover Frequency</i>	3,500 Hz	3,000 Hz				
<i>Sensitivity 1M - 1W</i>	90 dB	88 dB	89 dB	88 dB	88 dB	88 dB
<i>Normal Impedance</i>	8 ohm					
<i>Minimum Impedance</i>	4.5 ohm					
<i>Lightbulb Protection</i>	yes	yes	yes	yes	yes	yes
<i>Finish</i>	black	black	black	black	black	black
<b>Dimensions (HxWxD)</b>						
<i>Inches</i>	13.5 x 8 x 9	14 x 9.5 x 11.25	14 x 9.5 x 14.25	17 x 11 x 14.25	32 x 9.5 x 14.25	34 x 11 x 14.25
<i>Centimeters</i>	34 x 20 x 23	35.5 x 24 x 28	35.5 x 24 x 36	43 x 28 x 36	81 x 24 x 36	86 x 28 x 36
<i>Weight (each)</i>	10 lbs	22 lbs	25 lbs	37 lbs	53 lbs	56 lbs
<i>Warranty</i>	10 years					

*Specifications Subject To Change Without Notice*



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**25 Esna Park Dr., Markham Ont., Canada L3R 1C9**  
**416-474-0909 Fax 416-474-9812**

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As usual we just  
couldn't leave  
well enough  
alone. So here's  
a few **more**  
reasons to select  
Carver  
components.

# more

Introducing the new Carver TFM-75. Merely the world's most powerful solid state high fidelity amplifier.

Classic Carver: the use of Magnetic Field Technology to produce ultra high power at an affordable price.

Its 750 watts per channel\* can effortlessly power the most esoteric speakers (at sustained 1 ohm loads), the huskiest subwoofers, and the most lavish home theater systems.

You might think such a potent amp would be a bit touchy.

Hardly.

The TFM-75 is virtually bulletproof. Flawless. It delivers pure, clean, transparent power (test it yourself with your most revealing classical cut).

And its *true* dual mono design features two separate power supplies – even separate AC power cords.

You're not ready for the "world's most powerful amp?"

We have brand new models for *any* separates applications. Most are bridgeable. Some have "daisy chaining" ability through an additional set of line level outputs. And all have input level controls for level match-



ing in multi-amp and multi-channel systems, as well as for direct sourcing to CD players, tape decks, and tuners.

Well, all this power is dandy, but you've got to control it.

We recommend Carver's newest preamp-tuners, the CT-3 and CT-6. Both with built-in Sonic Holography®, distortion-free FM reception via



*New Carver CT-3 preamp/tuner.*



*TFM-35 power amp. 250 watts per channel\**

\*Continuous both channels driven into 8 ohms 20-20 kHz at less than 0.5% THD

# Power



ACCD, full-function remote control, and for maximum flexibility – a bundle of video inputs and outputs. Or the Carver ultra-thin C-5 preamp, with Sonic Holography® and multi-room capability.

And no matter which Carver preamplification component you select, you'll get the prime benefit of separates: an individual component handling the signal path, for sound that's pristine, pure and accurate.

There's more, more, more. Get our FREE full-line audio catalog. Or visit your Carver dealer for a personal indulgence.

*The world's most powerful high fidelity amplifier: Carver's TFM-75 Simultaneous High Current/High Voltage, Dual Mono, Reference Magnetic Field Amplifier. With 750 watts per channel into 8 ohms, 1000 watts into 4 ohms, and — hold on tight — 1300 watts into 2 ohms.*

*There's a lot more in Carver's new line of separates. Powerful and flexible components for any imaginable audio or home theater system.*

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# more



Admittedly, it's a pretty tall order to apply the moniker of "more amazing" to Carver's new AL-III speakers, considering that their predecessors are the Carver Amazing Loudspeakers themselves.

Recall the critical acclaim:

*"I have never heard better sound. Period."*

*"Their imaging is truly amazing... I am loathe to let them out of my listening room."*

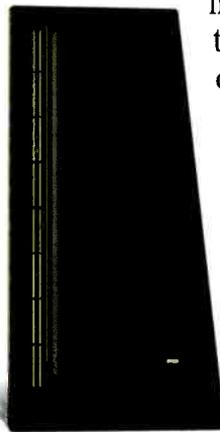
*"...absolutely majestic... a boon for audiophiles."*

*"...clean percussion, authoritative bass and a general sense of ease and openness that I cannot quite get from other fine speakers."*

We could go on. And we will.

*"The image on these speakers is deep, wide, coherent, and precise."*

*"These are great speakers and I cannot be dispassionate about them for they have affected me deeply... my eyes turn to the ceiling in audiophile ecstasy."*



Except now the "majestic" sound emanates from a more compact, more versatile, more efficient design.

For example: the AL-III's 10 inch woofers are housed in a vented enclosure so they can be placed anywhere; adjustable frequency controls let you compensate for variations in listening environment; and these gorgeous loudspeakers can easily handle a good 400 watts (with pleasure).

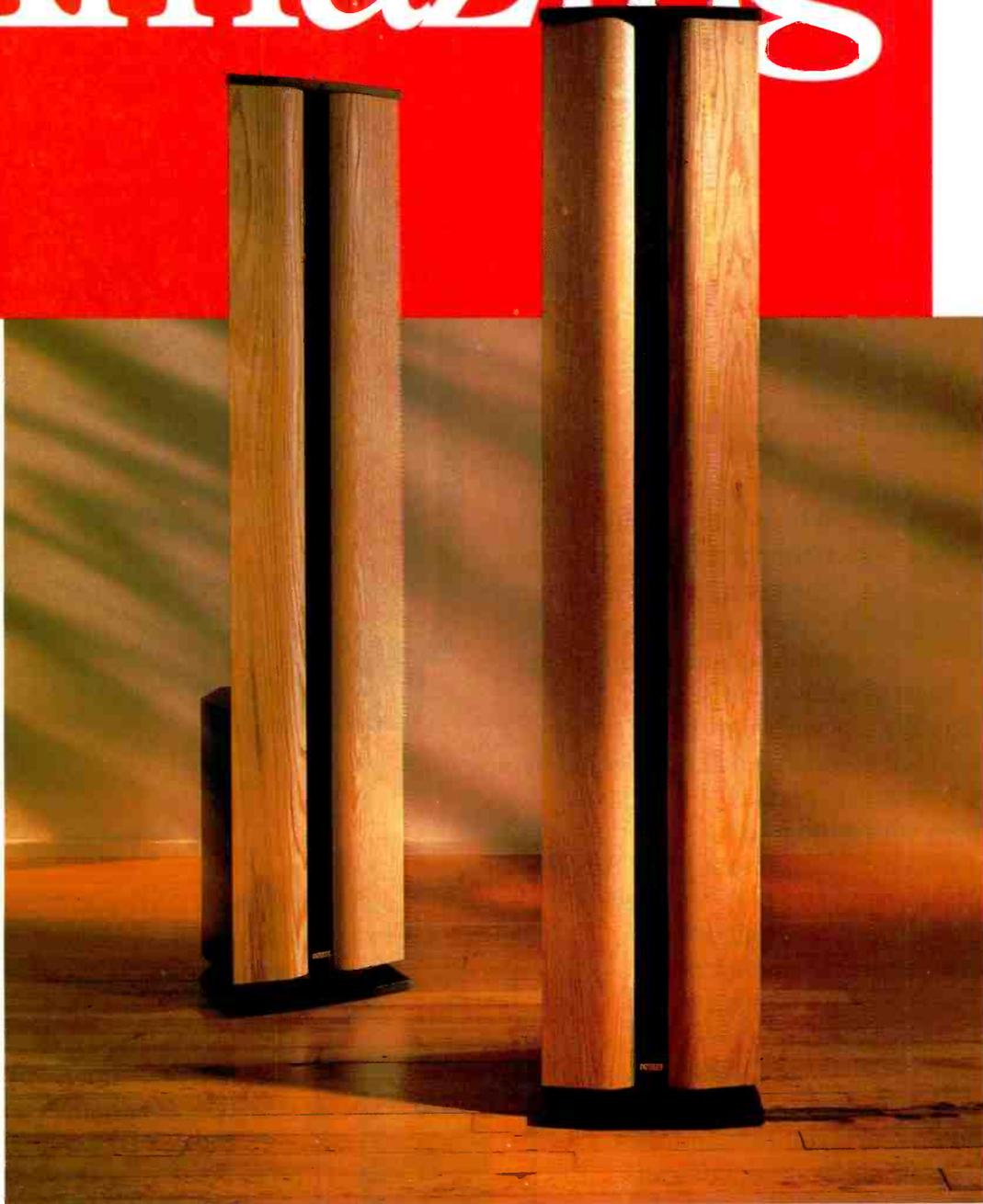
Yet, they'll perform with as little as 35 watts per channel. Like we said – efficient.

Not least, the Carver AL-III's are a rare and extraordinary value. Audiophile-heaven for a comparatively earthly price.

Contact us today for more AL-III info, or amaze yourself at your Carver dealer.

*Carver AL-III's are beautiful, with hand matched solid oak panels. And a nice fit. 48" full-range dipole driver ribbons and new 10" woofers are only 14.5" W x 72.5" H x 16.5" D. (Hot tip: Pair the AL-III's with Carver's TFM-35 Power Amp and CT-3 Preamp/Tuner for an awfully sweet package!)*

# Amazing



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# more



Carver's HR-895 comes with main "Smart" remote. Plus a second credit card-sized remote and wall-mountable (or table-top) infrared receiver for dual room operation.



Who better to achieve the sensational potential of home theater audio than the company with a decade of audio accolades and a heritage of audio genius.

So naturally, Carver's new home theater components are comparable to those in many of today's best movie houses.

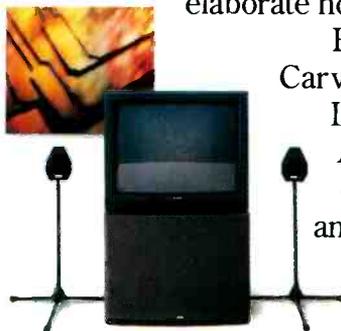
Here's a whirlwind tour:

Start with our phenomenal new HR-895 5-channel surround sound A/V Receiver. It has, of course, the Carver signatures – tons of power, Sonic Holography<sup>®</sup> 3-D sound, and clean FM reception via ACCD. Plus 4 surround modes with adjustable delay and Dolby Pro-Logic<sup>™</sup>. All easily operated with our full function "smart" remote. And with our new Multi-Zone feature, you can simultaneously play a different audio source in another room, and control it

with our added credit card-sized remote. In sum, everything to power and control the most elaborate home theater – in one box.

For you A/V separates-philes, Carver offers the CT-17 Dolby Pro-Logic<sup>™</sup> preamplifier/tuner, our AV-634, 3/4 channel power amplifier, and our DPL-33/3-channel amplifier/Dolby Pro-Logic processor.

And if you've eyed a lot of home theater systems,



Dolby and the double D symbol are trademarks of Dolby Laboratories Licensing Corporation

*TS-D60 speakers. Stealth-black satellites are compact for flexible mounting, yet they're potent: combined with center channel & subwoofer, they handle 375 watts per channel.*

# Drama



you've noticed viewing rooms stuffed so full of speaker boxes you're lucky to see the screen. Well, Carver's new TS-P80 (rear projection) and TS-D60 (direct view) speaker systems are comprised of almost invisible satellites and a stylish center channel/subwoofer enclosure that – and here's the clincher – doubles as a television stand.

See and hear all the drama yourself. Contact us for literature, or do an audition at your Carver dealer.

*The HR-895 has major power. (Front: 110 watts x 2 channels. Center: 75 watts RMS. Surround (rear) 35 watts x 2 channels.) Don't forget Carver separates, such as our DPL-33 Dolby Pro-Logic processor/3-channel amplifier, which adds onto any stereo receiver, preamp or power amp giving you Dolby Pro-Logic and surround sound.*

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# more Info.



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# SATELLITES & POWERED SUBWOOFERS

Throughout the audio world, M&K Sound is synonymous with high performance Satellite and Powered Subwoofer speaker systems. And while other manufacturers are discovering the substantial advantages of this concept, we are applying fifteen-plus years of loudspeaker design and audiophile recording experience to create a new, fifth generation of innovative products.

Think of these as *component* speakers — speakers with the flexibility to adapt to *any* listening environment, especially that of the multi-channel Surround Sound system. Although compact in size, M&K Satellites actually outperform large conventional speakers — and M&K Powered Subwoofers give you the universally recognized superiority of a separate subwoofer for the ultimate in bass performance.

With mid and high frequency drivers mounted in optimally shaped enclosures, M&K Satellites deliver sharp detail and clarity with pinpoint imaging — going far beyond the “boxy” and “canned” sound of conventional speakers. Our precise driver alignment and unique crossover design insure that sounds reproduced by both drivers reach you simultaneously — giving M&K Satellites the rare ability to produce the sharp transients and presence of live musical instruments. *Close your eyes and the speakers seem to disappear — the sound is live!*

M&K's component speaker concept perfectly meets the sonic and aesthetic needs of the '90s. And our newest innovations are advancing audio/video system performance with pedestal subwoofers, high-performance center channel and other speakers optimized for Dolby Surround Sound.

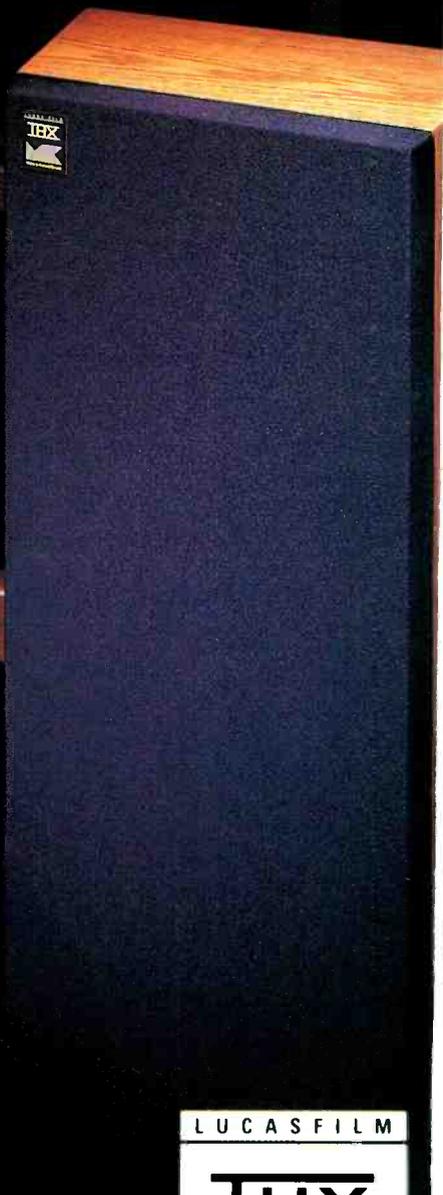
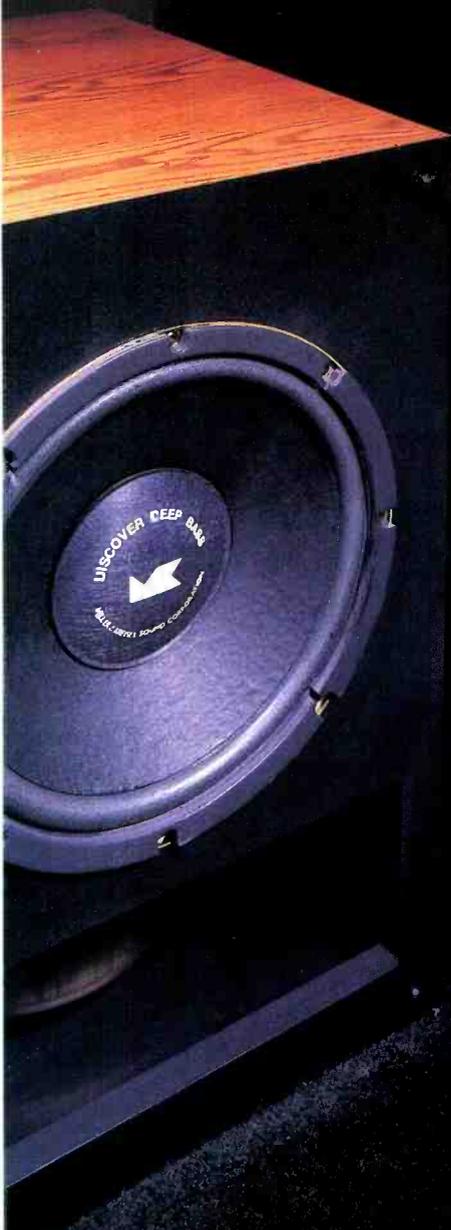
No other company has over fifteen years of experience in the design and manufacture of Satellites and Subwoofers. This experience, combined with the audio industry's only six Satellite, eight Subwoofer line makes M&K “the only choice.”

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MILLER & KREISEL  
SOUND CORPORATION



# THX



LUCASFILM

# THX



Miller & Kreisel Sound

# THE M&K HOME THX® AUDIO SPEAKER SYSTEM

**S-5000THX L/C/R Satellite • MX-5000THX Powered Subwoofer • SS-500THX Surround speaker**

Miller & Kreisel Sound Corporation proudly announces the state-of-the-art M&K Home THX Audio speaker system - culminating years of work with the world's most advanced acoustical analysis and developmental computer hardware and software.

Since 1974, M&K has led the industry in recognizing and implementing numerous parameters critical to the lifelike reproduction of music, voice, and sound effects. These include wide dynamic range; low driver coloration; time domain and impulse accuracy; low baffle coloration; controlled directivity; flat frequency response *at the listener's ears*; low bass/subsonic energy reproduction by subwoofers; transient optimized crossovers and drivers; and more.

All of these are needed to reproduce the sonic energy of film soundtracks. The M&K Home THX speaker system's unique ability to do this sets new standards for lifelike reproduction.

## **S-5000THX SATELLITE SPEAKER**

Redefining sonic accuracy and transparency, the magnetically-shielded S-5000 is the product of advanced listening and computer analysis, involving crossover design, time-domain testing, a new swept two-tone distortion test; and research into reflected and diffracted energy from drivers and cabinets.

### **TRANSMISSION LINE OPEN-BACK DOME TWEETERS**

M&K's unique Transmission Line Open-Back Dome Tweeter establishes a new performance standard through an *acoustic absorbing* transmission line that absorbs the energy produced by the *back* side of the tweeter diaphragm. In other tweeters, this energy reflects and radiates back through the tweeter diaphragm to produce audible coloration and time domain "smearing".

### **WOOFER DRIVERS & CABINET**

A brand-new high-performance 6.5" polypropylene woofer delivers both low coloration for music and voice detail *and* the ability to reproduce the powerful impact of percussive musical instruments and sound effects at lifelike levels.

The trapezoid shape of the S-5000 cabinet was chosen by M&K engineers in order to achieve its extraordinary smoothness of midbass response. The exact dimensions were optimized using computer time-domain measurements.

Highly-absorptive acoustical foam on the front baffle and internal cabinet walls minimize diffraction and absorb sonic energy radiated from the back of the woofer cones, respectively, making for very sharp imaging and very low coloration. Its vertical driver array precisely controls its vertical radiation to minimize floor and ceiling reflections, further improving clarity and imaging.

### **CROSSOVER**

The S-5000's computer-optimized crossover is key to its exceptional transient response and lifelike sound. Utilizing only audiophile-grade parts such as air-core inductors and polyester film capacitors, it delivers great sonic clarity and transparency.

## **MX-5000THX POWERED SUBWOOFER**

The magnetically shielded sealed-box MX-5000 uses M&K's Push-Pull Dual Driver subwoofer configuration and an internal 400 watt RMS power amplifier to *truly* deliver the full dynamic excitement of soundtracks at thunderous output levels.

### **PUSH-PULL DUAL DRIVER CONFIGURATION**

M&K's Push-Pull Dual Driver configuration substantially improves bass detail and clarity by virtually eliminating even-order harmonic distortion and increasing efficiency and dynamic range.

The MX-5000 uses two M&K-designed 12 inch subwoofer drivers, with one mounted conventionally and the other mounted *inverted*. Although both fire into the room in phase (one with the front side of its cone and the other with the back), they operate mechanically out of phase relative to each other, cancelling each other's even-order harmonic distortion products, in addition to providing numerous other sonic benefits.

### **SUBWOOFER DRIVERS & AMPLIFIER**

In addition to a dual voice coil and undercut core, the MX-5000 driver has the unique combination of an aluminum shorting ring (to substantially lower distortion) and an M&K "asymmetrical" voice coil mounting (to increase total linear cone travel).

With a very long-throw high-power voice coil, a new complementary long-throw dual-spider suspension system, and an extremely linear magnetic motor design, the MX-5000 delivers thunderous dynamic playback at lifelike levels while being capable of reproducing the subtlest nuances of musical articulation.

The MX-5000's amplifier is a unique dual output design that powers each driver with its own 200+ watt RMS power amplifier, totalling **over 400 watts RMS**. Its high-current power supply has an oversized transformer and tremendous reserve energy storage for dynamic headroom **well over 700 watts!**

## **SS-500THX SURROUND SPEAKER**

With a dipole radiation pattern to eliminate directionality in the surround channels of the system, the SS-500 envelops the listener in a non-directional soundfield. Its dynamic range and transient reproduction perfectly match the S-5000 and MX-5000, for great realism and excitement in the surround channels.

Its new dual 5" polypropylene woofers and 1" dome tweeters are precisely matched to the S-5000 drivers, delivering great clarity and transparency. Its compact size allows for maximum placement flexibility, and it can be painted to match any decor.

The M&K Home THX Audio speaker system continues M&K's industry leadership in the fields of high-end loudspeakers, subwoofers, and audiophile recording. It delivers the unmatched dynamics, exciting transient reproduction, and precise tonal accuracy that have made M&K the optimum choice for music and home theatre audio reproduction for nearly two decades.

### **S-5000THX**

Frequency Response: 80 - 20 KHz  $\pm$  2 dB  
Power Handling: 20 watts min., 400 watts max./ch.  
Finish: Oak or Black Oak, Black Grille  
Dimensions, Weight: 24" H x 12" W x 11.25" D, 45 lbs.

### **SS-500THX**

Frequency Response: 100 - 20 KHz  $\pm$  3 dB  
Power Handling: 20 watts min., 400 watts max./ch.  
Finish: White Grille, suitable for painting

Dimensions, Weight: 16" H x 7" W x 7" D, 22 lbs.

### **MX-5000THX**

Amplifier Power: 400 watts RMS  
Amplifier Distortion: less than 0.03% at full power  
Frequency Response: 18 - 125 Hz (adjustable)  
Finish: Oak or Black Oak, Black Grille  
Dimensions, Weight: 23" H x 15.25" W x 23.5" D, 115 lbs.

THX is a registered trademark of LucasArts Entertainment Co.

All specifications are subject to change without notice.

Miller & Kreisel Sound Corp., 10391 Jefferson Blvd., Culver City, CA 90232 (310) 204-2854 Fax (310) 202-8782

# S-100

# SATELLITE



MILLER & KREISEL  
SOUND CORPORATION

**S-100 Satellite  
Loudspeaker System**

#### Presence:

The Random House dictionary defines it as the state or fact of being present, as with others or in a place. And it aptly describes what you experience when the sound of the M&K S-100 loudspeaker transforms your listening room — the feeling that you are there.

Giving you this sense, that you are in the studio with a favorite singer or in a concert hall with one of the world's finest orchestras is the greatest challenge for loudspeakers in the audio/video world of the '90s. The S-100 meets that challenge — as it redefines loudspeaker performance and ushers in a new generation of M&K technology.

#### The S-100 Sound

Simply put, the S-100 renders sound with brilliant clarity and pin-point detail in a vast three-dimensional sound stage — lifting the veils that stand between you and the performance.

The S-100 provides distinct stereo separation, especially in Surround Sound systems, thanks to M&K's unique *dispersion-shaping network* — which allows it to work equally well horizontally or vertically.

Its ultra-smooth frequency response makes for unsurpassed musical accuracy and realism in your listening environment — not just on a spec sheet or in a laboratory.

And M&K's multiple-driver design, with its

# S-100

## S-100 Satellite Loudspeaker System

three tweeters and two woofers gives you lower distortion and increased efficiency and power handling to produce tremendous dynamic range and realism — even at maximum volume levels.

### The S-100 Cabinet and Grille

The distinctive cabinet design of the S-100 is not only attractive, but also crucial to its exceptional sonic clarity, detail and openness. Diffraction and baffle coloration are reduced to a minimum through its small front panel and  $\frac{3}{4}$ " edge radius. And its fabric and solid aluminum frame suspended grille is unsurpassed for acoustic transparency.

Only the separate Satellite/Subwoofer concept allows for this degree of optimization in speaker cabinet design. M&K has pioneered and built upon this unique concept, leading the industry for over 16 years.

### M&K Dispersion-Shaping Network

The S-100's unique three-tweeter array and special electronic dispersion-shaping network act in unison to combine the benefits of wide dynamic range and low distortion with *controlled* dispersion of sound both vertically and horizontally.

The S-100's special network, derived from antenna radiation theory, causes the higher frequency components to roll off very smoothly off axis, in both the vertical and horizontal planes. This network acts to minimize unwanted room reflections and side lobing, providing a controlled energy distribution to the reverberant field.

### Technical Discussion

The dispersion-shaping network controls the two outer tweeters in level and phase relative to the center control tweeter, so that as the frequency rises the outer tweeters contribute less and less of the total energy to greatly reduce the presence of nulls and maxima in the radiation pattern at all forward angles.

As is known from antenna radiation theory, a wide antenna (disposed horizontally for example), whose amplitude of excitation is decreased smoothly and monotonically to each side of center, produces an angular distribution of radiation which decreases monotonically for greater and greater angles off axis to left and right. The three tweeter array of the S-100 uses a lumped element approximation of this concept.

### Speaker Driver Elements

The driver elements in the S-100 are "time-proven", by over more than a dozen years of M&K experience, assuring you of their excellence in musical reproduction and long-term reliability. The woofer is designed to M&K's historically rigid standards for power handling, low distortion, and low coloration. And the soft-dome tweeter combines exceptional dynamic range, high power handling, unusually smooth response, and superior transient performance.

### Tonal Balances

Two unique six-position rear-panel switches on the S-100 let you "fine-tune" its sound to match your personal taste, environment, or musical material. They enable you to choose different spectral contours that affect presence, depth, brightness, impact, and more, helping you to achieve a virtual flat response in your listening room without the use of a separate equalizer — a near impossibility with most loudspeakers.

### The Surround Sound Speaker Concept

M&K design engineers have spent years studying the varied aspects of Surround Sound. They studied the encode/decode process at both the commercial and consumer levels; the differences in sound mixing between soundtracks, albums and CDs; and they compared the distribution of sound in movie theatres to that of the home environment.

This in-depth research provides them with the foundation needed for designing and manufacturing speakers that elevate the performance standards of speakers in the home theatre.

The S-100 is the result — a speaker system optimized for music and for multi-channel Surround Sound systems, whether used as a front, center, or rear channel speaker.

And because the S-100 matches the tonal and dispersion characteristics of other M&K Satellites and Subwoofers, it allows you to put together a state-of-the-art, all-M&K home theatre that places you in a seamless 360 degree field of sound.

For use next to television monitors, the S-100 is available with internal magnetic shielding. And like all M&K Satellites, the S-100 can be purchased as a single Center Channel speaker or in pairs.

### The Only Choice

Whether the reference standard in your home theatre is the delicate, warm sound of an acoustic instrument; the intriguing, realistic sound of footsteps and closing doors; or the blast of a .45 magnum, the S-100 makes these sounds come *alive* — with a transparent clarity and realism that will delight and astound you.

From eight-channel Surround Sound systems to state-of-the-art two-channel stereo music systems, the S-100 is, "the only choice."

Tweeter: Three 1" soft-dome  
Woofer: Two 5" polypropylene cone  
Power Requirements:  $7\frac{1}{2}$  watts minimum  
400 watts maximum  
(unclipped peaks)  
Impedance: 4 ohms  
Finish: Glass Bead Black, Black Grille  
Dimensions (H X W X D): 10" X 12" X 9 $\frac{1}{2}$ "  
Weight: 21 Lbs each

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BERT WHYTE

## FACE THE MUSIC



wide frequency range and dynamic range, is becoming the norm on today's LaserDiscs.

Most current LaserDisc players have D/A converters providing four- or eight-times oversampling of the signal and many have Toslink plastic fiber optical outputs for connection to external D/A converters. To my knowledge there are no LaserDisc players with coaxial digital outputs and not even the most upscale expensive players have AT&T glass fiber output. Given approximately the same kind of D/A converter in both a Compact Disc and a LaserDisc player, the sound quality differences are negligible or nonexistent. Of course, a more advanced external D/A processor can provide higher levels of sonic refinement.

PolyGram, with the musical riches of London/Decca, Philips, and Deutsche Grammophon to draw on, put on a big promotion several years ago to popularize and broaden the scope and output of their music on LaserDisc. They renamed the discs "CD Video" to cash in on the hugely successful CD. All productions with analog soundtracks were digitally remastered from the original session tapes, making as great an improvement on the LaserDiscs as similar processing does with CD. I now note that on the latest PolyGram LaserDiscs, the "CD Video" logo has been dropped and the designation now is "PolyGram Video" and the LaserDisc logo. Also notable is that PolyGram and other record companies issuing LaserDiscs have been putting the original digital master soundtracks of their newest productions on their LaserDiscs. Thus there is a DDD designation on these discs, even if SPARS has abandoned this recording code. (I still think consumers want to know if a recording was mastered with analog or the digital process. Why not designate something as simple as the codes "AM" for analog masters and "DM" for digital masters?)

Many LaserDisc productions are taken from Unitel films of symphony concerts, operas, and ballets that have appeared on PBS telecasts. There are also CD issues of the same works. The exigencies and special requirements of film recording make the LaserDisc sound slightly different than the CD. I have the London CD and the Argo

**T**his column appears in *Audio's* Annual Equipment Directory issue, which is always published in October. It really signals the beginning of the fall season and cooler weather, which bring a renewed interest in activities closer to home and hearth such as the enjoyment of great music on high-fidelity audio systems. These days, this generally means music on digital Compact Discs.

Increasingly, music lovers have been able to enjoy their classical music with the added dimension of visual presentations of symphonic concerts, operas, and ballets. The medium of choice for these programs is the LaserDisc. The rapid proliferation of Dolby Surround sound systems has given great impetus to the utilization of LaserDiscs. Whether the programs are blockbuster action movies like *Terminator 2* or the *Indiana Jones* series, or musical presentations such as *Pavarotti in Hyde Park* or *Die Fledermaus*, the LaserDisc is appreciated for its superior visual resolution and more flexible control features as compared to video tapes. It also has digital soundtracks, a feature not available on video tapes.

The growing popularity of the LaserDisc has resulted in the greater availability of LaserDisc players with advanced technology at lower prices. Encouraged by the large numbers of LaserDisc players in use, there have been significant increases in the release of movies as well as classical music productions on the medium.

It is safe to say that few people decide to set up a surround sound home theater with a LaserDisc player just to play back symphonies and operas. The original and main intent is the playback of feature films. The playback of classical music on LaserDisc is an adjunct—a sort of unexpected bonus—that can greatly broaden one's perception and enjoyment of music.

The modern LaserDisc is a considerable refinement of the original technology, now about 12 years old. Gone are the processing faults that would cause some earlier LaserDiscs to "skip" or "hang up," repeating the same scene over and over. CX noise reduction was used on the older LaserDiscs' soundtracks and it helped in varying degrees depending on the noise in the master tape. Some CX is still used, but digital sound, with its noise-free playback and

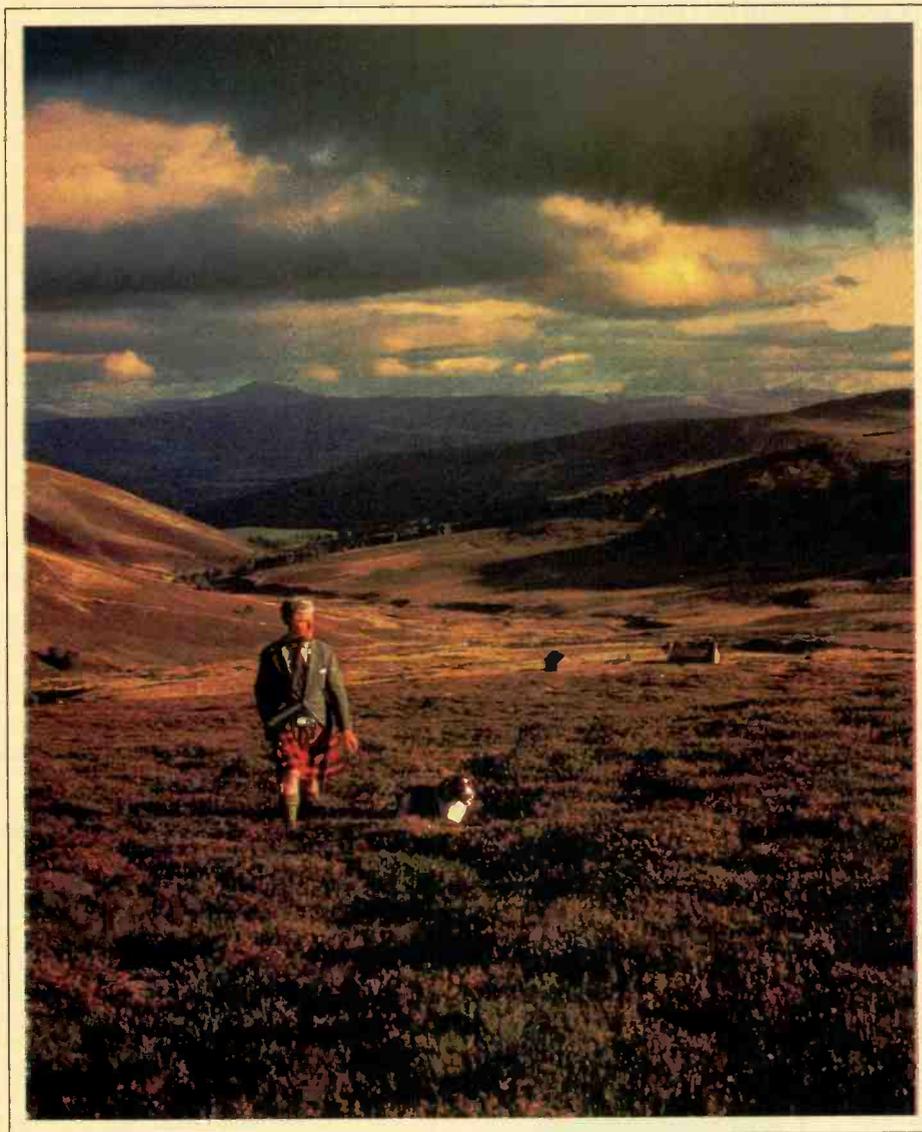
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A single malt is Scotch the way it was originally: one single whisky, from one single distillery. Not, like most Scotch today, a blend of many whiskies. The Glenlivet single malt Scotch whisky should therefore be compared to a château-bottled wine. Blended Scotch is more like a mixture of wines from different vineyards.

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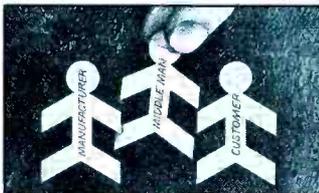
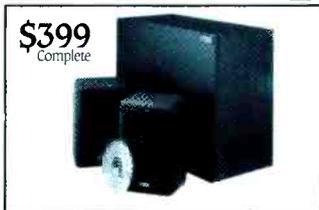
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LaserDisc of Delius' opera *A Village Romeo and Juliet* with Charles Mackerras conducting the ORF Symphony Orchestra. All participants are the same, and the recording venue is the same, but there were different recording engineers for the CD and LaserDisc. I didn't find any profound sonic differences between the CD and LaserDisc, but having the opera unfold on a 100-inch projection screen made a stunning impact and was far more involving and enjoyable than the CD recording. True, the "mind's eye" can evoke some interesting images in the emotional response to the music, but it can't match the glory of the sight and the sound together!

I also have the London CD and LaserDisc of Canteloube's *Songs of the Auvergne* with Kiri Te Kanawa. Again, the same performance on both with a slightly different sonic perspective, but the LaserDisc wins hands down for the scenes of the lovely French countryside of that region as the songs caress the ear.

**Playback of classical music on LaserDisc can greatly broaden one's perception and enjoyment of music.**

I like music productions on LaserDisc. I have used them since their introduction and have some observations you may find interesting. One's perception of viewing and listening to LaserDisc is strongly influenced by the playback equipment used. In the earliest days in 1980, I used a good 25-inch TV set, eventually going to a Sony Profeel. The sound on the LaserDisc was monophonic. A bit later, when LaserDiscs had stereo sound, I used a Citation amplifier and a pair of B & W video speakers. This was in my living room, totally apart from my dedicated listening room. Playing LaserDiscs in those days provided a high-resolution picture on the direct-view TV screen but with a problem concerning the visual scale—there was the image of a 105-piece symphony orchestra all squeezed into a 25-inch TV screen. The sound was bigger and more realistic than the visual but was hardly thrilling. Of course, watching movies on the

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Watching the opera unfold on a 100-inch screen made a stunning impact and was far more involving and enjoyable than the CD.

same equipment was in a sense equally incongruous, especially in large-scale outdoor epics.

There are psychological factors involved in adjusting to this: The eye/ear/brain sensory matrix must accommodate the limitations of the medium. I now have a dedicated surround sound home theater (I've described it in previous issues). Obviously the 100-inch screen allows a better sense of scale, but even here there are the requirements of sensory accommodation and an acceptance of things as they are and not what you would like them to be!



For example, I'm looking at and listening to Carlos Kleiber conducting the Concertgebouw Orchestra in his extraordinary and much-praised performance of Beethoven's Symphonies No. 4 and No. 7 on a Philips LaserDisc. In a real-world concert, you see the orchestra arrayed before you and the conductor busily beats time with his back to you. You know every note in the Seventh and your brain anticipates various entrances and attacks by various instruments. Your eyes know where to look and your ears will confirm directional and spatial information. Now back to the big screen. There's the orchestra, and your sound field corresponds to the orchestral layout. You know there is an important flute

passage coming up—and glory be—the magic zoom lens of the video camera takes you right into the flautist's face and he occupies all of my 100-inch screen! But of course, the sound field stays intact and in place, as your eyes, brain, and ears struggle to accommodate what you know is an alien event. This is repeated all through the work, spotlighting various instruments. Then more magic! Now you are playing in the orchestra, watching the maestro's beat as the camera focuses on his ruggedly handsome face.

Opera works a bit better, especially if it is an on-stage production and not shot in movie fashion. But here too, we get zoom close-ups of the singers, denied to us in our real life seats in the opera house. Fortunately, from years of watching movies our minds are conditioned to perspective manipulation. Thus, sometimes artifice can surpass reality in terms of presenting an entertainment! 

I have watched and listened to many classical music productions on LaserDiscs, and the following are all good to excellent both visually and sonically. I should note that if you play these LaserDiscs through a stereo system they sound fine. But if you have a decoder, they have a considerably more enhanced and realistic sound field.

- Pavarotti in Hyde Park* (London 071250-1 LH)
- Solti In Budapest* (London 071227-1 LH)
- Salome* (Deutsche Grammophon 072209-1 GHI)
- Mahler: Symphony No. 2* (Deutsche Grammophon 072200-1 GHG)
- Die Fledermaus* (Deutsche Grammophon 072500-1 GHE2)
- I Pagliacci* (Philips 070204-1 PHI)
- Swan Lake* (Philips 070201-1 PHG)
- Giselle* (Philips 070202-1 PHG)
- The Barber of Seville* (Deutsche Grammophon 072504-1 GHE2)
- Rigoletto* (London 071501-1 LH2)
- Tosca* (London 071502-1 LH2)
- Der Rosenkavalier* (Deutsche Grammophon 072505-1 GHG2)



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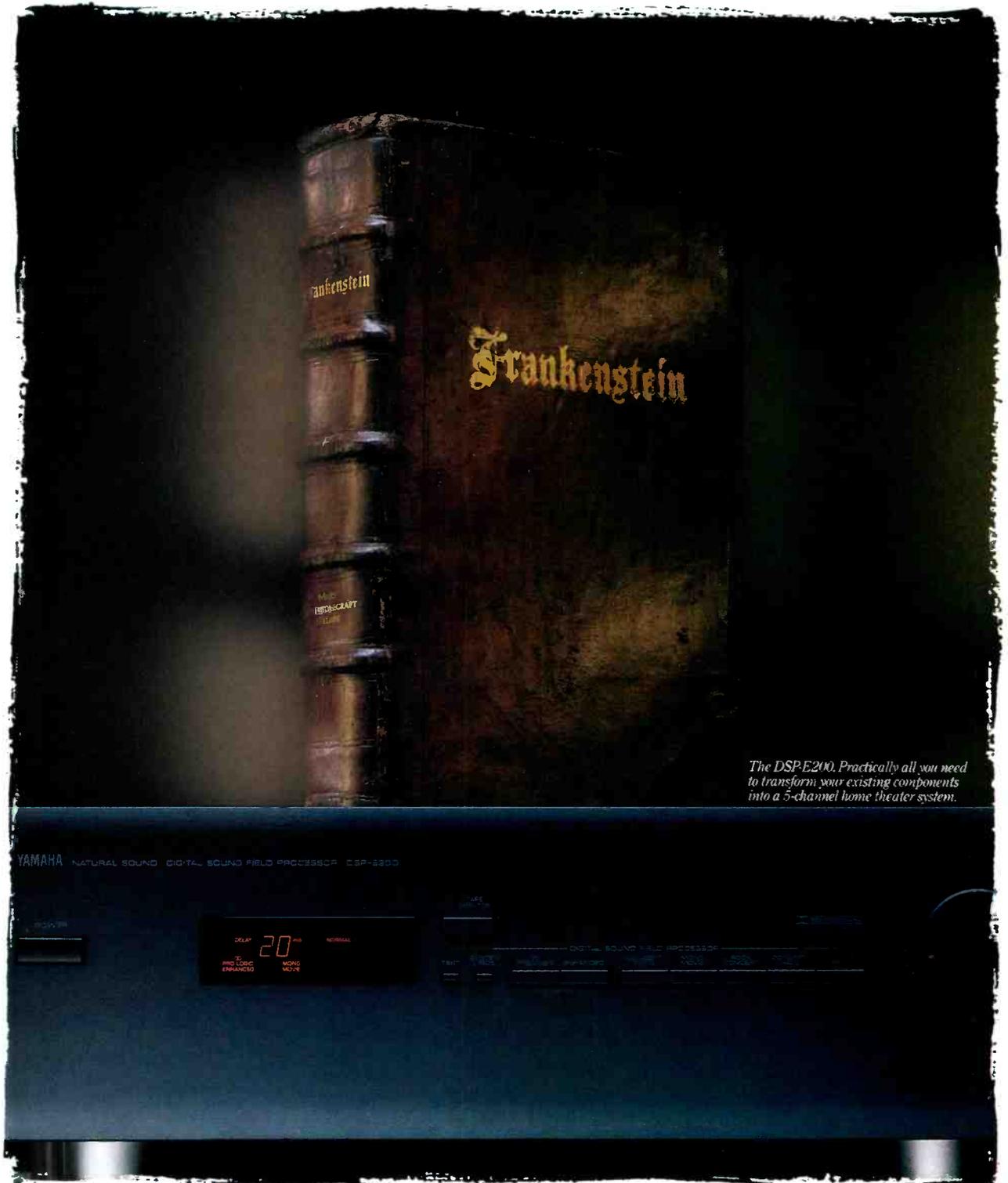
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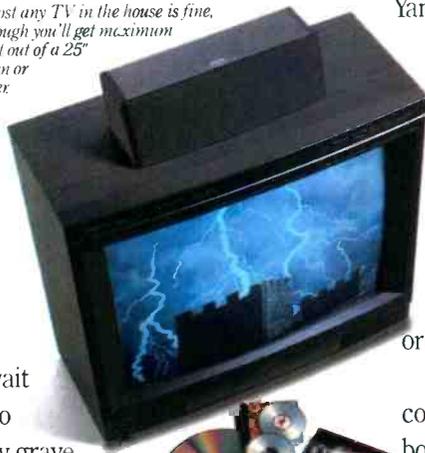
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your existing amplifier/receiver and can give you the same sound placement, depth and intensity, that until recently, one could only find in the finest movie theaters.



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## DAZZLING



**Mozart Arias.** Cecilia Bartoli, mezzo-soprano; Andras Schiff, piano; Peter Schmidt, basset clarinet and basset horn; Vienna Chamber Orchestra, Gyorgy Fischer.

**London 4305132**, CD; DDD; 58:01.

**Rossini Heroines.** Cecilia Bartoli, mezzo-soprano, Orchestra and Chorus of the Teatro La Fenice, Ion Marin.

**London 4360752**, CD; DDD; 59:09.

During the past year or so, two quite extraordinary, relatively young singers—the American baritone Thomas Hampson and the Italian mezzo-soprano Cecilia Bartoli—have blazed onto the international scene. These two really have it all: Exceptional vocal beauty, musicality, intelligence, and taste, not to mention looks and attractive personalities. On the basis of these two CDs, one may regard Cecilia Bartoli as possibly the most dazzling female vocal star to appear since the young Maria Callas.

Even the vocal expert will find among the selections recorded here a high percentage that only scholarly research has brought to light; in most

such instances, the works' formidable difficulties have relegated them to the archives, but for Bartoli's breathtaking technical mastery they hold no terrors. From her lower chest register to her top, her voice remains uniformly lovely, and she repeatedly flourishes a liquid flexibility of vocal brilliance that almost any of the present day's top coloratura sopranos might envy. Still young, she stands on the threshold of a career that promises to bring her the popular acclaim customarily reserved only for high sopranos.

These two CDs provide abundant samplings of Bartoli's art from both the Apollonian and Dionysian perspectives. In Mozart, she maintains a pristine classical purity of line, mostly letting the composer's inspired score speak for itself. Rossini not only permitted but expected his singers to embellish his scores more or less to their heart's content, interpolating whatever adornments the inspiration of the moment might yield. In short, he provided his singers almost unlimited opportunities to show off, to strut their stuff—and since Bartoli has plenty of such vocal

stuff to strut, she makes the most of it. The late, great Jennie Tourel (1900 to 1973) made a bit of a specialty of Rossini's aria "Ah, Non Potrian Resistere," but Bartoli's realization of it makes Tourel's seem tame and tepid. Her emotional gamut, clearly audible in her range of tone-color, extends from the sultriness of erotic yearning to the white-hot fury of vengeful rage.

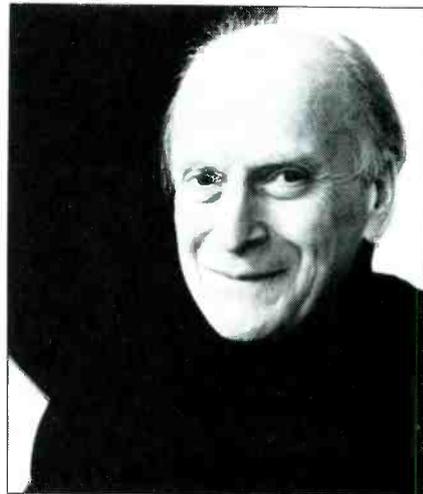
The accompaniments occasionally fall below Bartoli's uniformly top standard, but London's opulent sound more than compensates for such lapses. Both these CDs bring with them the rare joy of a major discovery.

Paul Moor

**Elgar: Pomp and Circumstances Marches, Cockaigne Overture, other ceremonial marches.** Royal Philharmonic Orch. Sir Yehudi Menuhin.

**Virgin Classics VC 91175-2** CD; 68:06.

Everybody has heard of Pomp and Circumstance—the P. and C. Now at last (for our generation) that old pioneer Sir Yehudi Menuhin brings us the nitty-gritty and more with *five* Poms and Circumstances, a whole set, each more fat and fulsome than the last, plus a further group of Elgar ceremonial pieces in the same vein. We often find this sort of Elgar characterized as corny, fatuous, unworthy of such an accomplished musician. Catering to the public, in the Edwardian days of British *Empah* supremacy? Definitely that. He tried very hard. He wrote ceremonial music for anything that



Photograph: Vivianne Purdom

smacked of an occasion in London, like the Coronation of George V in 1911, the very acme and epitome of the said *Empah*. But all in all, he did not succeed too well, at least at the time. Now we can better judge why.

The trouble, as you will hear in this stupendous (and not very tasteful) high-end recording, is not vulgarity. Far from it. The music is *too classical*. Elgar seems to have had only one way of composing for large occasions, at least on the instrumental side. It's an all-out super-classical orchestration so thick and full of detail you can cut it like a wedding cake.

Compare him here in these enthusiastic Menuhin recordings with the marches and other works by Sousa. Sousa is incomparably the better man! Sousa's idiom is lean, practical, absolutely clear and precisely adapted to its intention—so much so that, paradoxically, almost everybody likes to listen to Sousa as classical music—*not* for marching. Elgar is the opposite. The five "Pomps" are billed as marches but if anyone ever tried to march to that stuff he would get sore feet in a hurry.

George V was oddly right when he refused to allow the playing of an Elgar piece composed for the opening of a big sports arena where the King was to officiate. George was maybe the most unmusical of all recent and unmusical British monarchs but he had the right instinct here. The thing goes on and on, just as thick and complicated as the "Pomps." And just as unmemorable. Especially in a sports arena.

I don't know what to make of the audio here, recorded in of all places the big studio in Abbey Road, favorite haunt of the Beatles. The sound is unaccountably dead. Why not more presence and space? And seemingly out in front, à la Telarc, is an enormous bass drum and accompanying cymbal that goes off like a bomb every few moments. Too much!

All in all a revelation, this high-minded enterprise of the great Yehudi, and enjoyable in the listening if only for its surprises, negative or not. And for the one *real* Elgar classical work, the Cockaigne Overture—immediately more accessible, leaner, more memorable. It comes last.

Edward Tatnall Canby

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Jack English, *Stereophile*,  
Vol. 15, No. 7 (July, 1992)

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**Harmonia Mundi/Nightingale HMN 907601, CD; DDD; 55:54.**

Connoisseurs of vocal art have long known William Parker, born in 1943 in Pennsylvania. To quote *New Grove Dictionary of American Music*: "Parker possesses a lyric baritone voice of great natural beauty and a most assured technique. His sunny personality immediately brings an audience into his confidence, and he is an ideal interpreter of Mozart's Papageno; but his emotional range is broad enough to encompass a raptly spiritual account of the music of Jesus in the Bach Passions."

William Parker burst upon the international recording scene some years ago in the company of a small number of major celebrities EMI chose to record Francis Poulenc's complete songs; since then his singing has enhanced several outstanding recordings, most recently two major Handel sets with Philharmonia Baroque and Nicholas McGegan for Harmonia Mundi: *Messiah* and *Susanna*.

Now Will Parker—although you will find no audible trace of it in this sumptuous recording—has AIDS. Instead of overwhelming him, that development has made him a musical activist. First he enlisted a lengthy list of major American composers to create the cycle *AIDS Song Book 1992*, which he and three colleagues unveiled in Lincoln Center in June. Now this project brings Parker together with distinguished friends and colleagues for a singularly poignant but splendid recording. Part of the Nightingale series for nonprofit projects, all proceeds of this recording will go to San Francisco's Shanti Project, a pioneer organization in caring for AIDS patients. *Paul Moor*

**Blackwood and Bridge. Cello Sonatas.** Kim Scholes, cello; Easley Blackwood, piano. **Cedille Records Cdr 90000 008.**

Frank Bridge, Benjamin Britten's composition teacher, in recent years has been seen as a major British com-

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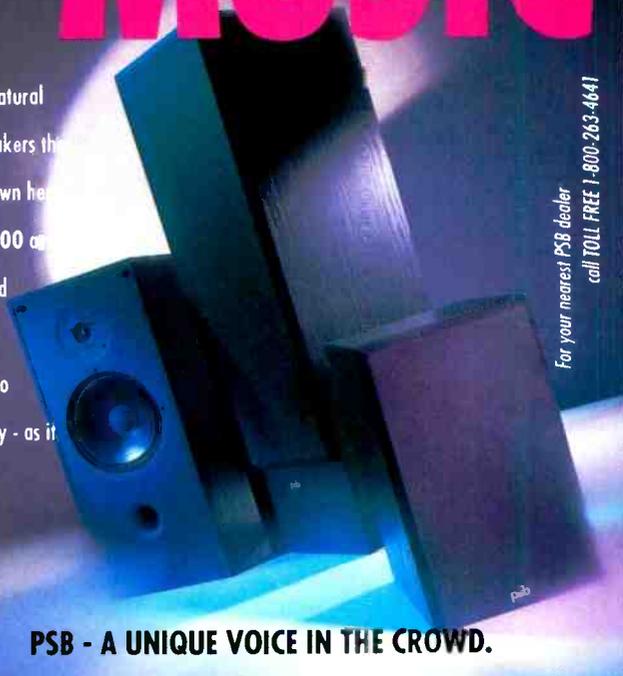


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Konrad Junghänel proves that the lute is marvelous for spilling cascades of arpeggios over bubbling bass figures.

poser. His cello sonata is a melodic work reflecting some of the French impressionists plus Brahms and is characterized by a feeling of improvisation. Blackwood's own ultra-conservative-sounding sonata is his attempt to compose in the style of Schubert, had Schubert lived until about 1845! It's also lovely, and cellist Scholes plays with strong feeling, neatly presented by this Chicago-based classical CD label.  
*John Sunier*

**European Lute Music, Vol. 2: Esaias Reusner: Lautensuiten.** Konrad Junghänel. **Deutsche Harmonia Mundi 05472-77230-2.**

In the proper hands, the 20 strings of a baroque lute can be marvelous for spilling cascades of arpeggios over bubbling bass figures. Germany's Konrad Junghänel proves this as he coaxes the sweetly cerebral music of Esaias Reusner (1636 to 1679) from its deeply bowled belly. Rediscovered this century, Reusner's suites employ the richly ornamented French "arpeggiated" style combined with thematic movement development that, though somewhat more somber in mood, anticipate the great masters to follow—J. S. Bach and Sylvius Leopold Weiss. Indeed, the dizzying variations of Reusner's lively Passacaglia definitely bring to mind Weiss's brilliantly emotive excursions into that form. Junghänel's playing is masterful and the recording beautifully captures the delicately resonant tonalities of this difficult instrument.  
*Michael Wright*

**Peter Michael Hamel: The Arrow of Time/The Cycle of Time.** Capella Israelopolitana; Jaroslav Krcek, conductor; Daniela Ruso, harpsichord. **Kuckuck/Celestial Harmonies 11093-2.**

German musician and author Hamel is known in New Age circles for his book *Through Music to The Self*. These two works, one for string orchestra and the other really a harpsichord concerto with string orchestra, deal with the two main tenets of the philosophy of time. The notes explain these mind-bending ideas, but the music stands alone, providing some of the most ecstatically gorgeous moments in time that one could hear in any music—whether classical, New Age, minimal, or whatever.  
*John Sunier*

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## MAXIMUM R&B



**The Right Time:** Etta James  
**Elektra 61347-2**, CD; AAD; 44:23.  
 Sound: B+      Performance: B+

After a lifetime producing such legends as Ray Charles and Aretha Franklin, what artist could lure producer Jerry Wexler out of retirement? Wexler couldn't resist the challenge when R&B legend Etta James asked him to produce her latest album.

Jamesetta Hawkins reached the top of the R&B charts before she reached drinking age. A late-night hotel audition for band leader Johnny Otis led to "Roll With Me Henry," a Number 2 hit in 1955 when she was just 17. From then on, she grew up on club stages and in studios. Her 28 chart toppers document her growth from a precocious gifted youth into a confident woman. Yet, a decade-long battle with heroin prevented her from parlaying her talent into crossover stardom.

In his search for the definitive Etta James album, Wexler returned to Muscle Shoals, the site of some of her greatest triumphs: The sizzling, "Tell Mama," later a Janis Joplin concert staple, and "I'd Rather Go Blind," a Southern soul classic that's still covered regularly.

*The Right Time* is the seeming anomaly of a down-home, big band R&B session. How can you get down in

the alley with more musicians than can fit in a juke joint? Wexler learned that secret from Ray Charles, who virtually invented soul music. Give sidemen free rein to solo as if in a small band. When they hit a groove, keep your mini-orchestra from obliterating it. Always keep your singer the center of attention. Even if Etta James can challenge the horn section (and probably win), don't force her to abandon subtlety for power.

Good theory, but tricky in the studio without seasoned professionals. James' band consists of legends such as Steve Cropper and Willie Weeks, Muscle Shoals fixtures David Hood, Roger Hawkins, and Jimmy Johnson, and up and comers like Lucky Peterson, who is a double threat on guitar and Hammond organ. Every track features a five-piece brass section, taking its cue from Hank Crawford, the alto player who was a member of one of Charles' first units.

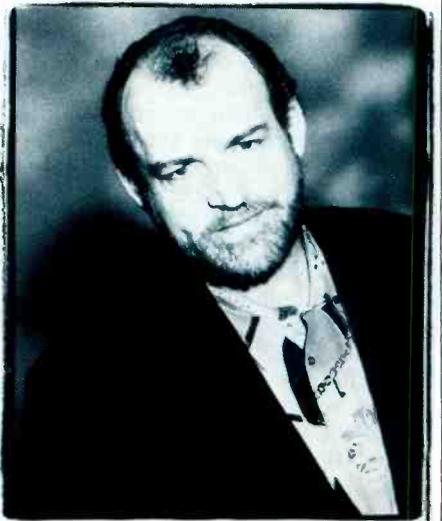
James can still growl with the best of them, whether interpreting Charles' "Nighttime Is The Right Time" or Wilson Pickett's "Ninety Nine and A Half Won't Do." She gives a strong reading of Al Green's "Love and Happiness," but misses the high drama of such modern soul masters as Otis Clay. Her duet with Stevie Winwood, "Give It Up" finds her relaxed, almost playful.

As with all great singers, however, James shines on the ballads that let her display the full range of her talent. Both "You've Got Me" and "Evening of Love" show the richness of her phrasing, while the musicians build to the sort of crescendos for which big bands were intended.

*The Right Time* is a skillfully produced set that reflects the obvious care that's gone into it. For once, Etta James has found a setting worthy of her talent.  
 Roy Greenberg

**Night Calls:** Joe Cocker. **Capitol 97801-2.**

Making records with Joe Cocker is a tricky proposition, as you have to match the song with the artist and the producer. Anything less than a perfect marriage ends up sounding transparently vacuous, and unfortunately a great deal of this album falls short of the mark. The title cut, written and produced by Jeff Lynne, is brilliant—an obvious tip of the hat to John Lennon—which Joe sings with true passion. The obligatory Bryan Adams/Diane Warren song, "Feels Like Forever," is a bit pat for Joe, but it works in a stupid pop sort of way, and a few of the other tracks on the album pass. But much of the material is beneath Joe, and when he takes on songs like "Can't Find My Way Home" and "Don't Let The Sun Go Down On Me" without straying from or beating the originals, he doesn't do his reputation any good. His version of the Lennon/McCartney song "You've Got To Hide Your Love Away" is less than



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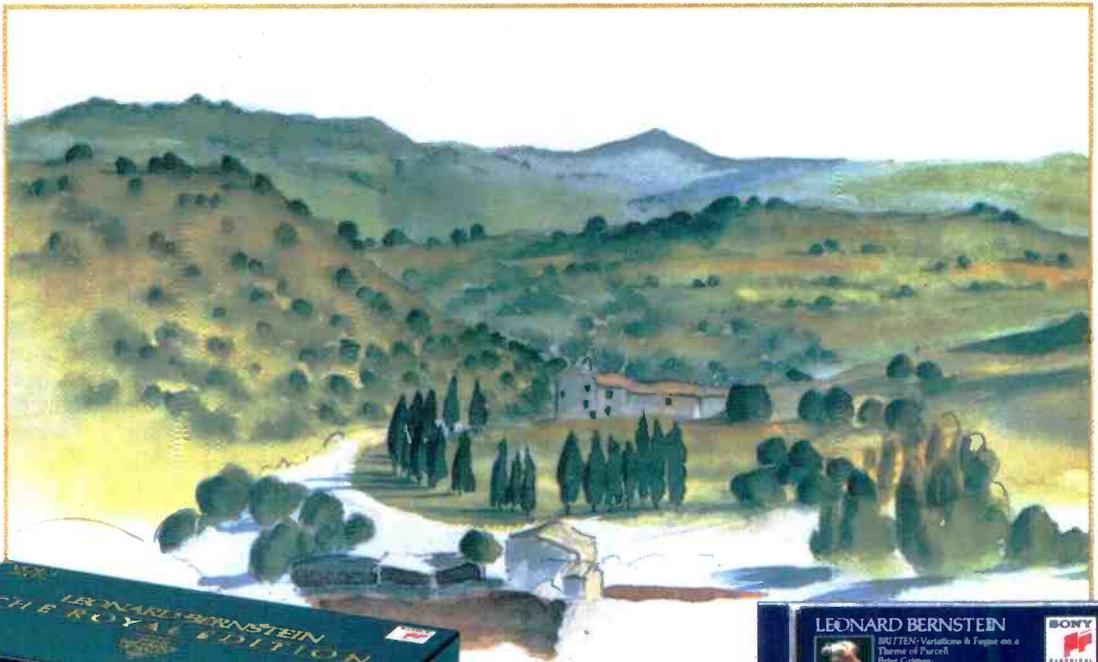
-Hans Fantel, *High Performance Review*

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Bob Mould resurrects his metal-tinged guitar, pop hooks, and infectious melodicism with the power trio Sugar.



thrilling, and "Out of the Rain" (originally cut by Etta James) disappoints. Ultimately, the collection of 12 songs written by 16 people and produced by 4 different producers doesn't work—but an entire Joe Cocker/Jeff Lynne record would have been another kettle of fish.  
*Jon & Sally Tiven*

**Copper Blue:** Sugar. Rykodisc RCD 10239.

Minneapolis was pop culture's saving grace during the overwrought excess of the 1980s. As a counter-current to the synth-pop haircut acts from London and L.A., a handful of Twin City-based guitar bands embodied the

rock 'n' roll *geist* at a time when it seemed to be missing in action. Among these bands was the legendary trio known as Hüsker Dü.

Now living in New York City, Bob Mould continues to be preeminently identified as the guitarist/singer and contributing songwriter in Hüsker Dü, even on the heels of two worthy solo works for Virgin. His 1989 debut, *Workbook*, was a stripped down acoustic-flavored affair, while its follow-up, 1990's *Black Sheets of Rain*, was many decibels louder but less melodic and coherent.

Mould's wonderful new album, *Copper Blue*, comes under the guise of a power trio called Sugar. In resurrecting his roots, it's difficult to avoid parallels with new band and old, since Mould continues to revel in the same metal-tinged guitar rock, infectious melodicism, pop hooks, and neo-*White Album* experimentation that so defined Hüsker Dü. Yet while both bands elucidate a different and equally raw energy and emotion, they both share the same spine-shivering potency. Arguably, *Copper Blue* picks up where Hüsker Dü left off. But in essence, this project reflects Mould's instinct for playing his guitar very, very loud and with incredible passion and integrity that is evident in his songs.

*Michael Bieber*

**Grace in Gravity:** The Story. Elektra 61321-2.

The Story—Jonatha Brooke and Jennifer Kimball—originally released this album through indie-label Green Linnet and, deservedly, have graduated to the big leagues through a licensing deal with Elektra. Brooke's arty, cerebral songs often recall Suzanne Vega's airy first album. At their best, Brooke and Kimball are hypnotically magical and dreamlike, often weaving complex contrapuntal lyric lines. "Dog Dreams," inspired by Gary Larson's *Far Side*, is wickedly funny. The risk of preciousness is ever-present, but The Story usually sidesteps it. *Michael Tearson*

Photograph: Michael Lavine

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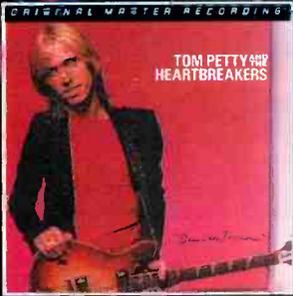
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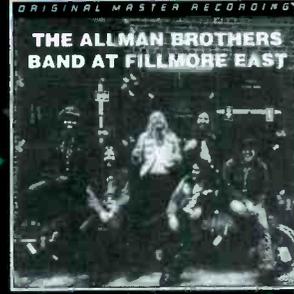
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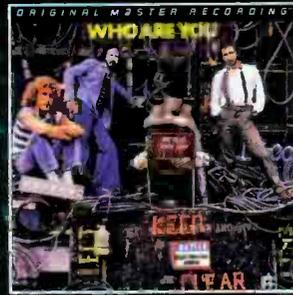
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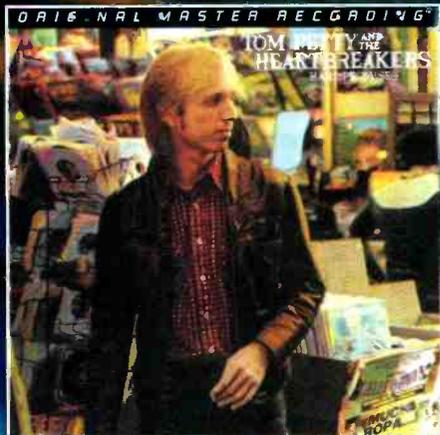


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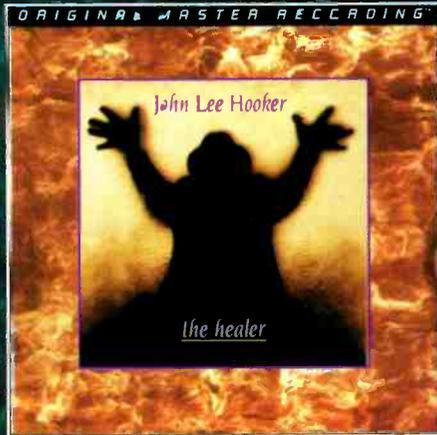


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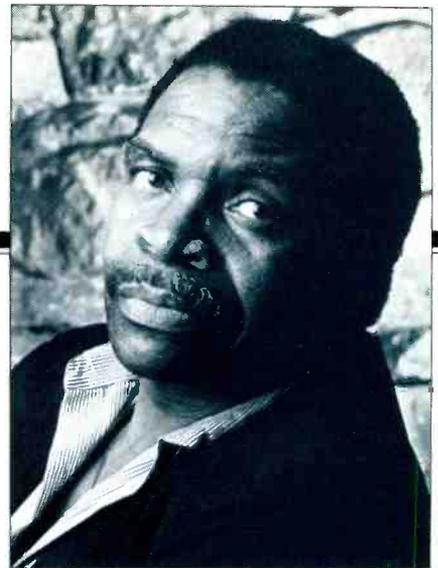
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*I'll Treat You Right* is a knockout, a testimony to the unique talents of soul singer Otis Clay.



**I'll Treat You Right: Otis Clay. Bullseye Blues BB 9520.**

Despite a substantial hit in "Trying To Live My Life Without You," Otis Clay never approached the fame of contemporaries such as Otis Redding and Sam Cooke. When soul music gave way to disco, Clay weathered the

storm with successful overseas tours. In 1983, he cut the phenomenal *Soul Man, Live In Japan* (recently rereleased as *Bullseye Blues BB 9513*), which stunned Americans who thought the Stax/Volt sound was long dead.

On *I'll Treat You Right*, Clay's back home in a well-produced, tightly re-

hearsed session, reuniting him with many of the same veterans who backed him on Hi Records in the '60s. Not surprisingly, the record is a knockout, a testimony to his unique talents. He applies one of the finest voices of his generation to a stylistically diverse set ranging from blues to bedrock soul. Every song is a battle to find higher truths through music, a secular parallel to Clay's earlier career as a gospel singer.

*I'll Treat You Right* may be the best studio album ever from this great talent. Congratulations to everyone involved with the project. *Roy Greenberg*

**I Am the Greatest: A HOUSE. Radioactive/Setanta RARD 10600.**

Somehow, A HOUSE has eviscerated such sacred cows as religion, art, love songs, male angst, environmentalism, and the music business and still managed to be charming. Proving themselves adept at Morrissey-esque self-deprecation ("I Lied") and Jamesian emotional exposure ("I Am Afraid"), A HOUSE also succeeds with raging cynicism ("I Don't Care") and sincere homage.

This is a band concerned with making a mark on history. Leader Dave Couse puts his title's claim in perspective by saluting his favorite "late greats" in "Endless Art." This cultural slam-book groups Tennyson and Otis Redding possibly for the first time (Note: A politically correct version featuring great women is available as a B-side).

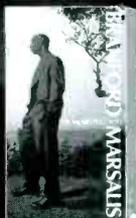
Couse laments that his heroes' contributions make it harder for A HOUSE. "I Am The Greatest," an instant classic, lambastes the parsimonious pop monster that show biz has become. Bravo do aside, the song is a mantra for struggling artists or anyone who tries to deviate from the norm. *Toby Haber*

Photograph: Karen Puller Focht

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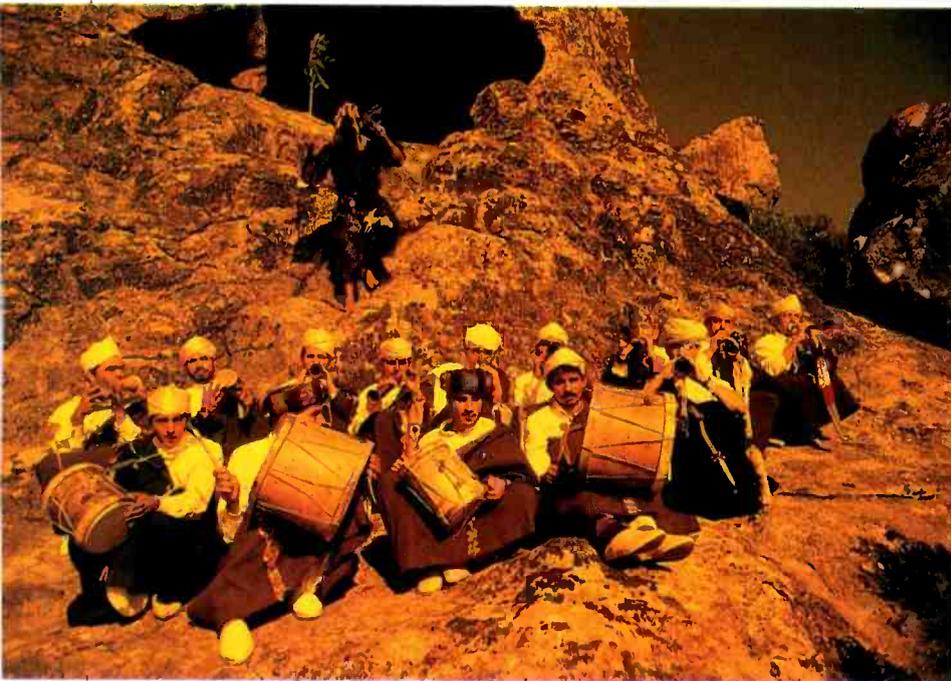
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## MOROCCAN ROLL



**Apocalypse Across the Sky:** The Master Musicians of Jajouka. **Axiom 314-510 857-2**, CD; DDD; 68:52

Sound: A Performance: A+

You don't listen to the Master Musicians of Jajouka, you immerse yourself in them. That's what Brian Jones experienced when he recorded them shortly before his death in 1969, and it's probably why he phase shifted the tapes he made for an ensuing album. He was trying to re-create the feeling of being in the midst of this riotous, driving sound from the northern hills of Morocco.

The horns—nasal double-reed instruments called ghaitas—hit you first. It's the sound of a thousand soprano saxophones blowing like synchronized crows. You can understand their attraction to someone like saxophonist Ornette Coleman, who has recorded with them. When the overtones begin unwinding, odd beatings and aural effects usually associated with guitar feedback and synthesizers appear.

Bill Laswell's production highlights the intricate interplay of the musicians as phrases pass from one instrument to another in echoes and variations. A duet on the gimbri, a three-stringed lute, surrounds you in a Bach-like

counterpoint. And the music can be subtle, with ethereal cane flute melodies blown over a continuous female vocal drone.

Then there's the driving waves of percussion, which in Jajouka can go on for hours, with voices and horns spinning feverishly. Turn up the volume and you'll hear a music that seethes with sexuality and spirituality, a primordial dissolving of the self.

*John Diliberto*

**A Distortion of Love:** Patricia Barber. **Antilles 314-512 235-2**.

On the opening track of Patricia Barber's *A Distortion of Love*, she seduces Gershwin's overly toasted chestnut, "Summertime." Wordless vocals caress a spare acoustic bass and shaker ostinato. When, four minutes into the song, she finally sings the familiar line, "Summertime, and the livin' is easy," it's a release of delayed gratification at a level the song hasn't yielded in years.

Whether singing or playing piano, Barber redefines cool and sultry for the '90s. Her instrumentals bristle with an easy flow of ideas that marked the work of Dave Brubeck and Bill Evans in the 1960s. But there's an undertow of aggression that sets her apart, an internal cauldron smoldering under an

iceberg that charges everything from the standard "You Stepped Out of a Dream" to multi-themed originals like "Subway Station #5."

Joined by drummer Andy Weissbaum, guitarist Wolfgang Muthspiel, and with sensitive accompaniment from bassist Marc Johnson, Barber brings verve to late-night ruminations.

*John Diliberto*

**A World Out of Time:** Henry Kaiser & David Lindley. **Shanachie 6404**.

A wonderful, beguiling album! It is equal parts field recording and collaboration as Kaiser and Lindley play along with natives of Madagascar, that big island 250 miles off Africa's southeastern coast. The result is bright and sunny and very easy to get close to, and their final rendition of "Fought the Law," must be heard to be believed. This album is the first of an eventual five-album series of Kaiser and Lindley recordings in Madagascar, and it whets the taste for more.

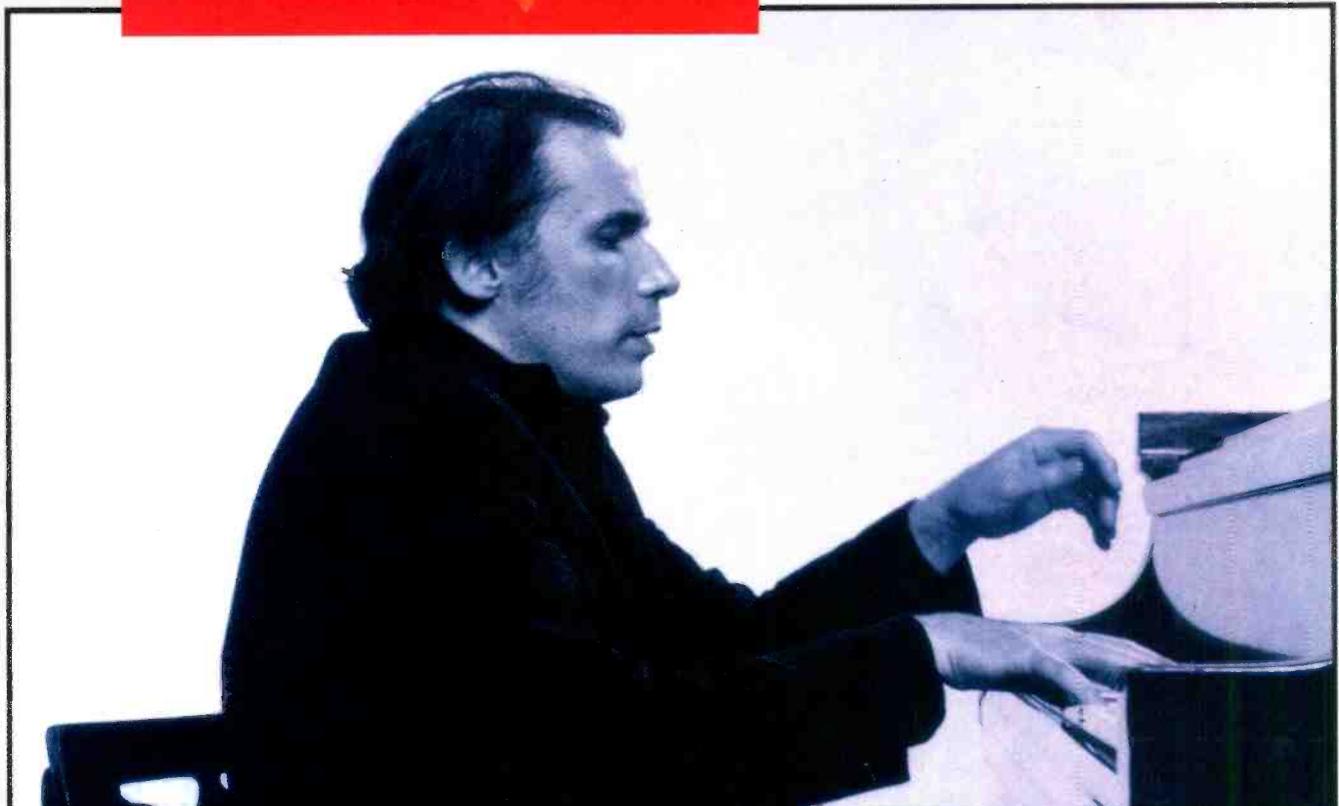
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*Antone's Women Bringing You the Best In Blues* is a perfect opportunity to hear what you've missed from top-dollar talent.

**Antone's Women Bringing You the Best In Blues:** various artists. **Antone's ANT 9902.**

*Antone's Women Bringing You the Best In Blues* is a bargain-priced look at some top-dollar talent. Austin-based Antone's unusual support of local blueswomen has created an impres-

sive and distinctive roster of artists. This sampler is the perfect opportunity to hear what you've been missing from Lou Ann Barton, Angela Strehli, and Marcia Ball. Also featured are teasers from current and forthcoming sets by newcomers Sue Foley, Toni Price (a great surprise—watch out for her), and

veteran performers Barbara Lynn and Lavelle White. *Antone's Women* not only skims good tracks from current CDs, but offers quality unreleased tracks as well. And don't forget to give credit to the often overlooked Sarah Brown, who pops up behind almost everyone as a back-up vocalist, bassist, producer, arranger, and whatever else a session needed. Quite a deal and quite a label. *Roy Greenberg*

**Down Through The Years:** The Clifford Jordan Big Band. **Milestone MCD-9197-2.**

Among the later entries in New York's Monday night big-band scene is Clifford Jordan's unit, which has held court for over a year at Condon's, itself a new-generation, Manhattan jazz venue. Jordan's 15-piece ensemble includes veterans such as trumpeter Dizzy Reece, multi-reedman Jerome Richardson (on alto here), Charles Davis on baritone, and drummer Vernel Fournier. Also included are New York session players like trumpeter Don Sickler.

While *Down Through the Years* houses some bright moments—especially numerous solos by Jordan and one memorable jaunt by Richardson on "Japanese Dream"—the nine-selection episode comes perilously close to sounding like an incohesive, all-out blowing session. A seemingly scant audience and a number of indistinguishable readings, Ellington's "Don't Get Around Much Anymore" for example, doesn't help matters. Far from throwaway or schlock, *Down Through the Years* comes across as enthusiastic and well intentioned; however, Jordan's musical organization may need some refinement. *Jon W. Poses*

**Brief Blues**

Here are a few blues reviews, mostly of new releases, listed in the order I like them, best first:

Muddy Waters: *Blues Sky*. Epic Associated/Legacy ZK 46172. If you ever wanted to have one blues CD and one only, buy this great compilation of four Blue Sky label LPs cut 1976 to 1980 and throw away the rest of your collection. Johnny Winter's perfect solo leads with Muddy's singing and James Cotton's harp makes "I Can't Be Satisfied" the best single blues cut I know of.

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Record Cleaning Machine	IMPROVE ISOLATION	Power Conditioning
<b>The Record Doctor II</b> Cleans like the expensive machines with vacuum suction, but costs less because you turn records by hand. Record Doctor II 189.95	Sims Navcom "Silencer" Feet (4 pack) 59.95 Monster Cable "Footers" Isolation Feet CD Footers (4 pack) 49.95 Heavy Duty Footers (4 pack) 99.95 Audio Prism Iso-Bearings (3 pack) 39.95	Good: Perma-Power's last acting relays stop surges. LS812—8 outlets. 12 ft cord 99.95 Better: Power Pack Filters by Audio Power Power Pack II—6 outlets (2 digital, 4 analog) 189.00 Best: Power Wedge Conditioners by Audio Power Use 3 technologies to filter + damp + isolate components. Power Wedge 1—10 outlets 499.00

DIGITAL CABLES	Target Equipment Racks																																				
Tara Labs Quantum CD interconnect (Best selling, for CD players) (1.0 M) 49.95/pr Cardas 300B digital-coaxial (1.0 M) 45.00 Siletech HI 6 Silver digital cable (1.0M) 175.00 Tice Audio DC-1 digital cable (1.0M) 179.95 Monster Cable Lightspeed 100 fiber-optic cable (1.0 M) 39.95 (2.0M) 44.95	<b>Components sound better when properly isolated.</b> <table border="1"> <thead> <tr> <th>Model</th> <th>Hgt</th> <th># shelves</th> <th>Price</th> </tr> </thead> <tbody> <tr> <td>TT5T</td> <td>40"</td> <td>5</td> <td>369.95</td> </tr> <tr> <td>TT5</td> <td>33"</td> <td>5</td> <td>339.95</td> </tr> <tr> <td>TT3</td> <td>33"</td> <td>3</td> <td>239.95</td> </tr> <tr> <td>TT-4</td> <td>25"</td> <td>3</td> <td>289.95</td> </tr> <tr> <td>AERTV</td> <td>20"</td> <td>3</td> <td>369.95</td> </tr> <tr> <td colspan="4">For TV monitors</td> </tr> <tr> <td>TTF1—amp floor stand</td> <td></td> <td></td> <td>99.95</td> </tr> <tr> <td>B11—speaker wall-mount bracket</td> <td></td> <td></td> <td>29.95/pr</td> </tr> </tbody> </table>	Model	Hgt	# shelves	Price	TT5T	40"	5	369.95	TT5	33"	5	339.95	TT3	33"	3	239.95	TT-4	25"	3	289.95	AERTV	20"	3	369.95	For TV monitors				TTF1—amp floor stand			99.95	B11—speaker wall-mount bracket			29.95/pr
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Audio Software & Books	Enhance Electrical Connections
<b>Listening Room</b> computer software Analyze room acoustics with a PC IBM version 39.95 Macintosh version 65.00 <b>Good Sound</b> by Laura Dearborn Beginners intro to hi-end audio 12.95 <b>The Audio Glossary</b> by Glenn White Explains thousands of audio terms 29.95 <b>Master Handbook of Acoustics</b> by F. Allen Everest Classic reference on acoustics & room set-up 19.95	Tweak contact conditioner 14.95 Monster Cable Cramoline cleaner/conditioner 14.95 Signal RCA cleaning tool kit 24.95

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# CHESKY JAZZ

LIVE 128X OVERSAMPLED DIGITAL RECORDINGS

Son House: *Father of the Delta Blues, The Complete 1965 Sessions*. Columbia/Legacy C2K 48867, two CDs. Essential for the collection of any Delta blues lover, these 1965 sides were recorded by John Hammond and Frank Driggs in Columbia's NYC studios after House's "rediscovery" in Rochester, N.Y. He is 20 to 30 years past the height of his game, but he still plays better than 'most anybody.

Taj Mahal: *Taj's Blues*. Columbia/Legacy CK 52465. Finally, a decently produced recording of Taj, who is NOT an acquired taste but an essential ingredient in my musical stew.

Memphis Slim: *Memphis Blues*. Milan 73138 35618-2. Wonderful barrel-house piano but sparse liner notes in this collection culled from tapes made by Le Hot Club de France.

Johnny Winter: *Scorchin' Blues*. Epic/Legacy ZK 52466. Yes, yes, like Stevie Ray Vaughan but without all the extra notes. Winter wears better than Hendrix on my ears.

John Lee Hooker: *Get Back Home*. Evidence ECD 26004-2. A French production from 1969 on which John Lee shows he sounded great even before people learned to play with him.

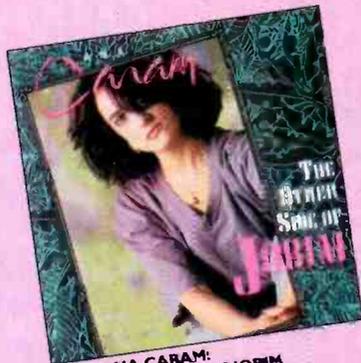
Dr. Ross: *Boogie Disease*. Arhoolie CD 371. If this is a sickness, may I never get well.

Buddy Guy & Junior Wells: *Live in Montreux*. Evidence ECD 26002-2. I've heard these guys both together and separately but never so exciting as on this date recorded "live on July 9, 1977 in Montreux at Mountain Recording Studio." I don't know what "live in a studio" means, but buy it anyway.

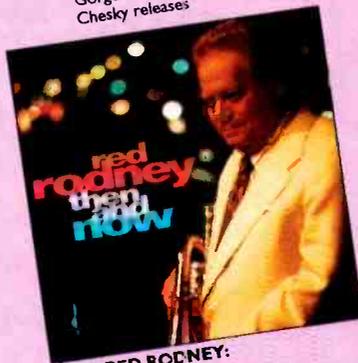
Canray Fontenot: *Louisiana Hot Sauce Creole Style*. Arhoolie CD 381. Classic Creole fiddling with some tang like hot sauce, but an even bigger dash of the blues.

Lonnie Brooks: *Sweet Home Chicago*. Evidence ECD 26001-2. Cut in 1975 while touring Europe as part of the Chicago Blues Festival '75, this is the real thing, baby: Nothin' but pure Chicago Blues.

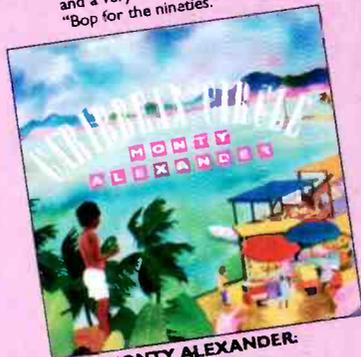
Luther Johnson: *Lonesome in My Bedroom*. Evidence ECD 26005-2. More pure Chicago blues from this fine guitarist who came to the front in Chicago during the 1960s while playing with Elmore James, Otis Spann, and Muddy Waters. *E.P.*



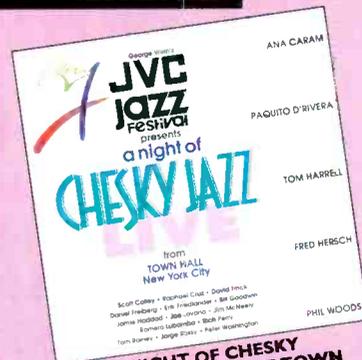
**JD73-ANA CARAM: THE OTHER SIDE OF JOBIM**  
Sensual and sophisticated tribute to Brazilian composer Antonio Carlos Jobim. Gorgeous follow-up to her previous smash Chesky releases



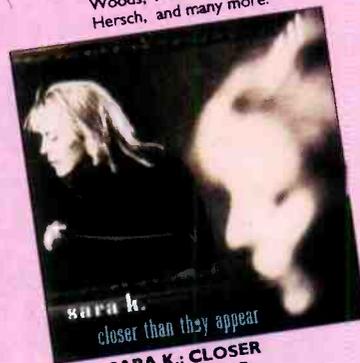
**JD79-RED RODNEY: THEN AND NOW**  
Classic Be-Bop with a twist- Red leads us and a very contemporary quartet into "Bop for the nineties."



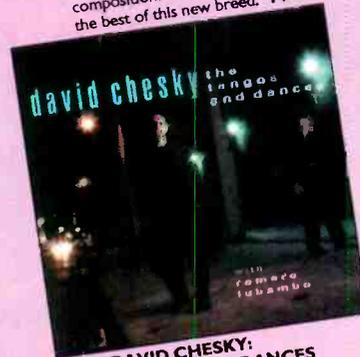
**JD80-MONTY ALEXANDER: CARIBBEAN CIRCLE**  
A hot all-star jazz ensemble featuring Jon Faddis, Frank Foster and Slide Hampton, joins Monty on a musical journey through his jazz and Caribbean roots.



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**JD67-SARA K.: CLOSER THAN THEY APPEAR**  
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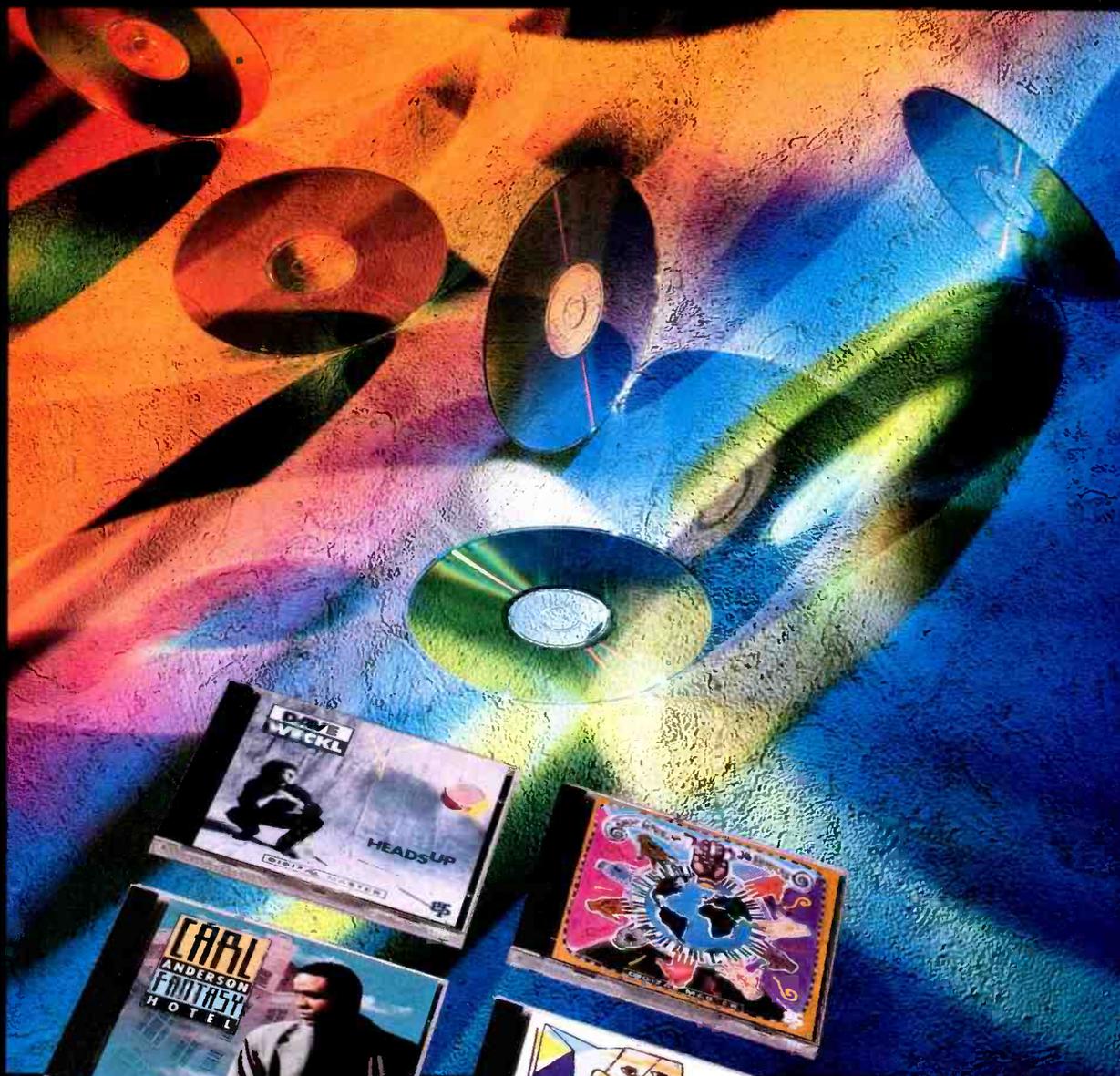
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# DIRECTORY ANNUAL 35<sup>th</sup> EQUIPMENT



**I**n keeping with my practice in earlier Annual Equipment Directories, I'm going to use this space to pontificate mightily about changes in the hi-fi industry. These windy words are based—using false logic—on the changes in numbers of models and makers in the various categories. (It seems only fair, since we've put so much work into the Equipment Directory, that we be able to put it to such a use.)

While you might think of this as the Digital Age, according to the Directory it is the Age of Loudspeakers. A simple count will show that there are 57 pages of speakers this year, up five from last year, while there are only nine pages of CD Players and D/A Converters plus one of DAT Recorders and one and a half of Blank Tape. Even if you look at the numbers of models and of manufacturers for the categories, loudspeakers still comes to the fore. This year we have 2,286 speaker models, up 196 from last year, from 329 makers, which is an increase of 17 firms. Speakers, therefore, account for nearly half of the 5,139 models in our Annual Directory this year. At this point, it's only fair to mention that CD Players and D/A Converters are up two pages to nine total, with the models standing at plus 63 this year, bringing the total to 419.

As you may be aware, we "fiddled" the categories last year, that is we dropped two of them, Hi-Fi VCRs and Microphones. The original reason that we had put in the Hi-Fi VCRs just didn't seem to be valid any more. What with DATs on the market, such a format was no longer the best consumer-oriented recorder on the market. We dropped the mikes because we were aware that there is very little interest in mikes outside recording circles, which are at least quasi-pro in nature, and further, most makers keep much the same line-ups of models year to year. Seeing as how I didn't get any irate letters of complaint, threatening dire consequences to the piles of unread manuscripts on my desk, I think the decision was reasonable and proper.

This year we are making another change away from pro-oriented recording by dropping Open-Reel Recorders and Blank O-R Tape from the Directory. The recorders





CD PLAYERS & D/A CONVERTERS



AMPLIFIERS  
PREAMPLIFIERS



TUNERS  
RECEIVERS



TURNTABLES  
TONEARMS  
PHONO CARTRIDGES



HEADPHONES



DIGITAL RECORDERS  
ANALOG CASSETTE DECKS  
BLANK CASSETTES



EQUALIZERS  
AMBIENCE &  
SURROUND SOUND PROCESSORS  
SIGNAL PROCESSORS  
CROSSOVERS



LOUDSPEAKERS

themselves had become almost totally devoted to studio or location use by the music industry, while there were only two tape manufacturers who gave us prices for their lines of blank tape. Last year there were only 17 models of O-R recorders and six tapes. In short, the two took up about half a page.

What other areas are changing? Well, I keep looking at Turntables to see if Compact Disc Players are going to do to them what CDs have done to LPs. Looking at the numbers, all I can say is "Not yet!" There are only two fewer turntable models this year (108), though there are four fewer makers. The separate tonearm is represented by exactly the same number of models (32) from one additional maker (19). Cartridges are, however, down fairly significantly, by 46 models to a total this year of 213; manufacturers are down by six to 33. I predicted half a dozen years ago that the LP system would be with us as a viable format until the end of the century, and it looks like my bet is still alive. Another category that the CD player is affecting is Cassette Decks; models here have dropped by 28 to 169 this year.

The CD Player itself posted quite a respectable gain this year, plus 63 models to 419 from 110 makers, a gain of 15. Two more big gainers this year were Amps and Preamps, which are up by 52 and 46 models to 666 and 392 respectively. Firms making amps rose eight to 178, while preamp makers jumped by 14 to 147.

Only two other categories had a change large enough to mention. Tuners was down 14 to 80 models, though from the same number of makers, 52. Headphones was down 33 models to 252, with the manufacturers up by one to 34.

At this point, I need to make a couple of disclaimers. The first one is that the data in our Directory are not the result of our testing of the various components. Rather, it comes from the manufacturers to us on forms we sent out early this summer. While we have made every attempt to be perfectly accurate in transferring the data—and are usually extremely good at this process—there are some bits that we question. Sometimes this is the result of a different measurement system, while at others it is the product of an overly wishful imagination. Whichever, if the answer responds to the question in the terms asked for (i.e., millivolts when mV are asked for), then we've put the answer into the Directory.

And, finally, a hearty round of applause for *Audio's* Managing Editor, Kay Blumenthal; Directory Editor, Ken Richardson; Assistant Editor, Joe Wiesenfelder, and Temporary Directory Scapegoat, Cindy Morgan-Olson, for sacrificing eyesight and, nearly, sanity in dealing with far too much small type.—**E.P.**

Illustrations: Mark Matcho

# A POWERFUL STATEMENT FROM THE MASTERS OF SUBTLETY



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# CD PLAYERS & D/A CONVERTERS

MANUFACTURER	Model (RI) = Remote Included (RD) = Remote Optional	Disc Capacity	Decoding System:			Oversampling Rate	Digital Filtration: Analog Plus Digital = A, Digital Only = B, Analog Only = C, Line Outputs: Filtered = F, Not = V, Balanced Analog = B	Frequency Response, Hz to KHz, ±dB	S/N Ratio, "A" Wtd., ±dB	THD, %	Bypass Time Display: From Disc Start = D, From Track Start = B, Both = B	Repeatable Selections	Weight, lbs.	Price, \$	Notes	
			Number of Bits	Other Outputs: Headphone = H, Headphone with Level Control = HL, Coaxial Digital = D, Fiber Optic = F	Frequency Response, Hz to KHz, ±dB											S/N Ratio, "A" Wtd., ±dB
ADDCM	GCD-600(RI)	5	16-4X	A	F/V	D	20-20 ± 0.5	105	0.002	B	B	20	D/T/P/E	18	599.95	
	GCD-575(RI)	1	16-4X	A	F/V	HL/D	5-20 ± 0.5	105	.0025	B	B	24	D/T/P/E	12	599.95	
AIWA	XP-7(RI)	1	1-8X	A	F	HL/F	20-20 ± 1	92	0.01	T	B	24	D/T/P/E	3/8	280.00	Portable.
	XP-6(RI)	1	1-8X	A	F	HL/F	20-20 ± 1	92	0.01	T	B	24	D/T/P/E	3/8	220.00	As above.
	XP-3	1	16-8X	A	F	HL	20-20 ± 1	90	0.01	T	B	24	D/T/P/E	3/8	170.00	As above.
ALTIS AUDIO	Li'l Bit		1-256X	C	F		20-22 ± 0.05	98	0.01					16	1495.00	D/A converter; coaxial digital input; optional glass-fiber input, \$300.00.
	Reference		1-256X	C	F		10-24.1 ± 0.5	102	0.01					20	2995.00	D/A converter; coaxial digital input.
	Signature CDT-1(RI)	1	1-256X	C	F	D/F	10-24.1 ± 0.5 20-24.1 ± 0.05	106 98	0.01	B	T	0	D	48 20	4995.00 2995.00	As above. CD transport.
AMC	CD6(RI)	1	1	A	F	H/D/F	10-20 ± 0.1	96		T				13 1/2	599.95	
ANALOG RESEARCH	Segue 8X20		20-8X 20-8X	A	F/V		2-20 + 0, -0.2 2-20 + 0, -0.2	103 103	0.01 0.01					20	2500.00 400.00	D/A converter. Factory-installed replacement D/A converter board for Segue and Legato CD players.
ANDDYNE GROUP	ATAS		20-8X	A	F		4-20 ± 0.25	99	0.04					26	2995.00	D/A converter; tube analog stage.
	Adapt		20-8X	A	F		4-20 ± 0.25	102	0.02					26	2495.00	D/A converter; tube/solid-state analog stage.
	FET-Adapt FET-Adapt 188		20-8X 18-8X	A A	F F		4-20 ± 0.10 4-20 ± 0.10	108 103	0.009 0.02					18 16	1895.00 1395.00	D/A converter. As above.
AR	The Limited CDP (RI)	1												15	2200.00	
ARAGDN	D2A MKII		18-8X	A	F	D	2-20 ± 0.3	110	0.005					14	1595.00	D/A converter; three inputs; remote polarity inversion; includes external power supply.
ARCAM	Alpha CD(RI)	1	16-4X	A	F	D	20-20	†	0.007	T		20	D/T/P/E	8.2	899.00	†105 dB, CCIR/ARM weighting.
	Delta 70.3(RI)	1	16-4X	A	F/V	D	+ 0.1, -0.5	†	0.007	T	T	20		11.6	1500.00	Display dimmer.
	Delta 170.3(RI)	1				D/F	20-20 + 0.1, -0.5			T	T	20		11.6	1500.00	CD transport; as above.
	Delta Black Box 3		†			F								11	799.00	†Dual 1-bit D/A converters.
	Delta 110		1-256X		V	D/F								11	1500.00	D/A converter and preamp (see also "Preampifiers").
AUDIO ALCHEMY	DDS(RI)	1			F	D/F				T		20	D/T/P/E	18	999.00	Top-load CD transport; external power supply; AT&T fiber-optic output.
	DDE V1.0		1-256X	A	F		20-20 ± 0.2	100						4	449.00	D/A converter; external power supply; coaxial and Inter-IC Signal digital inputs; polarity inversion switch.
	DDE V2.0		1-384X	A	F		20-20 ± 0.1	112						9	749.00	D/A converter; four coaxial digital inputs; polarity inversion switch.
	XDP		1-384X	A	F		20-20 ± 0.1	112						4	499.00	D/A converter; coaxial and Inter-IC Signal digital inputs; optional DTI jitter-reduction unit, \$349.
AUDIO BY VAN ALSTINE	Sigma II(RI)	1	16-4X	A	F	H	3-20 ± 0.02	103	0.06	T	D	20	D/T/E	10	395.00	
	Transcendence(RI)	1	16-4X	A	F	H	2-20 ± 0.01	105	0.05	T	D	20	D/T/E	11	895.00	
	FET Valve(RI)	1	16-4X	A	F	H	1-20 ± 0.01	107	0.05	T	D	20	D/T/E	16	1195.00	
AUDIOLAB	8000D		1-8X	C	F	D	2-20 ± 0.5	100	0.003					15	1295.00	D/A converter.
AUDIO NOTE	DAC-1		20-8X												995.00	D/A converter; tube output stage.
	DAC-2		20-8X												1995.00	As above.
AUDIO RESEARCH	DAC1-20		20-8X	A	F		0.01-20 ± 0.2	100	0.002					12	3495.00	D/A converter; polarity inversion switch; plastic, glass, and BNC inputs.
AUDIOSOURCE	CD Ceiver(RI)	6	16-4X	A	F	HL	20-20 ± 0.5					16	D/T/P/E	18 1/2	599.95	CD changer/receiver (see also "Receivers").
AUDIO SYNTHESIS	DSM-UltraAnalog		20-8X				1-20 ± 0.25	108	0.002					12	2485.00	D/A converter; external power supply; coaxial digital input; optional AT&T fiber-optic input.

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# CD PLAYERS & D/A CONVERTERS



MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	Disc Capacity	Deroding System			Oversampling Rate	Digital Filter: Analog Plus Digital = A, Digital Only = B, Analog Only = C	Other Digital Filter: Val = H, Balanced Analog = B, Headphone with Lower Control Coaxial Digital = D, Fiber Optic = F	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., ±dB	THD, %	Elapsed Time Display: From Disc Start = D, From Track Start = E, From Disc End = 0, Remaining Time = B, From Track End = 1, To Track End = 2			Number of Programmable Selections	Repeat Functions: Entire Disc = D, Track = T, A-B Phase = P, Entire Program = E	Weight, Lbs.	Price, \$	Notes
			A	F	D							B	D	20					
BANG & OLUFSEN	CMM-10	10	16-4X	C	F	D	20-20 ± 1.5, -2	80	0.08							19.7	1250.00		
	CD4500	1	16-4X	A	F	D	3-20 ± 0.3	110	0.003	B	D	20			9.9	900.00			
	CD7000	1	16-4X	A	F	D	3-20 ± 0.3	110	0.003						14.1	1250.00			
BITWISE AUDIO TECHNOLOGIES	Musik System Zero		20-8X	A	F		0-20 + 0, -3		0.01							14	1500.00	D/A converter.	
	Musik System One MkII		18-8X	A	F		0-20 + 0, -3		0.01							22	2500.00	As above; two chassis.	
	Musik System Two TC		20-8X	A	F/B	D	0-20 + 0, -3		0.001							30	4500.00	As above.	
	Musik System Digital Turntable(RI)	1				D/F	0-20 + 0, -1			B	B	99	D/T/P/E	25	2800.00		CD transport.		
BRITISH FIDELITY	CD1(RI)	1	1-256X	A	F	D/F	4-21 ± 0.1	100	0.003	T			D				995.00		
BURMESTER	916	1	16-16X															Belt-drive CD mechanism; D/A converter optional.	
	917	1	16-16X															D/A converter optional.	
CALIFORNIA AUDIO LABS	Icon mkII(RI)	1	18-8X	A	F	D	10-20 ± 0, -0.2	104	0.002	B	B	20	D/T/P/E	17	850.00		Optional fiber-optic output.		
	Tercet mkIV(RI)	1	20-8X	A	F	D	10-20 + 0, -0.05	103	0.004	B	B	20	D/T/P/E	22	1495.00				
	Genesis(RI)	1	MASH-32X	A	F/B	F	10-20 ± 0, -0.1	93	0.03	B	B	20	D/T/P/E	18	1995.00				
	Sigma Tube-Analog DAC		1-64X	A	F		10-20 ± 0.6	102	0.015						9	695.00		D/A converter with coaxial and fiber-optic digital inputs; 15-kilohm minimum load impedance.	
	System One DAC		Dpt.	A	F/B		10-20 ± 0.5	102	0.008						15 1/2	1995.00		D/A converter with inputs as above; four (one- and multi-bit) converter modules available.	
Delta Transport(RI)	1				D/F	10-20			B	B	20	D/T/P/E	11	800.00		CD transport; includes AES/EBU output; AT&T fiber-optic output optional.			
CAMBRIDGE AUDIO	CD3(RI)	1	16-16X	A	F	D/F	10-20 ± 0.1	100	.0025	T		20	D/T	14.1	1699.95				
CAMELDT TECHNOLOGY	Arthur		1-256X	A	F	D	20-20 ± 0.15	99	0.003						6	1195.00		Battery-operated D/A converter; includes digital cable; optional AT&T fiber-optic output, \$250.00.	
CARRERA	CD-3300(RI)	1	16-2X	A	F	H	20-20 ± 0.5	95	0.01	D	D	20	D/T/P	9	199.95				
	CD-3400(RI)	6	16-4X	A	F		20-20 ± 0.5	96	0.009	B	B	32	D/T/P/E	11	249.00				
CARVER	SD/A-490(RI)	1	1	A	F/V	HL/D	10-20 ± 0.2	100	0.5	T	D	24	D/P/E		699.95		Tube output stage; soft EQ, motorized remote volume control.		
	SD/A-450(RI)	1	1	A	F	HL/D	5-20 ± 0.2	100	0.002	T	D	24	D/P/E		499.95		Soft EQ.		
	SD/A-410(RI)	1	1	A	F	HL/D	5-20 ± 0.2	100	0.002	T	D	16	D/T	7 1/2	279.95				
	SD/A-370	10	1	A	F	HL/D	5-20 ± 0.2	100	0.002	T	D	32	D/T/P/E	16	699.95				
	SD/A-350(RI)	5	1	A	F	HL/D	5-20 ± 0.2	100	0.002	T	D	20	D/T/P/E		399.95		As above.		
MD-V-500(RI)	1	18-8X	A	F	HL/D	20-20 ± 0.5	100	0.007	B	D		D/T/P/E		679.95		CD/Video disc player; time search.			
CARY AUDIO DESIGN	CAD-955(RI)	1	16-4X	A	F	D	20-20 ± 0.5	100	.0025	B	B		D/T	20	1095.00				
CITIZEN	CD-8700	1	16-4X	A	F	H	20-20 ± 0.5, -3	96	0.04	B	T	16	E	1 7/8	299.99		Portable; voice-cancel function for sing-along.		
CONRAD-JOHNSON	D/A1 Premier Nine		1-256X	A	F	D	20-20 ± 0.5	96	0.1					14	1495.00		D/A converter.		
			1-256X	A	F	D	20-20 ± 0.5	98	0.25						3495.00		As above; tube.		
COUNTERPOINT	DA10		20-8X	A	F	D/F		88	0.02					20	1495.00		D/A converter; coaxial and fiber-optic digital inputs; optional interchangeable converter boards.		
	DA10ST		20-8X	A	F	D/F		88	0.02					20	1695.00		As above; includes AT&T fiber-optic input and output.		
CREEK	CD60(RI)	1	16-4X	A	F	D	20-20 ± 0.1	110	0.007	T	B		D/T/P/E	16	1295.00		Display on/off; twin power supplies.		
	DAC60		20-8X	A	F				.0005					14	999.00		D/A converter.		
DENON	DCD-3500RG(RI)	1	20-8X	A	F/V/B	HL/D/F	2-20 ± 0.2	120	.0015	B	B	20	D/T/P/E		2000.00		Four D/A converters; adjusted for four MSBs.		
	DCD-2560(RI)	1	20-16X	A	F/V	HL/D/F	2-20 ± 0.2	116	.0018	B	B	20	D/T/E		750.00		Four D/A converters; adjusted for MSB.		
	DCD-1560(RI)	1	20-8X	A	F/V	HL/D/F	2-20 ± 0.2	115	0.002	B	B	20	D/T/P/E		650.00		Dual D/A converters; adjusted for MSB.		
	DCD-1290	1	20-8X	A	F/V	HL/D/F	2-20 ± 0.2	110	.0025	B	B	20	D/T/E		500.00		As above.		
	DCD-690(RI)	1	18-8X	A	F	HL/D	2-20 ± 0.2	107	0.003	B	B	20	D/T/E		300.00		Dual D/A converters.		
(Continued)	DCD-590(RI)	1	18-8X	A	F	HL	2-20 ± 0.2	105	.0035	B	B	20	D/T/E		250.00		As above.		

# CD PLAYERS & D/A CONVERTERS

MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	Disc Capacity	Decoding System:				Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., -dB	THD, %	Elapsed-Time Display from Disc Start = D, Remaining Time Display to Disc End = D, Number of Programmable Selections A-B Phase = P, Entire Program = C	Repeat Function: Entire Disc = D, Track = T, A-B Phase = P, Entire Program = C	Weight, Lbs.	Price, \$	Notes		
			Digital Only = A, Analog Only = C	Digital Filter: Apollo Plus Digital = A, Digital Only = B, Analog Only = C	Line Outputs: Fixed = F, Var. = V, Balanced Analog = B	Other Outputs: Headphone = H, Headphone with Level Control = HL, Coaxial Digital = D, Fiber Optic = F										
DENDEN (Continued)	DCM-550(RI)	6	18-8X	A	F/V	HL/D	2-20 ± 0.2	106	0.003	B	B	20	D/T/E	500.00	As above.	
	DCM-520(RI)	5	20-8X	A	F/V	HL/D	2-20 ± 0.2	110	0.003	D	B		D/T/E	400.00	As above.	
	DCM-420(RI)	5	18-8X	A	F/V	HL/D	4-20 ± 0.5	106	0.003	T		20	D/T/E	500.00	As above.	
	DCM-320(RI)	5	18-8X	A	F	HL	4-20 ± 0.5	102	0.006	T		20	D/T/E	300.00	As above.	
	LA-3100(RI)	1	20-8X	A	F	HL/D	4-20 ± 0.5	115	.0018	B	B	20		1200.00	CD/videdisc player; jog and shuttle control.	
	DGP-150(RI)	1	18-8X	A	V	HL/D	20-20 ± 0.5	98	0.006	T	T	32	D/T/E	400.00	Portable with dual D/A converters; includes a.c. adaptor and rechargeable battery.	
	DGP-70(RI)	1	16-8X	A	V	HL/D	20-20 ± 0.5	97	0.01	T	T	16	D/T/E	300.00	Portable with dual D/A converters; includes a.c. adaptor.	
DUAL	DGP-30(RI)	1	16-4X	A	V	HL	20-20 ± 0.5	90	0.004	T		16	D/T/E	250.00	As above.	
	DGP-50	1	16-8X	A	V	HL	20-20 ± 0.5	96	0.04	T		16	D/T/E	200.00	As above.	
ELITE	CD5150RC(RI)	1	16-4X			H	20-20 ± 0.1	100	0.01	B		20	D/T/E	12	555.00	
	CD1070RC(RI)	1	18			H	20-20 ± 0.5	103	0.01	B		16		10	345.00	
ESDTERIC	PD-75(RI)	1	1-8X	A	F	D/F	20-20	112	.0018	B	B	20	D/T/E	26 <sup>3</sup> / <sub>8</sub>	1200.00	CD synchro start.  As above; memory for 20 magazines. Multi-magazine memory; Class A output. CD transport. CD/videdisc player; S-video output; dual D/A converters. CD/videdisc player.
	PD-65(RI)	1	1-8X	A	F	D/F	20-20	111	.0020	B	B	20	D/T/E	21	800.00	
	PD-52(RI)	1	1-8X	A	F	F	20-20	111	.0020	B	B	20	D/T/E	11	450.00	
	PD-32(RI)	1	1-8X	A	F	HL/F	20-20	111	.0022	B	B	20	D/T/E	9 <sup>1</sup> / <sub>4</sub>	375.00	
	PD-M51(RI)	6	1-8X	C	V	HL/D/F	20-20	110	.0020	B	B	32	D/T/E	13 <sup>3</sup> / <sub>8</sub>	550.00	
	PD-M95(RI)	6	1-8X	A	V	HL/F	20-20	112	.0018	B	B	32	D/T/E	16 <sup>3</sup> / <sub>8</sub>	850.00	
	PD-S95(RI)	1				D/F				B	B	20	D/T/E	38 <sup>3</sup> / <sub>8</sub>	3000.00	
ELITE	CLD-52(RI)	1	1-384X	A	F	HL	20-20 ± 0.5		.0018	T	T	24	D/T/P/E	20	950.00	
	CLD-95(RI)	1	20-8X	A	F	F	4-20 ± 0.2	115	.0017	T	T	24	D/T/P/E	31 <sup>3</sup> / <sub>8</sub>	2000.00	
ESDTERIC	D-2		18-8X	A	V/B	D	0-20 ± 0.3	110	.0014					24 <sup>1</sup> / <sub>4</sub>	4000.00	D/A converter. As above. As above. As above. CD transport. As above. As above.
	D-10		18-4X	A	F	D	0-20 ± 0.5	100	0.002					22	2000.00	
	D-500		16-8X	A	F	D	0-20 ± 0.1	110	.0016					13 <sup>1</sup> / <sub>4</sub>	1000.00	
	P-2(RI)	1				D/F				T	B	40	D/T/P/E	28 <sup>1</sup> / <sub>4</sub>	4000.00	
	P-10(RI)	1				D/F				T	B	20	D/T/P/E	22	2000.00	
	P-500(RI)	1				D/F				T	B	20	D/T/P/E	15 <sup>1</sup> / <sub>2</sub>	1000.00	
FISHER	X-1(RI)	1	25-8X	A	F/B	D/F	0-20 ± 0.3	110	.0013	T	B	20	D/T/P/E	40	5000.00	
	AD-738(RD)	1	18-8X	A	F		20-20 ± 0.5	98	0.05			24	D/T/E	6.6	149.95	Combination CD changer/LP turntable.  Portable.
	DAC-145(RI)	5	18-8X	A	F		20-20 ± 0.5	90	0.07	B	B	32	D/T/E	12.1	349.95	
	DAC-199(RI)	5	16-8X	A	F	HL	20-20 ± 0.5	100	0.005	B	B	32	D/T/E	12.1	399.95	
DAC-243(RI)	5	1-8X	A	F	H	20-20 ± 0.5	100	0.005	B	B	32	D/T/E	14.4	299.95		
FISHER	PCD-4	1	16-8X	A	F	H	20-20 ± 0.3	95	0.09	B	B	22	D/T/P/E	0.6	199.95	
	PCD-4	1	16-8X	A	F	H	20-20 ± 0.3	95	0.09	B	B	22	D/T/P/E	0.6	199.95	
FORTE AUDIO	Forté DAC 50		1-8X	C	F/B	D/F	20-20 ± 0.1	112	0.002						990.00	D/A converter.
47 LABS	4701(RD)	1				D/F				B	B	16	D/T/E	60	6995.00	CD transport.
GOLDMUND	Mimesis 10(RD)	†	†	F	D/F		20-20 ± 0.1							15 <sup>1</sup> / <sub>2</sub>		D/A converter. †Proprietary.
	Mimesis 10P(RD)	†	†	F/V	D/F		20-20 ± 0.1							16	10,000.	D/A converter with line-level preamp (see also "Preamplifiers").
	Mimesis 12	†	†	F/V B	D/F		20-20 ± 0.1							11	3200.00	D/A converter.
HARMAN KARDON	HD7400(RI)	1	18-4X	A	F		4-20 +0, -1.5	100	0.009	T	T	36	D/T/E	11	299.00	As above. As above. As above. As above. As above. As above.
	HD7450(RI)	1	1	A	F		4-20 +0, -1.5	103	0.005	B	B	30	D/T/P/E	11.9	399.00	
	HD7500I(RI)	1	1	A	F/V	HL	4-20 +0, -0.5	106	0.003	B	B	30	D/T/P/E	11.9	499.00	
	HD7600II(RI)	1	1	A	F/V	HL/D/F	4-20 +0, -0.5	106	0.003	B	B	30	D/T/P/E	15.2	679.00	
	TL8500(RI)	5	1	A	F		4-20 +0, -0.2	104	0.003	B	B	99	D/T/P/E	14.9	549.00	
	TL8600(RI)	5	1	A	F/V	HL	4-20 +0, -0.2	104	0.003	B	B	99	D/T/P/E	14.9	699.00	
HITACHI	DA-6500	1	16	C	F		5-20	93	0.005			24	D/T/P/E	6 <sup>1</sup> / <sub>2</sub>	199.00	CD/videdisc player.
	DA-8500(RD)	1	16-4X	A	F		5-20	96	0.03	T		32	T/E	6	199.00	
	VIP-RX6EX(RI)	1	1-8X	A	F	HL	4-20	107	0.003	B		24	T/P/E	16 <sup>1</sup> / <sub>2</sub>	599.00	
	DAC-501(RD)	5	16-8X	C	F		5-20	98	0.05			32	D/T/P/E		249.00	
JRM	DA-20		20-8X	C	F		0-20 ± 0.1		0.001						750.00	D/A converter for sampling rates from 25 to 50 kHz; quad D/A.
JYC	XL-V151TN(RD)	1	18-8X	A	F	HL	2-20	106	.0025	B	B	32	D/T/E	7.8	190.00	K2 interface.  Graphics capability.
	XL-V251TN(RI)	1	18-8X	A	F	HL	2-20	106	.0025	B	B	32	D/T/E	7.8	210.00	
	XL-Z451TN(RI)	1	18-8X	A	F	HL/F	2-20	112	.0015	B	B	32	D/T/E	8	240.00	
	XL-Z1050TN(RI)	1	PEM-8X	A	F/V	HL/D/F	2-20	114	.0014	B	B	32	D/T/P/E	17	800.00	
	XL-F207TN(RI)	5	18-8X	A	F	HL	2-20	106	.0025	B	B	32	D/T		300.00	
	XL-M307TN	7	18-4X	A	F	H	2-20	108	.0020	B	B	32	D/T/E	11.3	300.00	
	XL-M407TN(RI)	7	18-4X	A	F	H	2-20	108	.0020	B	B	32	D/T/E	11.3	330.00	
	XL-M507TN(RI)	7	18-4X	A	F	HL	2-20	108	.0020	B	B	32	D/T/E	11.3	380.00	
	XL-G512NBK(RI)	1	18-4X	A	F	HL	2-20	100	0.004	B	B	32	D/T/E	8.5	500.00	
KENWOOD	DP-M7740(RI)	†	1-4X	A	F	HL	4-20 ± 1	94	0.005	B	B	20	D/T	12	379.00	†6 plus 1 changer. Disc File memory.
	DP-M6640(RI)	†	1-4X	A	F	HL	4-20 ± 1	94	0.005	B	B	20	D/T	12	329.00	
	DP-M5540(RD)	†	1-4X	A	F	HL	4-20 ± 1	94	0.005	B	B	20	D/T	11 <sup>1</sup> / <sub>4</sub>	299.00	
	DP-R4440(RI)	5	1-8X	A	F	HL	4-20 ± 1	94	0.005	B	B	20	D/T	12 <sup>1</sup> / <sub>4</sub>	279.00	
	DP-R892(RD)	5	1-8X	A	F	HL	4-20 ± 1	94	0.005	B	B	20	D/T	12 <sup>1</sup> / <sub>4</sub>	249.00	
	DP-2040(RI)	1	1-8X	A	F	HL	4-20 ± 1	94	0.005	B	B	20	D/T	7 <sup>1</sup> / <sub>2</sub>	219.00	
	DP-492(RD)	1	1-4X	A	F			94					D/T	7 <sup>1</sup> / <sub>4</sub>	179.00	

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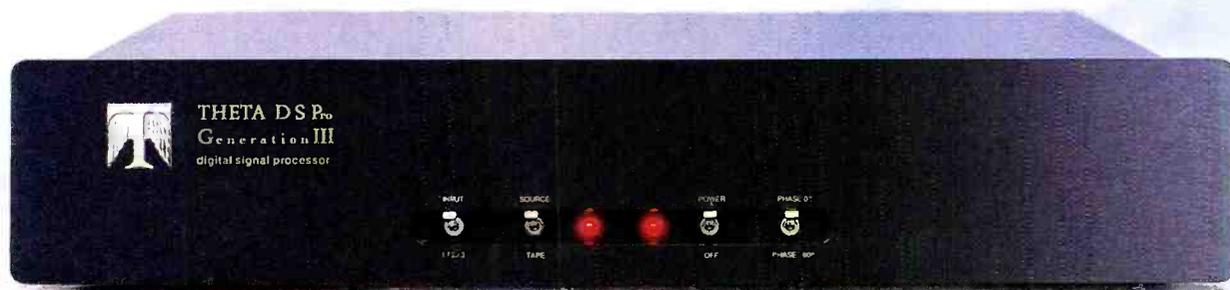
“Theta’s Generation III DS Pro does not merely sound better than other digital processors. It literally redefines what digital music can sound like.

With the Theta Generation III, we hear into the music as we have never heard from digital, its stunning and effortless transparency is reminiscent of the clarity we have heretofore encountered only from the world’s very finest turntables...”

“The superiority of the Theta Generation III covers all sonic aspects, from transparency to clean purity to stereo imaging.”

“...the Theta DS Pro Generation III can give you a total musical experience that you can’t get anywhere else from digital.”

—Peter Moncrieff  
*International Audio Review #64*



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# CD PLAYERS & D/A CONVERTERS

MANUFACTURER	Model (R) = Remote included (RO) = Remote Optional	Disc Capacity	Decoding System:			Line Outputs: Fixed = F, Var = V, Balanced Analog = B	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., -dB	THD, %	Engaged Time Display From Disc Start = D, From Track Start = T, Both = B	Remainder Time Display To Disc End = D, To Track End = T, Both = B	Number of Programmable Selections	Repeat Functions: Entire Disc = D, Track = T, A-B Phrase = P, Entire Program = E	Weight, Lbs.	Price, \$	Notes
			Number of Bits	Over-sampling Rate	Digital Filter: Analog Plus Digital = A, Digital Only = B, Analog Only = C											
KINERGETICS RESEARCH	KDP-100	18-8X	A	V		20-20 ± 1	110	0.02					20	2195.00	D/A converter with line-level preamp (see "Preamps"). As above. D/A converter. As above. CD transport.	
	KDP-100U	20-8X	A	F/V		20-20 ± 1	110	0.02					20	4495.00		
	KCD-55P	18-8X	A	F/V		20-20 ± 1	110	0.02					20	1895.00		
	KCD-55U	20-8X	A	F/V		20-20 ± 1	110	0.02					20	3995.00		
	KCD-55T(RI)	1			D					T	B	30	D/T/E	22		1295.00
	KCD-40(RI)	1	18-8X	A	V		20-20 ± 1	110	0.02	T	B	30	D/T/E	21		2295.00
KCD-20B(RI)	1	16-4X	A	V		20-20 ± 1	110	0.02	T	B	30	D/T/E	21	1495.00		
KRELL DIGITAL	Reference 64	18-64X	A	F/B		20-20 +0, -0.2	98	0.001					37	12,500.	Proprietary software-based D/A converter. As above. D/A converter. Proprietary software-based D/A converter section. CD transport; Favorite Track Selection. As above.	
	Studio	20-16X	A	F/B		20-20 +0, -0.2	115	.0003					14	3900.00		
	Stealth	18-8X	A	F/B		20-20 ± 0.1	110	.0005					12	1850.00		
	CD-DSP(RI)	1	18-16X	A	F/B	D/F	20-20 +0, -2.5	100	.0005	T		16	D/E	30		3650.00
	CD-1(RI)	1	1	A	F/B	D/F	20-20 ± 0.1	110	.0005	T		16	D/E	18		2850.00
	MD-10(RI)	1			D/F					T		16		28		6900.00
MD-20(RI)	1			D/F					T		16		25	4000.00		
LEGACY	CD Turntable(RI)	1			D/F				T				22	796.00	CD transport. D/A converter; Bourns volume attenuator.	
	20-Bit Line Stage	1	20	A	V	D/F	20-20 ± 0.2	116	.0015				14	996.00		
MARK LEVINSON	No. 30		20-8X	A	F/B	D	10-20 +0, -0.2	105	0.003				89	13,950.	D/A converter; external power supply. CD transport. D/A converter.	
	No. 31(RI)	1	20-8X	A	F/B	D/F				B	B	30	D/T/P/E	10,000.		
No. 35			20-8X	A	F/B	D							10,000.			
LINN	Karik Numerik(RI)	1	20-8X	A	F	D/F				B	B	0	D/P/T	21	5590.00	Two chassis; Numerik D/A converter has two digital inputs.
LUXMAN	D-351(RI)	1	18-8X	A	F	HL/F	5-20 +0, -0.5	106	0.005	B		24	D/T	600.00	†6 + 1. Compatible with Alpine 5952 car changer. Hybrid with tubes.	
	DC-114(RO)	†	18-8X	A	F	HL	5-20 +0, -0.5	104	0.005	T	T	24	D/T/E	800.00		
	D-105u(RI)	1	18-8X	A	F/V	HL/D/F	5-20 +0, -1	105	0.05	B		32	D/T	183/4		900.00
	DZ-111(RI)	1	16-4X	A	F	HL/D	5-20 +0, -0.5	105	0.06	B		32	D/T	93/8		250.00
	DZ-121(RI)	1	18-8X	A	F	HL/F	5-20 ± 0.5	105	0.008		D	32	D/E	93/8		300.00
	DZ-122(RI)	1	18-8X	A	V	HL/F	5-20 ± 0.5	106	0.005	B	B	32	D/E	93/8		400.00
MAGNAVOX	CDC550(RO)	5	16-4X	C	F		2-20 ± 0.5	100	0.015	T		50	D/E	9	249.00	Reloadable during play. As above.
	CDC552(RI)	5	16-4X	C	F		2-20 ± 0.5	100	0.015	T		50	D/E	9	249.00	
	CDB692(RI)	1	1-256X	A	F	HL	20-20 ± 0.5	100	.0025	T	B	20	D/E	9	199.00	
	CDC792(RI)	5	16-4X	C	F		2-20 ± 0.5	100	0.015	T		50	D/E	9	249.00	
	AZ68118K	1	16-4X	C	F	HL	20-20 ± 0.5	80	0.3	T		20	D/T	0.9	169.00	Reloadable during play. Portable. As above; includes cassette and cigarette lighter adaptors.
	AZ68128K	1	16-4X	C	F	HL	20-20 ± 0.5	80	0.3	T		20	D/T	0.9	199.00	
	AZ68138K	1	16-4X	C	F	HL	20-20 ± 0.5	80	0.3	T		20	D/T	0.9		
	AZ68158K	1	1-256X	A	F	HL	20-20 ± 0.5	93	0.2	T		20	D/T	0.9	229.00	Portable; includes rechargeable battery, dynamic compression.
MARANTZ	CD-11 MK2(RI)	1	1-192X	A	B	D/F	20-20 ± 0.1	110	0.002	T	D	24	D/T/P/E	37	2500.00	Favorite Track Selection. As above.
	CD-72(RI)	1	1-192X	A	F/V	HL/D/F	20-20 ± 0.5	100	0.003	T	D	20	D/T/P/E	17	699.00	
	CD-52(RI)	1	1-192X	A	F	H/D	20-20 ± 0.5	96	0.004	T	D	20	D/T/P/E	10	299.00	
	CC-52(RI)	5	1-192X	A	F	F	20-20 ± 0.1	96	0.003	B	B	32	D/T/P/E	12	From 349.00	
	LV-500(RI)	1	1-192X	A	F	HL/F	20-20 ± 0.1	96	0.003	B	B	24	D/T/P/E	20	799.00	CD videodisc player; auto reverse.
McINTOSH	MCD7007(RI)	1	16-4X	A	F/V	HL	20-20 +0, -0.3	107	.0012	T	D	20	D/T/P/E	18	1995.00	
	MCD7008(RI)	7	20-8X	A	F/V	HL	20-20 +0, -0.3	107	0.002	T	D	50	D/E	24 1/2	1995.00	
MELOS AUDIO	CD-T BIT(RI)	1	1-256X	A	F	F	20-20 ± 0.3	85	0.09	B	T	20	D/T	30	1795.00	Two chassis; tube analog stage. D/A converter; as above. D/A converter; tube analog stage.
	MAX-1		1-256X	A	F/V	B	20-20 ± 0.3	85	0.09					35	2795.00	
	MAX-2		1-256X	A	F/V	B	20-20 ± 0.3	85	0.09					17	1995.00	
MERIDIAN	203		1-256X	A	F		20-20 ± 0.2	106	0.004					9	990.00	D/A converter; coaxial and fiber-optic inputs.
	206B(RI)	1	1-256X	A	F	HL/D/F	20-20 ± 0.2	115	0.004	B	D	32	D/T/E	22	1990.00	
	208(RI)	1	1-256X	A	F/V	HL/D/F	20-20 ± 0.2	106	0.004	B	B	32	D/T/E	22	2950.00	
	602(RI)	1			D/F					B	D	32	D/T/E	22	3750.00	
	603(RI)	1	1-256X	A	V/B		20-20 ± 0.2	108	0.004	B				22	2750.00	Three-input preamp. CD transport. D/A converter and preamp; four analog, four digital inputs.
META RESEARCH	Laser I(RI)	1			F	F				T			16	3750.00	CD transport. D/A converter; variable line outputs optional; expandable.	
	Convert II(RO)				D								13	3200.00		
METAXAS AUDIO SYSTEMS	MAS DAC	1	20-8X	C	F	D/F	20-20 ± 0.5	120	0.05	B				10	3500.00	D/A converter. CD transport.
	PHOS	1		C	F		20-20 ± 0.5		0.05	B				25	5000.00	
	ITHAKI	1	18-8X	C	F	D/F	20-20 ± 0.5	118	0.05	B				15	3800.00	

# In choosing a CD player, you can play the numbers...

1 beam or 3 beam / Mash. one bit, 16 bits, 18 bits or 20 bits / 2 times oversampling at 88.2kHz or 4 times oversampling at 176.4kHz. 1 beam or 3 beam / Mash. one bit, 16 bits...

# ...or play the music.



Recently more and more CD players have been promoted by a kind of numbers game, as if by some magic combination one CD player can be made to sound better than another. The vast majority of these CD players still fail to address the most important subtleties that reproduce the natural real sound of live music.

Adcom on the other hand continues to impress the audio critics with the superior musicality of its GCD-575 CD player. To reach this objective, "...the GCD-575 was designed and built with extraordinary attention to detail." \*

We ask that you let your ears be the judge of which CD player meticulously reproduces the integrity of the original performance. The CD

player that plays the numbers? Or our critically acclaimed Adcom GCD-575 which plays the music.

Please visit your Adcom dealer for a demonstration of this remarkable product. Or write us for our brochure. You will discover why it pays to play the music, not the numbers.

*\*Stereo Review, 12/89.*

# ADCOM<sup>®</sup>

details you can hear

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Not just in the quality of picture but in the quality of



*We invented the liquid-cooled, aspherical lens to deliver the highest resolution on the widest screen.*

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Which brings us to the receiver: The Elite VSX-95. It



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sound. As does the extraordinary system pictured here.

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# CD PLAYERS & D/A CONVERTERS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Disc Capacity	Decoding System:			Oversampling Rate	Digital Filtration: Analog Plus Digital = A, Digital Only = B, Analog Only = C	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., ±dB	THD, %	Bypassed Time Delay: From Disc Start = 0, From Track Start = 1, 2, 3, 4, 5, 6, 7, 8, 9	Repeat Functions: Entire Disc = D, Track = T, A-B Phrase = P, Entire Program = E	Weight, Lbs.	Price, \$	Notes	
			Number of Bits	Line Outputs: Fixed = F, Var. = V, Balanced Analog = B	Other Outputs: Headphone = H, Headphone with Level Control = HL, Coaxial Digital = D, Fiber Optic = F											Number of Programmable Selections
PIONEER (Continued)	PD-M501(RD)	6	1-8X	C	V		20-20	102	0.003	B	B	32	D/T/E	8 <sup>3</sup> / <sub>8</sub>	270.00	As above. CD videodisc player. CD videodisc changer. As above; S-video output. CD videodisc player; S-video output. As above.
	CLD-S201(RI)	1	1-384X	A	F	HL	20-20 ± 0.5		0.003	T	T	24	D/T/P/E	15	535.00	
	CLD-M301(RI)	5	1-384X	A	F	HL	20-20 ± 0.5		0.003	T	T	24	D/T/P/E	20	650.00	
	CLD-M401(RI)	5	1-384X	A	F	HL	20-20 ± 0.5		.0025	T	T	24	D/T/P/E	21	760.00	
	CLD-D501(RI)	1	1-384X	A	F	HL	20-20 ± 0.5		.0018	T	T	24	D/T/P/E	19	890.00	
	CLD-D701(RI)	1	1-384X	A	F	HL	20-20 ± 0.5		.0018	T	T	24	D/T/P/E	20	1200.00	
PROCEED	PCD 3(RI)	1	20-8X	A	F/B	D	10-20 + 0, -0.2	107	0.004	D	D	20	D/T/E	35	2995.00	CD transport; AT&T-style fiber-optic output.
	PDT 3(RI)	1				D/F						20	D/T/E	35	2495.00	
	PDP 3 CD Library(RI)	†	20-8X 18-8X	A	F/B F/V B	D D	10-20 + 0, -0.2 10-20 + 0, -0.2	107 105	0.004 0.004	B	B	†	D/T/E	22 175	2495.00 12,000.	†100 discs and 2970 selections, 15 programmable categories.
PRDTON	AC-620(RD)	1	16-4X	A	F/V	HL	20-20 ± 0.3	100	0.003	T		20	D/T/E	17	650.00	
	AC-422(RD)	1	1-256X	A	F	H	20-20 ± 0.3	95	0.005	T		15	D/T/E	9 <sup>3</sup> / <sub>4</sub>	350.00	
	AC-425(RI)	5	1-256X	B	F	HL	20-20 ± 0.5	105	.0035	B	B		D/T/E	13 <sup>3</sup> / <sub>4</sub>	450.00	
PS AUDIO	PS UltraLink		20-8X	A	F/B	D/F	20-20 ± 0.5	110	0.01					15	1995.00	D/A converter; with AT&T fiber-optic input, \$2195.00. D/A converter.
	PS SuperLink Generation Two		18-8X	A	F	D/F	20-20 ± 0.5	100	0.01					14	1195.00	
	PS DigitalLink Generation Two		18-8X	A	F	D/F	20-20 ± 0.5	95	0.01					12	499.00	
QUAD	66CD(RI)	1	16-4X	A	F	D	20-20 ± 0.03	112	0.003	B	B	19	D/T/P/E	8 <sup>1</sup> / <sub>2</sub>	1200.00	
REALISTIC	16-302(RI)	1	16-4X	A	F	H	20-20 ± 2	90	0.03	B	B	20	D/T/E		399.95	CD/videodisc player.
RDKSAN	DP-1(RI) DA-1	1	16-4X	B	F	D/F	20-20 ± 0.3	105	0.005	B	B		D	16	2500.00 1300.00	CD transport. D/A converter.
RDTL	RCD955AX(RI)	1	16-4X	A	F	D	20-20 ± 0.05	100	.0025	T		20	D/T/E	12 <sup>3</sup> / <sub>4</sub>	450.00	
	RCD965BX(RI)	1	1-256X	A	F	D	20-20 ± 0.05	100	.0025	T		20	D/T/E	12 <sup>3</sup> / <sub>4</sub>	550.00	
SANSUI	Vintage CD-X617(RI)	1	MASH	A	F/V	HL/F	4-20 ± 0.5	110	0.002	B	B	24	D/T/P/E	9	500.00	Dual D/A converters; three-mode time edit; remote has volume control. Three-mode time edit; remote has volume control. Two-mode time edit. As above.
	CD-X317(RI)	1	MASH	A	F/V	HL/F	4-20 ± 0.5	100	0.003	B	B	24	D/T/P/E	9	330.00	
	CD-390M(RI)	5	16-8X	D	F	F	5-20 ± 1	95	0.03	B	B	30	D/T/E	12	260.00	
	CD-117K(RD)	1		D	F	F	40-20 ± 1	100	0.08	B	B	25	D/T/P/E	6.6	235.00	
	CD-270(RD)	1		D	F	F	40-20 ± 1	100	0.08	B	B	25	D/T/P/E	6.6	200.00	
SANYO	CP791	1	18-8X	A	F		20-20 ± 1	98	0.05	B		24	D/T	6.6	99.99	Portable; bass boost; auto power off; includes a.c. adaptor.
	CPM500(RD)	5	18-8X	A	F		20-20 ± 1	98	0.05	B		32	D/T/E	8.4	179.99	
	CPM510(RI)	5	18-8X	A	F		20-20 ± 1	98	0.05	B	B	32	D/T/E	8.6	199.99	
	CDP-30	1	16-8X			H	20-20 ± 1	98	0.05	B	B	32	D/T/E		129.99	
SHERWOOD	CDC-5010R(RI)	5	1-8X	A	F	HL	20-20 ± 0.5	104	0.008	B	B	32	D/T/P/E	12 <sup>1</sup> / <sub>2</sub>	250.00	Disc info display; reloadable during play.
	CDC-3010R(RI) CD-3010R(RI)	5 1	18-8X 18-8X	A A	F/B F/B	HL HL	20-20 ± 0.5 20-20 ± 0.5	103 103	0.008 0.008	B B	D D	32 20	E E	9 7	225.00 180.00	
SIMPLYPHYSICS	Bitmaker RR52E(RI)	1	1		F	HL/D/F								25	1250.00	CD/videodisc player.
	Lasermaster RRLD(RI)	1	1		F									35	2500.00	
SDNIC FRONTIERS	SFD-1		16-4X	A	F		5-20 ± 0.5	95	0.05					18	1995.00	D/A converter; tube output stage; coaxial and fiber-optic digital inputs; optional AT&T fiber-optic input.
SDNOGRAPHE	SD22(RI)	1	1-256X	A	F		20-20 ± 0.5	96	0.1	T	D	20	D/T/P/E	12	895.00	
SONY  (Continued)	CDP-C225(RD)	5	1-8X	A	F	HL	20-20 ± 0.5	100	0.005	B	B	32	D/T/P/E	12 <sup>3</sup> / <sub>8</sub>	240.00	Digital signal processing; five sound fields. Digital signal processing; seven sound fields with variable EQ and delay. Custom File memory for 184 discs.
	CDP-C325(RI)	5	1-8X	A	F	HL	20-20 ± 0.5	100	0.005	B	B	32	D/T/P/E	12 <sup>3</sup> / <sub>8</sub>	280.00	
	CDP-C425(RI)	5	1-8X	A	F	HL	20-20 ± 0.5	100	0.005	B	B	32	D/T/P/E	12 <sup>1</sup> / <sub>2</sub>	300.00	
	CDP-C525(RI)	5	1-8X	A	F	HL	20-20 ± 0.5	105	0.005	B	B	32	D/T/P/E	12 <sup>1</sup> / <sub>2</sub>	350.00	
	CDP-C625(RI)	5	1-8X	A	F/V	HL/F	20-20 ± 0.5	110	.0027	B	B	32	D/T/P/E	13 <sup>5</sup> / <sub>8</sub>	380.00	
	CDP-C725(RI)	5	1-8X	A	F/V	HL/F	20-20 ± 0.5	115	.0025	B	B	32	D/T/P/E	14 <sup>3</sup> / <sub>8</sub>	450.00	
	CDP-297(RD)	1	1-8X	A	F	HL	20-20 ± 0.5	98	.0008	B	B	24	D/T/P/E	7	165.00	
	CDP-397(RI)	1	1-8X	A	F	HL	20-20 ± 0.5	97	.0045	B	B	24	D/T/P/E		190.00	
	CDP-497(RI)	1	1-8X	A	F	HL	20-20 ± 0.5	100	.0035	B	B	24	D/T/P/E	7 <sup>3</sup> / <sub>4</sub>	220.00	
	CDP-997(RI)	1	1-8X	A	F/V	HL/F	20-20 ± 0.3	115	.0025	B	B	24	D/T/P/E	10	400.00	

**LISTEN ... DON'T SHORTCHANGE YOURSELF**



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# CD PLAYERS & D/A CONVERTERS

MANUFACTURER	Model (RO) = Remote Included, (RI) = Remote Optional	Disc Capacity		Decoding System		Number of Bits—Oversampling Rate		Output Filtration Analog Plus Digital = A, Digital Only = B, Analog Only = C		Line Outputs: Fixed = F, Var = V, Balanced Analog = B		Other Outputs: Headphone = H, Headphone with Level Control = HL, Coaxial Digital = D, Fiber Optic = F		Frequency Response, Hz to kHz, ±dB		S/N Ratio, "A" Wtd., -dB		THD, %		Elapsed Time Display: From Disc Start = D, From Track Start = T, Both = B		Repeating Time Display: To Disc End = D, To Track End = T, Both = B		Number of Programmable Selections		Repeat Functions: Entire Disc = D, Track = T, A-B Phrase = P, Entire Program = E		Weight, Lbs.	Price, \$	Notes
		1	16-2X	F	HL	20-20	+1,-3	B	B	20	D/T/E	1	159.95	Portable; bass enhancement. As above; includes Sony MDR-34 headphones. Portable; AM/FM tuner. As above. Portable; bass enhancement. As above. Portable; digital signal processing; includes headphones with remote. As above; shuffle play. Portable; includes headphones with remote; shuffle play. Portable; bass enhancement; shuffle play. Portable; shuffle play.																
SONY (Continued)	D34(RO)	1	1	F	HL	20-20	+1,-3	B	B	20	D/T/E	1	159.95	Portable; bass enhancement. As above; includes Sony MDR-34 headphones. Portable; AM/FM tuner. As above. Portable; bass enhancement. As above. Portable; digital signal processing; includes headphones with remote. As above; shuffle play. Portable; includes headphones with remote; shuffle play. Portable; bass enhancement; shuffle play. Portable; shuffle play.																
	D36(RO)	1	1	F	HL	20-20	+1,-3	B	B	20	D/T/E	1	164.95																	
	DT24(RO)	1	16-2X	F	HL	20-20	+1,-3	B	B	16	D/T	1 1/8	229.95																	
	DT115(RO)	1	1	F	HL	20-20	+1,-3	B	B	22	D/T/E	1	299.95																	
	D111(RO)	1	1	F	HL	20-20	+1,-3	B	B	22	D/T/E	1	199.95																	
	D113CR(RI)	1	1	F	HL	20-20	+1,-3	B	B	22	D/T/E	1	229.95																	
	D211(RI)	1	1	F	HL	20-20	+1,-3	B	B	22	D/T/E	1	249.95																	
	D311(RI)	1	1	F	HL	20-20	+1,-3	B	B	22	D/T/E	1	369.95																	
	D515(RI)	1	1	F	HL	20-20	+0.5,-1	B	B	22	D/T/E	7/8	499.95																	
D802K(RO)	1	16-8X	F	HL	20-20	+1,-3	B	B		D/T	1	269.95																		
D808K(RO)	1	1	F	HL	20-20	+1,-3	B	B	22	D/T	3/4	329.95																		
SONY ES	CDP-C69ES(RI)	5	1-8X	A	V	HL/F	2-20 ± 0.3	115	.0025	B	B	32	D/T/P/E	15 3/8	400.00															
	CDP-C79ES(RI)	5	1-8X	A	V	HL/F	2-20 ± 0.3	115	.0020	B	B	32	D/T/P/E	19 3/4	500.00															
	CDP-C89ES(RI)	5	1-8X	A	V	HL/F	2-20 ± 0.3	115	0.002	B	B	32	D/T/P/E	20 3/4	700.00															
	CDP-X111ES(RI)	1	1-8X	A	F/V	HL/F	2-20 ± 0.5	108		B	B	24	D/T/P/E	8 3/4	320.00															
	CDP-X229ES(RI)	1	1-8X	A	F/V	HL/F	2-20 ± 0.3	115	.0023	B	B	24	D/T/P/E	13 3/4	400.00															
	CDP-X339ES(RI)	1	1-8X	A	F/V	HL/F	2-20 ± 0.3	116	.0018	B	B	24	D/T/P/E	26 1/2	700.00															
	CDP-X779ES(RI)	1	1-8X	A	F/V/B	HL/D/F	2-20 ± 0.3	119	.0015	B	B	24	D/T/P/E	37	1900.00															
SDTA	Vanguard(RI)	1	†	F/V	HL/D/F	20-20 ± 0.2	100	0.002	B	B		D/T/E	22	2495.00	†Dual bitstream D/A converters.															
SOUND ENGINEERING	PFM-1M	1	16-4X	A	F	D	0-20 +0,-2	112	0.003	T	T	20	D/T/E	16	1200.00															
	PFM-1R(RI)	1	16-4X	A	F	D	0-20 +0,-2	110	0.004	T	T	20	D/T/E	16	1350.00															
SOUNDSTREAM	DAC-1		18-8X	A	F		5-20 +0,-0.15	100	0.03					5	695.00	D/A converter; one optical and two coaxial digital inputs.														
SPECTRAL AUDIO	SDR-1000SL Digital Reference(RO)	1		A†	V		0-20 ± 0.1	106	0.003	B	B			49	5795.00	†Selectable output filters.														
	SDR-1000 Series II Digital Reference(RO)	1		A†	V		0-20 ± 0.1	106	0.003	B	B			49	7895.00	Combination CD player/preamp.														
STAX	DAC-Talent		20-8X	C	F		0-20	118	.0015					3.3	2700.00	D/A converter.														
	DAC-X1T		20-8X	C	F/B		4-20	118	.0016					42	12,000.	As above; tube output stage.														
	DAC-X2T		20-8X	C	F/B		4-20	118	.0016					42		As above.														
SUMO	Theorem		18-8X	A	F		20-20 ± 0.25	102	0.004					10	799.00	D/A converter; optional balanced output.														
SYLVANIA	CDC972BK(RI)	5	16-4X	C	F		2-20 ± 0.5	100	0.015	T		50	D/E	9	249.00	Reloadable during play.														
TEAC	CD-P4500(RI)	1	1	A	V	HL/F	0-20 ± 0.3	105	0.002	B	B	20	D/T/P/E	11	450.00	Pitch control.														
	CD-P3100(RI)	1	1	A	V	H/D	1-20 ± 0.5	105	0.002	B	B	20	D/T/P/E	9 1/2	330.00															
	CD-P250(RI)	1	18-8X	A	F		5-20 ± 1	100	0.005	B	D	20	D/E	7 1/2	199.00	Dual D/A converters.														
	PD-555(RI)	1	16	A	F		5-20 ± 1	100	0.005	B	D	20	D/E	7 3/4	189.00	As above.														
	PD-495(RI)	1	18-8X	A	F		5-20 ± 1	100	0.005	B	D	20	D/E	7 3/4	189.00															
	PD-D700(RI)	5	18-8X	A	F		5-20 ± 1	100	0.03	T	B	32	D/T/E	13 3/4	299.00	Random play; intro scan; multi-disc programmable.														
	PD-D650(RI)	5	18-8X	A	F		5-20 ± 1	100	0.03	T	B	32	D/T/E	11 3/4	299.00	Random play.														
PD-C400(RI)	5	18-4X	A	F		20-20 ± 1	96	0.07	T	B	32	D/T/E	9 1/4	269.00	As above; intro scan; multi-disc programmable.															
TECHNICS	SL-P1300(RI)	1	18-8X	A	F/B	HL/D/F	2-20 ± 0.2	112	0.003	B	B	20	D/T/P/E	35	1799.00	Wired remote port.														
	SL-P1200(RI)	1	16-2X	A	F	HL	4-20 ± 0.1	106	.0025	B	B	20	D/T/E	32	1599.00	Dual D/A converters.														
	SL-PS900(RI)	1	1-8X	A	F	HL/D/F	2-20 ± 0.3	118	.0022	B	B	20	D/T/P/E	15	499.95	Eight D/A converters; digital servo.														
	SL-PS700(RI)	1	1-4X	A	F	HL/D/F	2-20 ± 0.3	114	.0028	B	B	20	D/T/P/E	12 3/8	339.95	Four D/A converters; digital servo.														
	SL-PG300(RI)	1	1-4X	A	F	HL	2-20 ± 1	100	0.007	B	B	20	D/T/P/E	7 1/2	189.95	As above; peak level search.														
	SL-PD927(RI)	5	1-32X				2-20 ± 1	102	0.007	B	B				329.95	Reloadable during play.														
	SL-PD827(RI)	5	1-32X				2-20 ± 1	102	0.007	B	B				249.95	As above.														
	SL-PD627	5	1-32X				2-20 ± 1	100	0.009	B	B				219.95	As above.														
	SL-XPS900(RI)	1	1-8X			HL/F	20-20 +0.5,-1.5	100						3/4	399.95	Portable; includes earphones with one-button remote on cord; rechargeable batteries, and a.c. adaptor.														
	SL-XP300	1	18-8X	C	F	HL	20-20 ± 0.5	96				24	D/T/P/E	10 3/8	249.95	Portable.														

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reason not to  
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CD Carousel  
is if you're  
into antiques.

# The World's First 6 Disc Carousels



With the introduction of the world's first six disc carousels, Onkyo takes the CD changer into the future and consigns all other models to the past.

But, Onkyo's new DX-C909, DX-C606, and DX-C206 6 Disc Carousels don't accomplish this by just being "one better" than conventional 5 disc players.

The Integra DX-C909, for example, incorporates design elements usually reserved for only the most costly single play components.

It utilizes Onkyo's proprietary Single Bit D/A Converters and AccuPulse Quartz System for unsurpassed linearity and stability, resulting in musical reproduction that's indistinguishable from the original performance. Onkyo's AEI Transformer eliminates electro-magnetic flux leakage (a hazard common to other players) that can cause distortion. A copper plated chassis provides greater shielding and lower noise levels, while optical outputs insure the purest possible signal transmission.

With Onkyo's new six disc carousels, optimum engineering joins breakthrough convenience for the first time as well. Onkyo's Next Selection Function lets you change the next track programmed without interrupting the track that's playing. No other carousel, magazine changer or single play machine has this ability.

So, if you're purchasing a CD changer, Onkyo's new carousels are really the only choice you have.

Unless you're into antiques.



# ONKYO®

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# CD PLAYERS & D/A CONVERTERS

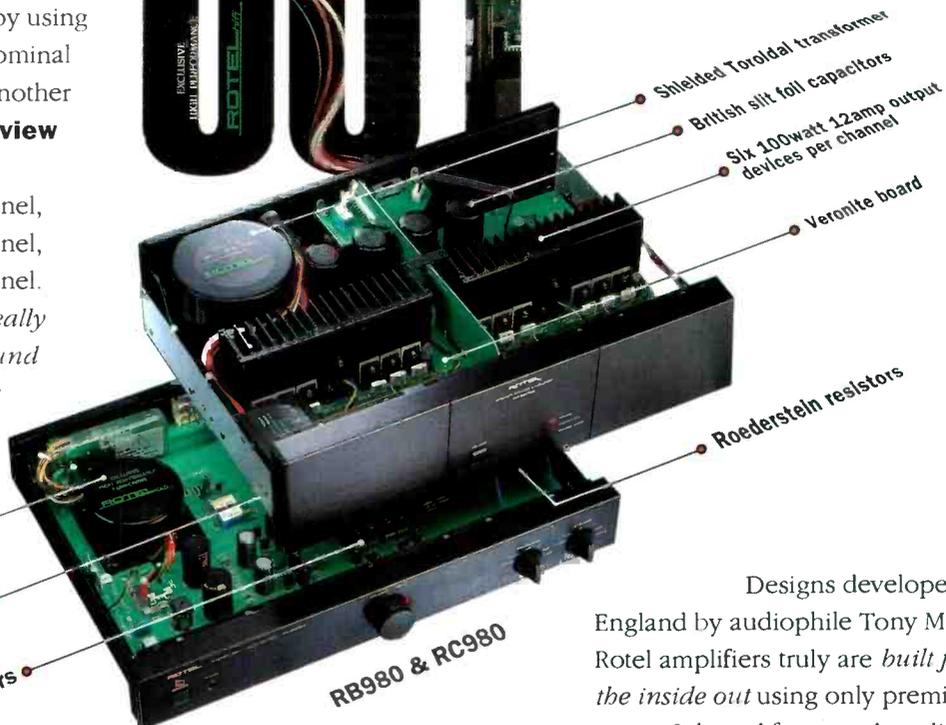
MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Disc Capacity	Decoding System:			Line Outputs: Fixed = F, Var = V, Balanced Analog = B	Frequency Response, Hz to kHz, ±dB	S/N Ratio, A' Wtd., -dB	THD, %	Edge-to-Time Delay: From Disc Start = D, From Track Start = T, Bob = B		Remainder Time: Display To Disc End = D, To Track End = T, Bob = B	Number of Programmable Selections	Repeat Functions: Entire Disc = D, Track = T, A-B Phrase = P, Entire Program = E	Weight, Lbs	Price, \$	Notes
			Over-sampling Rate	Digital Only = A, Analog Only = C	Digital Filter: Analog Plus Digital = A, Digital Only = B, Analog Only = C					Dither: Digital Headphone = H, Headphone w/ Level Control = HL, Coaxial Output = D, Fiber optic = F	Bob = B						
THETA DIGITAL	DS Pre Generation III		20-8X	A	V/F	D	0-21.7 +0, -0.2	120	0.002					37	5000.00	Programmable D/A converter with preamp. Programmable D/A converter; balanced version, \$5000.00. Programmable D/A converter with preamp. Programmable D/A converter. As above.	
	DS Pro Generation III		20-8X	A	F	D	0-21.7 +0, -0.2	120	0.002					36	4000.00		
	DS Pre basic II		18-8X	A	V/F	D	0-21 +0, -0.2	108	0.002					17	2400.00		
	DS Pro basic II		18-8X	A	F	D	0-21 +0, -0.2	108	0.002					16	1995.00		
	DS Pro Prime		1-256X	A	F	D	0-20.5 +0, -0.2	108	0.002					12	1250.00		
	Data universal transport (RI)	1				D				B	D	20	D/T/P/E	37	2500.00		CD and videodisc transport; with AT&T fiber-optic output, \$2900.00.
THRESHOLD	DAC-1/e		1-768X	C	F/B	F	0-22 ± 0.15	110	0.002					15	2990.00	D/A converter; two coaxial and two optical digital inputs; balanced/single-ended analog out; polarity inversion switch.	
VAC	DAC		1	C	F/B		6-20 +0, -0.5	96	0.04						4990.00	D/A converter; external power supply; Class A; tube; AT&T fiber-optic input.	
VECTOR RESEARCH	VCD-410R(RI)	1	18-8X	A	F	H	20-20 ± 0.5	100	0.004	B	D	20	D/T/P/E	9.9	259.00	D/A converter; RS-232 computer control port; optional coaxial digital output. As above; digital preamp functions.	
	VCD-420R(RI)	1	16-4X	A	F	H	20-20 ± 0.5	100	0.004	B	B	20	D/T/P/E	9.9	299.00		
	VCD-628R(RI)	6	16-8X	A	F		20-20 ± 0.5	96	0.009	B	D	32	D/T/P/E	13	349.00		
VIMAK	DS-1800		18-64X	A	F/B		20-20 +0.1, -0.5	102	0.004					39	3300.00	D/A converter; RS-232 computer control port; optional coaxial digital output. As above; digital preamp functions.	
	DS-2000(RI)		18-128X	A	F/V/B	HL	20-20 +0.1, -0.5	102	0.004					42	5000.00		
VTL	Reference		20-8X	C	F	D	5-22 ± 1	112						16	7000.00	Dual mono, tube D/A converter; optional balanced output, \$2000.00. Stereo, tube D/A converter and preamp; without preamp, \$3000.00. A/D converter; without meters, \$7000.00.	
	Straight Line		20-8X	C										12	3500.00		
	Manley Reference		20-128X	C	F/B	D	5-22	112						20	7700.00		
WADIA DIGITAL	Wadia 6(RI)	1	20-32X	B	V/B	D				B			D/T/P/E	36	3700.00	Glass-fiber output; AES/EBU interface; digital volume control. Glass-fiber output; AES/EBU interface. As above. Optional Digitlink 40 glass-fiber output with four input switches, \$950.00. †Software-dependent D/A converter with glass-fiber input. Optional plastic-fiber input.	
	Wadia 8(RI)	1				D/F				B			D/T/P/E	35	2800.00		
	Wadia 7(RI) 2000	1	18-64X	B	F/B		†	†	†	B			D/T/P/E	39	7500.00 7450.00		
	Digimaster X64.4 Wadia Pro Digimaster X32		18-64X 18-32X 18-32X	B B B	F/B B F		† † †	† † †	† † †					27 13½ 12	5000.00 3500.00 2500.00		
WOODSIDE RADFORD	WS2(RI) DAC1	1	16-4X 16-4X	A A	F/V	D	10-20 ± 0.25 10-20 ± 0.25	105 110	0.002 0.001	B	B	20	D/T/P/E	14	1995.00 1595.00	Display off function. D/A converter; one fiber-optic and two coaxial digital inputs. D/A converter.	
	DAC2		16-4X	A	F		10-20 ± 0.25	110	0.001						899.00		
YAMAHA	CDV-1700(RI)	1	18-18X	A	F	HL/F	5-20 +0.5, -1	70	0.004	B	B	15	D/T/P/E	20½	699.00	CD/videodisc player. CD/videodisc/karaoke player. Four D/A converters; 18-bit plus 4-bit floating. †S-Bit Plus—8X. ††S-L Bit—8X. Reloadable during play. As above. As above.	
	CDV-1200K(RI)	1	18-8X	A	F		20-20 +0.5, -1	100		B	B	15	D/T/P/E	19½	899.00		
	CDX-2020(RI)	1	22-8X	A	V	H/D/F	2-20 ± 0.3	118	0.003	T	D	24	D/T/P/E	34¾	1499.00		
	CDX-1060(RI)	1	†	A	F/V	HL/D/F	2-20 ± 0.3	120	.0016	B	B	25	D/T/P/E	22½	799.00		
	CDX-860(RI)	1	†	A	F/V	HL/D/F	5-20 ± 0.5	118	0.002	B	B	25	D/T/E	10½	499.00		
	CDX-660(RI)	1	†	A	F/V	HL/D	5-20 ± 0.5	116	.0025	B	B	25	D/T/E	10¾	399.00		
	CDX-560(RI)	1	††	A	V	HL	2-20 +0.5, -1	110	.0033	B	B	25	D/T/E	10¾	249.00		
	CDC-835(RI)	5	†	A	V	HL/D	2-20 ± 0.3	115	.0018	B	B	40	D/T/E	14¾	549.00		
	CDC-735(RI)	5	†	A	V	HL/D	2-20 ± 0.3	115	.0025	B	B	40	D/T/E	14¾	429.00		
	CDC-625(RI)	5	††	A	V	HL	2-20 +0.5, -1	108	0.004	B	B	20	D/T/E	13½	299.00		

For most, the benefits of a pre/power amplifier set-up is rarely considered as many combinations cost thousands of dollars—most are discouraged well before a demonstration. Rotel, winners of **What Hi-fi?** "Best product of the year 1991 and Best System" has an affordable solution. Rotel introduces the 360watt 8ohms (Bridged Mono) amplifier that can be bought in stages.

Acclaimed by **Audiophile** (11/91), the RB980 can form the heart of your audio system, it can grow as your system grows. Begin by using one RB980 with 120watts nominal per channel and then add another when you need. **Audio Review** (2/92) measured the RB980; 137watts @ 8ohms per channel, 267watts @ 4ohms per channel, 388watts @ 2ohms per channel. **Audio Review** noted, "a really great performance. The sound quality is extraordinary for products in this price range."

# BUILT FROM THE INSIDE OUT

**Rotel CD players.** They have received worldwide acclaim. **Hi-fi Choice** (11/91) Rotel CD player RCD965 'Best Buy' "produces the sort of sound that many highend products wouldn't have a hope of achieving." **Hi-fi World** (11/91) RCD965 "effortless sound quality..." **CD & Hi-fi Buyer** (12/91) again reviewing the RCD965 "bass is tight, deep and where appropriate, thunderous, always well under control. High frequencies are sweet and clear..."



Shielded Toroidal transformer  
WIMA polypropylene capacitors  
BGF coupling capacitors

Shielded Toroidal transformer  
British slit foil capacitors  
Six 100watt 12amp output devices per channel  
Veronite board  
Roederstein resistors

RB980 & RC980

RTC950  
RCD965  
RD965



Drive your amplifier with **Remote Control** AM/FM tuner/preamp RTC950 motor-driven volume control and 20 presets or RC980 preamp with its non magnetic chassis which cancels hysteresis distortion. Whichever you select, the sound quality is going to be incredible. Also, check out the

Designs developed in England by audiophile Tony Mills, Rotel amplifiers truly are *built from the inside out* using only premium parts. Selected for sound quality, resistors and capacitors come from Germany and the UK, while special semiconductors originate in USA. If you're on a budget then consider the Rotel RB960 power amplifier, its of dual mono design and capable of 60watts per channel in stereo. By bridging a pair of amplifiers you can feed your speakers with a stunning 180watts. **What Hi-fi?** (3/92) says, "a thoroughly commendable performance. Great sound quality for price."

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# AMPLIFIERS

MANUFACTURER	POWER AMP													PREAMP			Notes			
	Model (R) = Remote Included, (RO) = Remote Optional	Type: Integrated = Basic, B = Tube = Hybrid = Mono-M	Rated THD, %	Balanced Inputs?	Rated Slow Rate, V/μS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	Cont. Avg. Watts Channel into 8 Ohms	Cont. Avg. Watts Channel into 4 Ohms	Rated Full-Power Bandwidth, Hz to kHz	Class of Output Operation	Dynamic Headroom, dB	Input Impedance, kOhms	MM Photo S.N. - db - "x" wide re 5 mV	MM Photo Sensitivity, mV	Moving Coil Input?		Weight, Lbs.	Price, \$	
AB INTERNATIONAL	1550	B	0.1	Yes	60	1.5V	No	330	540	20-20	AB	1.5	15					33	1179.00	Bridgeable; with LED power meters and soft clip. Model 1590. \$1339.00.
ACURUS	A100 A250 DIA-100	B B †	0.06 0.06 0.09	No No No		850 1.2V 200	No No No	100 250 100	150 350 150	20-20 20-20 20-20	AB AB AB		22 20 10					25 35 35	595.00 850.00 995.00	†Integrated amp with passive input and control section.
ADCOM	GFA-565 GFA-585 GFA-555II GFA-545II GFA-535II GFA-535L GFA-2535	B/M B B B B B B	0.02 0.02 0.04 0.04 0.04 0.09 0.06	Opt. No No No No No No		130	No	300 250 200	450 400 325	20-20 20-20 20-20	AB AB AB AB AB AB AB	1.6 1.9 2.5 2.1 3.0 3.0 1.5	50 50 100 100 22					44 45 35 24 19½ 22 35	900.00 Each 1200.00 850.00 550.00 350.00 370.00 600.00	Operates into 2 ohms. As above. Bridges to 600 watts into 8 ohms. Front-panel level controls. †60 watts x 4. ††90 watts x 4. Three-channel operation. 60 watts x 2 and 200 watts x 1 into 8 ohms.
A/D/S/	PH6	B	0.09	No	40	915	No	70	110	10-80	AB	3	10						2199.00	Six-channel operation; bridges to three, four, or five channels.
AIR TIGHT	ATM-1 ATM-2 ATM-3	B/T B/T B/T/M	0.1 0.07	No No				36 80 120		20-20 20-20			100 100					48½ 70½	3450.00 5950.00 9500.00	Bridgeable. As above. Switchable to 40-watt triode operation.
AMC	CVT-3030(RO) 2445(RO)	I/T B	1.0 0.04	No No		180 1V	No No	30 90	30 †	45-20 20-20	A B		20 20	79	2.7	200	No	22½	899.95 399.95	†45 watts x 4; bridges to two channels.
AMERICAN HYBRID TECHNOLOGY	AHT 300	B/H M		No			No	300	300	10-100	AB1		50						30,000.00	Pair Optional Class-A operation.
APOGEE SOUND	SA-400(RO) SA-600(RO) SA-700(RO) SA-800(RO)	I I I I	0.015 0.025 0.025 0.025	Yes Yes Yes Yes	35 35 35 35	1.4V 1.4V 1.4V 1.4V	No No No No	300 400 550 720	480 600 715 †	20-20 20-20 20-20 20-20	G G G G	1.5 1.5 1.5 1.5	20 20 20 20					56 59 59 86	1745.00 2245.00 2415.00 2915.00	Bridgeable. As above. As above. ††1100 watts. As above.
AR	The Limited Power Amp S100 The Limited Power Amp S250	B B		Yes Yes														35 50	1800.00 2900.00	
ARAGON	Palladium 2004 Mk II 4004 Mk II	B/M B B	0.06 0.06 0.06	Yes No No			No	100 100 200	600 400 200	20-20 20-20 20-20	A A/AB A/AB		Sel. 2.5 2.5					65 45 65	2000.00 Each 1395.00 1850.00	Dual differential signal path.
ARCAM	Alpha 3 Delta 60 Delta 90.2 Delta 120	I I I B	0.5 0.5	No No	25 40	120 140	No No	40 50 70 100	80 95 130 155	20-20 20-20 20-20	AB AB AB AB	2.6 2.6	20	75 73	1.8 2	170	No Yes Yes	11 14.3	399.00 649.00 799.00 1100.00	Direct inputs to power amp section. D.c. coupled. Biampable; bridges to 300 watts into 8 ohms.
YAKOV ARONOV AUDIO LAB	YM-100 MA-100	B/T B/T/M	0.3 0.3	No No		1.5V 1.5V		100 110		20-20 20-20	AB AB		470 470					90	3600.00 4995.00	Pair
ARTEMIS SYSTEMS	DM-110	B			50	140	No	110	220	1-150	AB		50					120	10,000.00	Separate power supply.
ATMA-SPHERE MUSIC SYSTEMS	M-50 M-100 MA-1 MA-2	B/T/M B/T/M B/T/M B/T/M	0.3 0.3 0.3 0.3	Yes Yes Yes Yes	600 600 600 600	† † † †	No No No No	50 100 140 200	40 90 130 200	2-80 2-80 2-80 2-80	A A A A	0 0 0 0	100 100 Sel. Sel.					30 38 48 103	3400.00 Pair 4600.00 Pair 6800.00 Pair 14,200.00 Pair	†Balanced, 775 mV; unbalanced, 1.5 V. Triode tubes; balanced differential design; output transformerless. As above. As above; switchable feedback. As above; includes stands.
AUDIBLE ILLUSIONS	S120 M150	B B/M	0.01 0.01	No Yes	100 100	1.6V 1.5V	No No	120 150	240 300	0.5-100 0.5-100	A/AB1 A/AB1		35 35					44 44	1995.00 3495.00	Pair
AUDIO BY VAN ALSTINE	Delta 240 Delta 400 Omega II 240 Omega II 400 FV 300I FV 500	B B B B B/H B/H	0.09 0.09 0.05 0.05 0.04 0.04	No No No No No No	90 90 150 150 115 115	113 113 113 113 113 113	No No No No No No	120 200 120 200 150 250	200 350 200 350 225 350	15-40 15-40 7-300 7-300 5-100 5-100	AB AB AB AB AB AB	1.8 1.8 2.0 2.0 2.2 2.2	100 100 20 20 1M 1M					30 46 30 46 31 36	545.00 895.00 895.00 1295.00 1395.00 1995.00	
AUDIO CENTRON	RMA-1600 RMA-800 RMA-1000	B B B	0.02 0.02 0.02	Yes Yes Yes	30 30 25	1V 1V 1V	No No No	250 125 75	400 200 150	20-20 20-20 20-20	AB AB AB		20 20 20					45		Bridgeable; d.c. and short-circuit protection. As above. As above.

# aragon amplifiers

the beast within the beauty



Each 4004 MKII contains two separate monoblock amplifiers enclosed in a single chassis. This beast produces 200 watts into 8 ohms, 400 watts into 4 ohms from each monoblock, and continues increasing power into lower impedances. The new 4004 MKII has advanced discrete high bias class A gain stages with auto bias control. From the epoxy sealed military grade resistors to the beta matched output transistors, the quality of the components in an Aragon are found only in the world's costliest electronics.

All this is then housed in a timeless sculpture of steel and aluminum, whose beauty has been exhibited in some of the nation's most prestigious museums. But the beauty is not just skin deep, the Aragons are there to exhibit the subtle musical differences between Stradavari, Guarneri and Amati violins.

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**“...this new Acurus stuff from Mondial must be heard to be believed – fabulous sound for the price of Japanese Mid-Fi.”**

*– Lewis Lipnick, Stereophile Magazine, August 1991, Volume 14 Number 8*

**“The sound of the amplifier is nothing short of astounding. With the Acurus preamplifier it becomes an impressive system.”**

*– The Inner Ear Report, Spring 1992, Volume 4 Number 4*

America has just eliminated any reason to buy a foreign made product from the brands listed below. Acurus is made in the U.S. by Mondial Designs Ltd., recipient of the 1992 Grand Prix Award from Asia. The Acurus A250 was reviewed in Germany at 314 watts per channel into 8 ohms/580 watts per channel into 4 ohms and placed in the same category as amplifiers selling for twice the price. If you want the best quality and value in audio components, do what the Europeans and Asians do...buy American...buy Acurus.

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# Season tickets for a lifetime.



The season begins tonight. In the comfort of your own home. No parking hassles. No babysitter. No annoyances from the guy in the row behind you.

With the D400 stereo power amplifier coupled to your speakers, your favorite performers will be right there with you, as you've never heard them before. Palpable. Holographic. Immediate. With the most explosive dynamics heard outside of a concert hall.

Simply put, the D400 will transport you. Thanks to the enormous reserves of musical power lurking within the D400's classic, understated exterior. And to sophisticated leading-edge circuitry that focuses and clarifies instrumental timbres as only a great seat or the finest tube amplifier could do before. Without maintenance.

So, why not enjoy the best seats in the house? Your house, every night of the year. Audition the D400 soon at your nearest Audio Research retail specialist.

## audio research

HIGH DEFINITION®

5740 Green Circle Drive / Minnetonka, Minnesota 55343-4424 / Phone: 612-939-0600 FAX: 612-939-0604

# Bring all the music home.

The D400 stereo power amplifier represents another engineering milestone from the company that has produced more of them than any other U.S. audio company for over 20 years. The D400 embodies the musicality and soundstaging of the world-acclaimed Audio Research hybrid power amplifiers in a completely solid-state design which offers both freedom from maintenance and tremendous reserves of power. For many music lovers, the D400 will be the last power amplifier they will ever need, or want, to purchase.

Technically, the D400 is a Class AB design which easily delivers 400 watts per channel into a four-ohm load. The power supply holds a mammoth 600 joules of energy storage in a dual-mono configuration, allowing the amp to deliver 60 amps of peak current per channel into a difficult one-ohm load – some 3600 watts of instantaneous power per channel. To accomplish this task, the D400 uses 40 massive Multiple Emitter Transistors in a direct-coupled output stage. These devices are more musical than conventional bipolar transistors, yet more rugged and better matched than MOSFETs, giving the D400 advantages of both types, with none of the drawbacks. The D400 maintains its remarkable composure under the most demanding dynamic music conditions, making it the first choice for any loudspeaker system currently available.

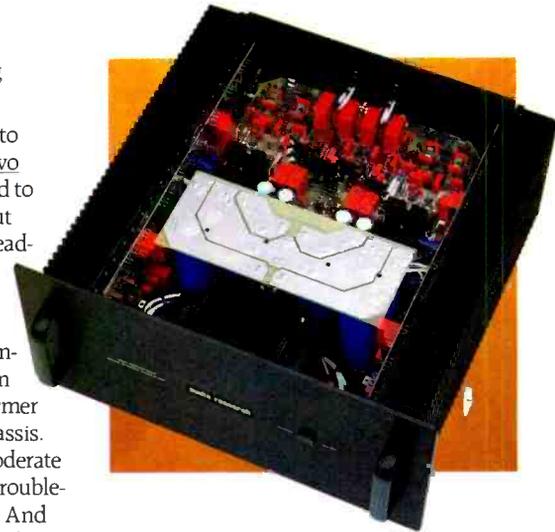
Despite its stunning output capability, the highly energy-efficient D400 draws a mere 220 watts of A.C. at idle, meaning it can be left on continuously for best sonics, unlike

more power-hungry, heat-generating designs which claim to be Class A.

Other facets of its design also testify to the D400's serious musical intent. Two separate power transformers are used to feed and operate the input and output stages for maximum isolation and headroom under dynamic conditions. Special internal mechanical damping techniques assure quiet operation of these transformers and other vibration-sensitive components: the D400 even rests on five computer-designed, polymer damping feet to better isolate the chassis. Massive heat sinking insures very moderate operational temperatures, allowing trouble-free in-cabinet installation if desired. And close inspection inside the D400 reveals an immaculate layout with not a single crimped or "press-fit" connection in sight; all internal connections in the D400 are hard-soldered by hand to insure optimum signal transfer without the inevitable degradation caused by inferior mechanical connections.

Input connection flexibility on the D400 is complete: XLR connectors for balanced operation, as well as normal and inverted single-ended ("RCA" type) inputs are provided. Output terminals are proprietary Audio Research design and manufacture, machined entirely from solid special-alloy brass, and hand-soldered directly to both sides of the circuit board for ultimate sonic purity. Internally, the D400 is monitored by silent, sonically transparent protection circuits that prevent damage to both amplifier and loudspeakers under unexpected fault conditions at either input or output.

The D400 represents an approach to music reproduction painstakingly refined again and again over the past 20 years: thoughtful, sophisticated design, critical selection of all components and exacting manufacture by skilled American craftspeople. You can be assured that the D400 is the right choice; it will enjoy lasting value as you enjoy its lasting musicality for many years to come.



## D400 SPECIFICATIONS

- POWER OUTPUT:** 200 watts per channel into 8 ohms. 400 watts per channel into 4 ohms. Low level bandwidth (-3dB points) .01Hz to 160kHz
- POWER BANDWIDTH:** (-3dB points) 4 Hz to 100kHz. Low level: (-3dB points) .01Hz to 160kHz
- PEAK OUTPUT CURRENT:** 60 Amp Peak into 1 ohm
- INPUT SENSITIVITY:** 1.91V RMS for rated output (26.4 dB Gain) unbalanced or balanced
- INPUT IMPEDANCE:** 150K ohms normal or invert, 300K ohms balanced differential
- INPUT POLARITY:** Non-inverting at normal inputs. Balanced pin 2+
- OUTPUT REGULATION:** 0.06dB 8 ohm load to open circuit (Damping factor 150)
- NEGATIVE FEEDBACK:** 9.3dB
- SLEW RATE:** 50 volts/microsecond
- RISE TIME:** 1.0 microseconds
- HUM & NOISE:** Less than 150 microvolts RMS (106dB below rated output IHF A-weighted)
- POWER SUPPLY CAPACITANCE:** 270,000 uF
- POWER REQUIREMENTS:** 105-125VAC 60Hz (210-250VAC 50Hz) 760 watts at rated output (200WPC 8 ohms). 1200 watts maximum (400WPC 4 ohms), 220 watts idle
- DIMENSIONS:** 19" (48 cm) W (standard rack panel) x 9" (22.8 cm) (8 3/4" (22.2 cm) panel + 1/4" feet (.6 cm) H x 17 3/4" (45.0 cm) D (front panel back). Handles extend 1 3/8" (4.1 cm) forward of the front panel. Handles extend 1 3/8" (4.1 cm) behind rear panel
- WEIGHT:** 73 lbs. (33.2 kg) Net; 90 lbs. (41.0 kg) Shipping

## Three-Year Limited Warranty

All Audio Research products are backed by a Three-Year Limited Warranty. For one year from date of purchase, Audio Research pays round-trip freight charges on any equipment requiring warranty service at the factory. See your authorized Audio Research dealer for details.

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# Music with the breath of life.

Until now, only vacuum-tube or hybrid amplifier technologies could deliver the vivid dimensionality and fine textures of living, breathing music. Solid-state amplifiers were a musical promise largely unfulfilled.

The new D240 stereo power amplifier from Audio Research changes the picture. Gloriously. At last, there is a solid-state amplifier to actually rival vacuum-tube designs in their ability to mimic the complex envelope of real instruments sounding in a real space.

Better yet, the D240 offers this stunning musicality in a mechanical enclosure that is compact, cool-running and maintenance-free. Once you install the D240

in your home music system, you can sit back and forget everything but the music.

If you're a music lover who appreciates the glories of the vacuum tube, but wants to breathe easy when it comes to maintenance, the D240 is the promise of solid-state fulfilled. Best of all, it comes from the audio manufacturer with over 20 years of experience and leadership advancing the art and enjoyment of music reproduction: Audio Research.



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[www.audiohistory.com](http://www.audiohistory.com)

# Air and Liquid in a Solid State.

The D240 stereo power amplifier represents a new milestone in amplifier design: it combines the musicality and lifelike imaging of vacuum-tube and hybrid amplifiers with the maintenance-free convenience of all-solid-state circuit technology.

The D240's one-button operation couldn't be simpler — one push and you're ready to play. You will find the D240 does not require the lengthy warm-up time (for best sonics) common to many solid-state amplifiers, and so does not need to be left on continuously (thereby saving energy use and expense). The music is there, when you want it.

Compactness is another of the D240's many virtues. Its preamp-sized enclosure can be neatly tucked away on a shelf or in a cabinet, without cluttering up floor space in your listening room. And, highly efficient heat sinks dissipate the modest operating heat silently and reliably.

## Music on a grand scale.

Despite modest dimensions, the D240 packs a wallop in performance. 180 joules of primary power-supply energy storage give the D240 plenty of muscle for musical transients at lifelike listening levels. In the direct-coupled output stage, twelve massive, high-current Multiple Emitter Transistors per channel give the D240 sustained power into low-impedance speaker loads without losing the musical delicacy and subtlety that say "live performance" to your ears. All driver and output-stage semiconductors are tested and exactly selected *beyond* the close-tolerance specifications they must meet before delivery to Audio Research. This painstaking selection and matching of the highest quality components helps give Audio Research products their consistent edge in performance.

Sophisticated thermal-overload and DC current-sensing circuitry guard the D240 from unexpected shorts at the input or

output, by simply and quietly shutting off the output stage of the amplifier — then restarting automatically when the offending condition has been corrected. Advanced protection without reliance upon sonically-degrading fuses is another hallmark of the D240's refined engineering.

## The freedom to be flexible.

Convenience extends from front panel to back — where you'll discover all the input options you could hope for. Normal-phase and inverted "RCA" inputs are provided, allowing single-ended or balanced operation with appropriate preamps using standard interconnects. High-quality "XLR" connectors are also provided. Driven single-ended or balanced, the D240 offers remarkable musical performance; you'll find the results satisfying whichever connection option you choose.

At the output of the D240 are Audio Research's new proprietary binding posts — massive, custom-machined posts with heavy gold plating. They're designed to easily accommodate bi-wiring and large speaker-wire lugs. A wrench can be used to tighten them securely; they're not fragile. It's another example of the attention to detail that sets the D240 apart as a true Audio Research product — and helps insure its lasting value as an instrument of music reproduction.

There's no question about it — the D240 will change the way you think about solid-state amplifiers. It is musical technology on a personal note, designed and engineered to fit the way you live with music. Not surprisingly, all this is brought to you by the company with over 20 years of proven leadership and lasting value in music reproduction: Audio Research.

## D240 SPECIFICATIONS

**POWER OUTPUT:** 120 watts per channel into 8 ohms. 240 watts per channel into 4 ohms.  
**POWER BANDWIDTH:** (-3dB Points) 8Hz to 60kHz  
**INPUT SENSITIVITY:** 1.6V RMS for rated output (25.8dB Gain) unbalanced or balanced  
**INPUT IMPEDANCE:** 150K ohms normal or invert, 300K ohms balanced differential  
**INPUT POLARITY:** Non-inverting at normal inputs. Balanced pin 2+  
**OUTPUT REGULATION:** 0.05dB 8 ohm load to open circuit (Damping factor 170)  
**NEGATIVE FEEDBACK:** 7.7dB  
**SLEW RATE:** 50 volts/microsecond  
**RISE TIME:** 1.5 microseconds  
**HUM & NOISE:** Less than 150 microvolts RMS (106dB below rated output IHF A-weighted)  
**POWER SUPPLY CAPACITANCE:** 144,000 uF  
**POWER REQUIREMENTS:** 105-125VAC 60Hz (210-250VAC 50Hz) 480 watts at rated output (120WPC 8 ohms) 800 watts maximum (240WPC 4 ohms), 140 watts idle  
**DIMENSIONS:** 19" (48cm) W (standard rack panel) x 5 1/4" (13.3 cm) H x 11 5/8" (29.5 cm) D (front panel back). Handles extend 1 5/8" (4.1 cm) forward of the front panel. Output connectors extend 1" behind rear panel.  
**WEIGHT:** 38 lbs. (17.3 kg) Net; 49 lbs. (22.3 kg) Shipping



Standard natural-finish front panel. Anodized black front panel available at extra cost.



Three sets of inputs and proprietary output binding posts give the D240 complete flexibility in connection to your music system.

## Three-Year Limited Warranty

All Audio Research products are backed by a Three-Year Limited Warranty. For one year from date of purchase, Audio Research pays round-trip freight charges on any equipment requiring warranty service at the factory. See your authorized Audio Research dealer for details.

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# AMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Type: Integrated - I, Box = B, Tube = T, Hybrid = H, Mono = M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/μs	High-Level Sensitivity, V/μs	Does Unit Invert Polarity?	Cont. Avg. Watts/Channel, mV	Cont. Avg. Watts/Channel into 8 Ohms Hz to kHz	Rated Full-Power Bandwidth, Class of Output Operation	POWER AMP				PREAMP				Notes
											Dynamic Headroom, dB	MM Phono S/N, -dB	MM Phono Impedance, kOhms	MM Phono Sensitivity, mV	Moving Coil Imped., mV	Weight, lbs.	Price, \$		
CAMBRIDGE AUDIO	P25	I	0.02	No	300	No	30	11-36	B		78	2.1	Yes	13	349.95	Bridgeable.			
	P50	I	0.01	No	300	No	50	3-82	B		80	4.3	Yes	13	499.95				
	P70	I	0.01	No	160	No	60	3-82	B				Yes	13.8	599.95				
	A70	B	0.01	No	450	No	60	3-82	B				Yes	13.8	499.95				
	A100	B	0.01	No	1.1V	No	110	3-82	B				Yes	21.6	699.95				
CARVER	Silver 9t	B/M	0.5	No	300	No	550	900	20-20	AB				23	1199.95	Magnetic Field Amp. †Variable. Separate power supply; 14 output tubes. Separate power supply.			
	Silver Seven MkII	B/T/M	0.5	No		Yes	375	475	20-20	AB				150	22,000.00				
	Silver Six	B/T/M	3	No	63	No	300	360	18-40	AB	4.5	100		77	11,000.00				
	TFM-75	B	0.5	No	180	Yes	750	†	20-20	AB		100		48	1999.95				
	TFM-55	B	0.5	No	180	Yes	380	600	20-20	AB		100		32	999.95				
	TFM-35	B	0.5	No	180	Yes	250	350	20-20	AB		100		20	699.95				
	TFM-15cb	B	0.5	No	180	Yes	100	140	20-20	AB		100		22	429.95				
	TFM-6cb AV-634	B	0.1	No	180		65	†	100	20-20	AB	1.2	100				299.95		
CM-1090(RI)	I	0.1	No	180	Yes	†		100	20-20	AB		100		14	599.95				
CARVIN	FET1000	I	0.05	Yes	55	Yes	600	†	20-20	A					679.00	†1000 watts. Bridgeable; switchable compression. As above.			
	FET450	I	0.05	Yes	50	Yes	250	450	20-20	A					499.00				
CARY AUDIO DESIGN	SLA-70	B/T		No			34	36	20-20	A				28	1095.00				
	SLA-70S	B/T		No			35	39	20-20	A				32	1495.00				
	CAD-2A3	B/T		No			15	14	20-20	A				38	1895.00				
	SWEET-807	B/T		No			32	30	20-20	A				38	1895.00				
	CAD-300B	B/T		No			25	25	18-26	A				42	2695.00				
	CAD-40M	B/T/M		No			40	39	20-20	A				25	1995.00				
	SLM-100	B/T/M		No			98	100	20-20	A				38	2995.00				
	CAD-300SE	B/T/M		No			9	9	20-20	A				30	3295.00				
	CAD-99SE	B/T/M		No			18	18	20-20	A				30	2495.00				
	CAD-805	B/T/M		No			50	50	15-25	A				60	6995.00				
CELLO	Performance II	B/M	0.1	Yes	1.5V	No	200	400	20-20	AB1	2.7	1M		180	22,000.00	Bridgeable; separate power supplies. Bridgeable. †Balanced, 376 mV; unbalanced, 752 mV. As above.			
	Duet 350	B	0.25	Yes	1.5V	No	350	600	20-20	AB2	1.8	1M		95	7500.00				
	Encore	B/M	0.3	Yes	†	No	50	100	20-20	AB2	1.8	330		28	6000.00				
CHORD	SPM800	B		Opt.	60	113	Yes	160	250	20-20	A/AB			20	4400.00				
	SPM1000	B		Opt.	60	113	Yes	200	300	20-20	A/AB			31	5500.00				
	SPM1200	B		Opt.	70	113	Yes	250	380	20-20	A/AB			33	6600.00				
CLASSÉ AUDIO	70	B	0.01	Yes	900	No	75	140	20-20	A/AB	2	70		35	1095.00	Bridgeable. As above. †1400 watts. ††2000 watts.			
	10	B	0.01	Yes	1V	No	125	250	20-20	A/AB	3	70		50	1995.00				
	15	B	0.01	Yes	1.2V	No	175	350	20-20	A/AB	3	70		60	2995.00				
	25	B	0.01	Yes	1.5V	No	250	500	20-20	A/AB	3	70		70	3995.00				
	M-700	B/M	0.01	Yes	1.2V	No	700	†	20-20	A/AB	4	70		70	3350.00				
	M-1000	B/M	0.01	Yes	1.5V	No	†	††	20-20	A/AB	4	70		96	4350.00				
DON J. COCHRAN	Delta Mode II	B/H/M	0.07	Yes	65	1.6V	No	200	200	0.5-50		0.4	50		58	6800.00	Differential signal path; balanced bridge output.		
CODA TECHNOLOGIES	System 200	B/M	0.05	Yes	50	1.8V	Var.	200	400	0-100	A			185	12,000.00	Bridgeable. As above. As above. As above. As above.			
	System 100	B	0.05	Yes	50	1.3V	Var.	100	200	0-100	A			100	6500.00				
	20	B	0.1	Yes	50	1.8V	No	200	400	0-50	A/AB			85	4700.00				
	10	B	0.1	Yes	50	1.3V	No	100	200	0-50	A/AB			35	2350.00				
	2.5	B	0.05	Yes	50	650	No	25	50	0-100	A			35	2350.00				
CONRAD-JOHNSON	MF80	B	1	No		No	80		20-20	AB				38	1395.00				
	MF200	B	1	No		No	200		20-20	AB				59	1995.00				
	MV52	B/T	1	No		No	45	45	30-15	AB				39	1895.00				
	MV70	B/T	1.0	No		No	70	70	30-15	AB				39	2895.00				
	MV125	B/T	1	No		No	125	125	30-15	AB				80	3995.00				
	Evolution 2000	B/H	1	No		Yes	200		20-20	AB				125	4995.00				
	Premier Eight	B/T/M	1	No		No	275	275	30-15	AB				85	6495.00				
CONVERGENT AUDIO TECHNOLOGY	JL 1	T/M	0.2	No		No	125	150	10-35	A	0	50			12,000.00	Pair			
COUNTERPOINT	Solid 1	B	0.2	No	92	No	100	170	1-150	AB	1.5	100		18	995.00				
	SA-100	B/H	0.8	No	92	No	100	170	5-100	AB	3	100			1395.00				
	SA-220	B/H	0.5	No	92	No	220	420	1.2-200	AB	3	100			2995.00				
	SA-220/220	B/H/M	0.5	No	92	No	600	700	1.2-200	AB	3	100			5980.00				
(Continued)	SA-4	B/H/M	0.2	No	6	77	No	140	96	1-100	AB Var.	3	100			6595.00	Pair		





# OUR POWERFUL, HIGH-END AMPLIFIERS ARE ALSO DESIGNED TO INSULATE YOU FROM STICKER SHOCK.



Shopping for high-end audio can be a real jolt to your system.

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In Canada, distributed by: Absolute Sound Imports, 7651 Granville Street, Vancouver, BC; 604-264-0414

# AMPLIFIERS

MANUFACTURER	Model	Type	Remote Included, (RI) = Remote, Optional	Type Integrated, Tube = T, Hybrid = H, Mono = M	Rated THD, %	Balanced Inputs?	Rated Stew Rate, V/μS	High-Level Sensitivity, mV	Does Limit Invert. Polarity?	Cont. Avg. Watts/Channel into 8 Ohms	Cont. Avg. Watts/Channel into 4 Ohms	Rated Full-Power Bandwidth, Hz to kHz	POWER AMP				PREAMP		Price, \$	Notes		
													Class of Output Operation	Dynamic Headroom, dB	Input Impedance, Ω	MM Phono S.N. - dB, *k' var. re 5 mV	MM Phono Sensitivity, mV	Moving Coil Input?			Weight, Lbs.	
DoReTech	Triode-70	B/T	1.0				1.2V	No	20	20		AB							29	589.00	Modification of customer-supplied Dynaco ST-70; triode output; bridgeable.	
DUAL	CV-5670	I	0.01	Yes					100	170	10-95	A	47	150	2.5			Yes	30	525.00		
DYNACO	Stereo 70 Series II	B/T	0.1	No			130	No	35	35	20-20	A	1.2	10					32	From 995.00	Bridgeable.	
	Stereo 400 Series II	B	0.025	Yes				No	200	300	10-30	AB	2							From 995.00	As above.	
ELECTRO-COMPANIET	AW100	B	0.001	Yes				No	100	180		A		220					35	2395.00	Bridgeable; peak current, 80 amps.	
	AW250	B	0.001	Yes				No	250	380		AB		220					65	3995.00	Bridgeable; peak current, 100 amps.	
	ECI-1	I	0.001	No				No	100	180		A		220					39	2595.00	Bridgeable; peak current, 80 amps; six inputs.	
ELECTRONIC VISIONARY SYSTEMS	2201	B	0.01	No	100			No	225	375	20-20	AB	1	100					65	1900.00	Stepped volume controls; deluxe version, Model 2202, \$2250.00.	
	2203	B/M	0.005	Yes	100			No	450	750	20-20	AB	1	100					65	4200.00 Pair		
ELECTRO-VOICE	7100	B	0.05	Yes	19			No	100	140	20-20	AB	1	15					18	662.00	Bridgeable; headphone jack.	
	7200	B	0.1	Yes	20			No	140	230	20-20	AB	1	15					37	720.00	Bridgeable.	
	7300A	B	0.05	Yes	30			No	250	400	20-20	AB	1	15					34	962.00	As above.	
	7600	B	0.1	Yes	30			No	450	730	20-20	AB	0.25	15					52	1830.00	As above.	
ELITE	M-91	B	0.003	No				No	200		20-20	AB	1.8	50					60	1400.00	†50 watts x 4. Bridges to two channels.	
	M-72	B		No				No			20-20								47 7/8	1000.00		
	A-71	I	0.003	No				No	120		20-20	AB		50	95	2.5	200	Yes	60	1100.00		
	A-51	I	0.007	No				No	100		20-20								47 7/8	850.00		
ENSEMBLE	B50 Tiger	I/H	0.05	No			300	No	50	70	5-39	AB		22					Dpt.	16.5	2100.00	With Phonomaster external phono stage, \$2750.00. Electronic protection circuits. With Phonomaster phono card, \$6340.00.
	Corifeo	B/H		No			600	No	100	140	4-60	AB		22						28.6	4500.00	
	Carle VIA V	I/T	0.005	No				No	50	50		A									5650.00	
ESOTERIC AUDIO RESEARCH	EAR509 MKII	B/T/M	0.25	Opl.	20	120	No	110	110	20-40		A	1	20					40	4990.00 Pair	Triode tubes. Output transformerless.	
	EAR549	B/T/M	0.25	Opl.	30	160	No	220	220	20-40		A	1	20					75	9999.00 Pair		
	Yoshino 30B	B/T/M	8	No		100	No	30	30	20-20		A	0	20					70	49,000.00 Pair		
	Yoshino 30A	B/M	1	No		100	No	30	30	20-20		A	0	20					70	42,000.00 Pair		
ESSENCE	Reference	B	0.01	Opl.				No	200	300	5-100	A/AB		20							9850.00	Mono version, Reference II Monoblock, \$13,850 per pair. Mono version, Standard Monoblock, \$6350.00 per pair.
	Reference II	B	0.01	Opl.				No	200	300	5-100	A/AB		20							12,500.	
	Standard	B	0.01	Opl.				No	200	300	5-100	A/AB		20							4850.00	
EXPOSURE	XX	I						No	35		20-20	AB							†	18	1095.00	†Optional. Regulated power supply. As above.
	XV	I						No	35		20-20	AB							†	18	1295.00	
	XVIII	B						No	55		20-20	AB								22	1495.00	
	VIII Super	B						No	55		20-20	AB								18	1295.00	
	VIII Mono	B/M						No	40		20-20	AB								18	2195.00	
	Regulated																				Pair	As above.
	IV Dual																				3195.00	As above.
	Regulated	B						No	80		20-20	AB								42		
FENTON AUDIO	Stereobate II	B/M	0.022	Opl.	500	500	No	300	600	20-150		A/AB		50						120	2300.00 Pair	Water-cooled.
FM ACOUSTICS	Resolution Series 811	B	0.008	Yes	50	1.6V	No	440	750	1-60		A		40						110	35,800.	
	Resolution Series 611	B	0.008	Yes	50	1.6V	No	250	420	1-60		A		40						60	21,000.	
	FM 800A	B	0.007	No	25	1.6V	No	400	600	5-60		A		5						66	12,300.	
	FM 600A	B	0.008	No	25	1.6V	No	250	350	5-60		A		5						44	8980.00	
	FM 300A	B	0.009	No	30	1.6V	No	100	150	5-60		A		5						30	6450.00	
FORTÉ AUDIO	Forté FT-1	B	0.15	No	50			No	†		3-100	AB		50							1490.00	†Five-channel operation, 125 watts x 3 and 55 watts x 2. IGBT output devices. As above.
	Forté 4	B	0.1	Yes	50	850	No	50	100	0-100		A	0	47					33	1490.00		
	Forté 5	B	0.1	Yes	50	1.2V	No	100	160	0-100		A/AB	1	47					26	990.00		
	Forté 6	B	0.1	Yes	50	1.5V	No	200	300	0-100		A/AB	1	47					33	1590.00		
FOSGATE-AUDIONICS	M60	B/M	0.05	No		200	No	35	60	20-20		AB	1.2	20						6	219.00 Each	†60 watts x 4. ††100 watts x 4. Bridges to 225 watts x 2.
	4100	B	0.05	No		900	No	†	††	20-20		AB	1.2	50						40	949.00	
GOLDMUND	Mimesis 6.8	B	0.01	No	100	1.6V	No	80	150	0-600				50						27 1/2	3800.00	
	Mimesis 8.2	B/M	0.01	No	100	1.1V	No	175	300	0-1M				100						88	4990.00	
(Continued)	Mimesis 8.5	B	0.01	No	100	1.6V	No	225	350	0-800				50						110	5400.00	

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**T**he UltraAmp Series is not available through dealers. That's how we can offer it at the affordable price of \$1295 per unit. The beauty is that these components compare with systems four times the cost! This series is only available by contacting us directly. We encourage you to take the UltraAmp home and listen for yourself. If you do not agree that our system gives you outstanding craftsmanship, reliability, service and, *most definitely*, sound, simply return it within 30 days for a full refund.

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# AMPLIFIERS

MANUFACTURER	Model (RD) = Remote Included, (RO) = Remote Optional	Type: Integrated = I, Basic = B, Tube = T, Hybrid = H, Mono = M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/μs	High-Level Sensitivity, mV	Dist. Unit Invert Polarity?	Cont. Avg. Watts Channel info 8 Ohms	Cont. Avg. Watts Channel info 4 Ohms	Class of Output Operation	POWER AMP				PREAMP				Notes	
											Rated Full-power Bandwidth, Hz to kHz	Dynamic Headroom, dB	Input Impedance, kOhms	MM Phone S.W. - dB - 1" wtd. re: 5 mV	MM Phone Sensitivity, mV	Moving Coil Input?	Weight, Lbs.	Price, \$		
KRELL (Continued)	MDA-300	B/M	0.1	Yes	100	180	No	300	600	0-250	A							90	5350.00	As above.
	KSA-250	B	0.1	Yes	100	230	No	250	500	0-250	A							143	6700.00	
	KSA-150	B	0.1	Yes	100	180	No	150	300	0-250	A							90	5000.00	
	KST-100	B/M	0.15	Yes	50	150	No	400	800	0-150	AB							50	2950.00	
KSS AUDIO ENGINEERING	KSS 100/100	B/T	0.05	Opt.	500	1.7	No	105	95	0-160	AB	0	100					45	2995.00	Triode tubes; direct coupled; output transformerless and capacitorless. As above.
	KSS 230	B/T/M	0.08	Opt.	320	1.9	No	230	170	0-140	AB	0	100					90	5995.00	
LAZARUS	LSA 200	B/H	0.1	Yes		600	Var.	200	350	6-80	AB	3	47					38	1995.00	Bridgeable.
	LMA 200	B/H/M	0.1	Yes		600	Var.	200	400	6-80	A	3	47					38	3790.00	
LECTRON	JH 30	I/H	0.05	No				26	26		AB							40	3800.00	
	JH 60	B/H	0.05	Yes				50	50		AB							62	5800.00	
	JH 80	B/H/M	0.05	Yes				80	80		AB							55	12,800.00	
LEGACY	MOS-FET Amplifier	B	0.05	No	55	120	No	225	350	10-25	AB	2.0	25					40	996.00	
MARK LEVINSON	No. 20.6	B/M	0.3	Yes		141	Sel.	100	200	20-20	A		50					90	7475.00	Each
	No. 23.5	B	0.3	Yes		141	Sel.	200	400	20-20	AB		50					105	6495.00	
	No. 27.5	B	0.3	Yes		141	Sel.	100	200	20-20	AB		50					85	4995.00	
	No. 29	B	0.3	Yes		141	Sel.	50	100	20-20	AB		50					60	2995.00	
LINN	LK280 Spark	B						80	160	20-20	AB							45	2990.00	Two chassis.
	LK280	B						80	160	20-20	AB							20	1695.00	
	LK100	B	0.5	No				50	80	20-20	AB							11	995.00	
	Powertek Klout	B		No				50	80	20-20	AB							16	695.00	
	Klout Intek	I		No				50	160	20-20	AB			5				24	995.00	
LUXMAN	M-111	B	0.05	No	12	1V	No	25		20-20	AB	2.5	22					11	400.00	Bridgeable; two-, three-, or four-channel operation.
	LV105u M117	I/H	0.25	No	12	150	No	80		20-20	AB		47	90	2.0	160	Yes	25.3	1000.00	
MADISON FIELDING	M1	B/H/M	0.3	No	40	707	No	100	100	1-120	A	1.5	41					52	6650.00	No overall feedback; 350 watts into 1 ohm, Class A/B. No overall feedback; 400 watts into 2 ohms. No overall feedback; 240 watts into 2 ohms. Class A/B. Multi-room system component; includes seven-band EQ. Multi-room system component; includes four-channel, three-band EQ.
	M2	B/H/M	0.3	No	55	1V	No	200	200	1-120	A/AB	1.8	41					55	5900.00	
	M3	B	0.3	Yes	35	550	Var.	60	120	1-120	A	1.8	41					62	3990.00	
	CA700(RD)	I	0.01	No	20	100	Yes	60	100	20-20	AB	1.2	20					18	1200.00	
	CA300(RD)	I	0.015	No	20	100	Yes	40	60	20-20	AB	1.2	20					20	1700.00	
MARANTZ	MA-24	B/M	0.03	No		1V	No	30		20-20	A		47					25	1500.00	THX certified. Bridges to 350 watts into 8 ohms and 450 watts into 4 ohms; THX certified. Class A to 25 watts; three tape monitors.
	MA-22	B/M	0.03	No		1V	No	50		20-20	AB		47					14	1000.00	
	MA-500	B/M	0.002	No	100		No	100	150	20-20	AB	2.0	25					15	299.00	
	SM-80	B	0.02	No		1V	No	120	175	20-20	AB		25					35	699.00	
	PM-80	I	0.008	No		150	No	100	140	20-20	AB		33	86	2.5		Yes	35	699.00	
	PM-72	I	0.01	No		150	No	100	130	20-20	AB		33	87	2.5		Yes	30	599.00	
MARCHAND	PM-52	I	0.01	No		150	No	70	100	20-20	AB		33	87	2.5		Yes	30	399.00	
	PM 14	B/M	0.001	Yes	100	100	No	150	250	0-50	AB	2	100					15	595.00	
McINTOSH	MC1000	B/M	0.005	Yes		2.5V	No	†	†	20-20	AB	1.5	10					105	4995.00	†1000 watts. Power meters; protection circuitry. Bridgeable; power meters; protection circuitry. Six-channel operation; LED power meters; protection circuitry. Bridgeable; protection circuitry. Power meters; protection circuitry. As above; bridgeable. As above.
	MC2600	B	0.005	Yes		1.4V	No	600	600	20-20	AB	1.7	20					130	5395.00	
	MC7106	B	0.005	No		1V	No	100	150	20-20	AB	1.7	20					48		
	MC7100	B	0.005	No		1.4V	No	100	150	20-20	AB	1.7	20					24	995.00	
	MC7150	B	0.005	No		1.4V	No	150	150	20-20	AB	1.8	20					58	2295.00	
	MC7200	B	0.005	Yes		1.4V	No	200	300	20-20	AB	1.9	20					53	2795.00	
MELOS AUDIO (Continued)	Triode 200ST	B/T	0.2	No		1.5V	No	200	200	20-30	AB	3	100					79	2995.00	Triode operation. As above.
	Triode 200ST Deluxe	B/T	0.2	Yes		1.5V	No	200	200	20-30	AB	3	100					82	3495.00	

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# AMPLIFIERS

MANUFACTURER	Model (RM) = Remote Included, (RO) = Remote Optional	Type: Integrated = I, Spc = S, Tube = T, Hybrid = H, Mono = M	Rated THD, %	Balanced Inputs?	Rated Stew Rate, V/μS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	Cont. Avg. Watts Channel 1	Cont. Avg. Watts Channel 2	Rated Full-Power Bandwidth, Hz to kHz	POWER AMP				PREAMP				Notes
											Class of Output Operation	Dynamic Headroom, dB	MM Phono S/N, -dB -A w/1.5 mV	MM Phono Sensitivity, mV	Moving Coil Input?	Weight, Lbs.	Price, \$		
MELOS AUDIO (Continued)	Triode 400M	B/T/M	0.2	Yes	1V	No	400	400	20-30	AB	3	100					83	5995.00	As above.
	SHA-1	I/H	0.2	No	100	No	3			A		100					20	995.00	For headphones.
MERIDIAN	205	B/M	0.04	No	775	Yes	100	150	20-20	†	2	11					13	1790.00	†Class AA, non-switching. Signal-sense auto turn-on.
META RESEARCH	Meta-Power Analogue	B/M	0.01	No	100	No	100		0-800			100					15	1950.00	Mounts inside Meta-Speaker.
METAXAS AUDIO SYSTEMS	Ikarus	B	0.05	No	†	500	No	45	80	0-2M	AB	3	10				15	1500.00	†1000 V/μS. Optional phono or D/A converter input.
	Iraklis	B	0.05	No	†	2V	No	50	100	0-500	AB	6	130				50	1850.00	Regulated power supply.
	Solitaire	B/M	0.05	No	†	2V	No	100	260	0-500	AB	6	130				65	3400.00	
Soliloquy	B/M	0.05	No	†	2V	No	100	200	0-500	AB	0	130				130	10,000.00		
MFA	M-300	T/M	0.3	Yes	50	750	No	300	300	15-150	AB1	1.2	100					15,000.00	
MIRROR IMAGE AUDIO	1.1SB	B	0.01	Yes	300			200	400	1-500	A/AB		Self.				52	4500.00	Bridgeable; d.c. coupled; biampable.
	1.1S + 1.1M	B/B/M	0.01/0.01	Yes/Yes	300/300			200/200	400/400	1-500/1-500	A/AB/A/AB		Self./Self.				62/70	5525.00/9800.00	As above; operates into 1 ohm.
MISSION	Cyrus I Cyrus II	I/I	0.003/0.003	No/No	10/10	No/No	30/60		20-20/20-20	AB/AB	1.4/1.4	47/47	84/84	0.4/0.3	Yes/Yes			649.00/999.00	
MOBILE FIDELITY SOUND LAB	UltraAmp Power Amplifier	B	0.02	No		1.5V	No	100	150	2-100	AB						30	1695.00	Independently regulated power supplies; d.c. coupled; r.f. filter.
THE MOD SQUAD	McCormack Power Drive DNA-1	B	0.01	Yes	50	1V	No	150	300	0.5-200	A/AB	.95	110				45	1995.00	Bridgeable; low-feedback design; mechanical ground.
	McCormack Power Drive DNA-20	B/M	0.01	Yes	70	1V	No	250	500	0.5-200	A/AB	1.75	100				55	5995.00	Dual terminals; low-feedback design; mechanical ground.
BRUCE MOORE AUDIO DESIGN	Dual 60	B/T	0.25	No	20			65	65	10-100	AB	1.0					50	2295.00	Partial triode operation.
	M125	B/T/M	0.25	No	25			125	125	10-100	AB	1.0					60	6600.00	Switchable to 65-watt triode operation.
	M225	B/T/M	0.3	No	25			225	225	10-100	AB	1.0					75	8900.00	Switchable to 125-watt triode operation.
MOTIF	MS1001	B	1	No		No	100		20-20	AB		100					45	3295.00	
	MS2001	B	1	No		No	200		20-20	AB		100					63	4395.00	
MTX SOUND-CRAFTSMEN	Pro-Power Ten	B	0.05	No	40	120	No	600	900	20-20	AB	1.5	32				60	1399.00	Two-, three-, or four-channel operation; LED power meters.
	Pro-Power Four	B	0.05	No	50	120	No	205	300	20-20	AB	1.7	32				30	849.00	LED power meters.
	Pro-Power Three	B	0.05	No	50	120	No	205	300	20-20	AB	1.7	32				30	749.00	Switching for two pairs of speakers.
	A5002	B	0.05	No	50	120	No	250	375	20-20	H	2.1	32				52	949.00	Signal-tracking supply; LED meters.
	A400	B	0.05	No	50	1.3V	No	205	315	20-20	AB	1.2	47				30	759.95	Bridgeable; operates into 2 ohms.
	A200	B	0.05	No	40	1.3V	No	125	190	20-20	AB	2.7	47				30	499.95	As above.
MUSE	A100	B	0.05	No	40	1.3V	No	60	70	20-20	AB	2.7	47				17	359.95	As above.
	PCR800	B	0.05	No	40	1.2V	No	205	300	20-20	AB	1.7	32				18	499.00	
	100	B	0.5	Opt.	50	890	No	100	200	13-200	AB		51				28	1200.00	
	150	B/M	0.5	Opt.	70	960	No	125	250	13-250	AB		51				28	2280.00	
	250	B/M	0.5	Yes	80	1.2V	No	250	500	13-250	AB		51				106	6200.00	
	300	B/M	0.5	Yes	70	1.7V	No	300	550	13-250	AB		51				34	3500.00	
MUSEATEX AUDIO	AS-10	B	0.25	No		No	100	150	1-20	AB		100					24	1999.00	Floating charge power supply.
	AM-15	B/M	0.25	No		No	150	250	1-20	AB		100					24	1699.00	As above.
	A-260	B	0.25	No		No	60	90	1-20	AB		100					22	799.00	As above.
	A-360	B	0.25	No		No	60	90	1-20	AB		100					24	949.00	Three-channel operation; as above.
MUSICAL DESIGN	D-140	B	0.007	No	30	1.7V	No	140	200		AB		22				28	1295.00	High current version, Model D-140i, \$1495.00.
MUSIC REFERENCE	RM-9	B/T	0.2	No	Var.	No	100	100	20-40	A/AB	1.5	100					60	2500.00	Variable feedback; 2-, 4-, and 8-ohm taps.
	RM-10	B/T		No				35		20-20								950.00	Adjustable bias; optional enhanced power supply.
	RM-11	I/T		No				35		20-20								1350.00	Passive line stage.
MUSIC & SOUND	SPA-100	B	0.1	Yes	30		No	100	200	10-100	AB	3	20					849.00	Two pairs of binding posts for bi-wiring; optional plug-in electronic crossover.
	SPA-65	B	0.1	No	30		No	65	130	10-100	AB	3	20					595.00	Two pairs of binding posts for bi-wiring.
NAD (Continued)	208	B	0.03	Yes		100	No	250	250	20-20	AB	4	40				21	1199.00	Bridgeable.
	2100X	B	0.03	No	35	Var.	No	60		20-20	AB	5.3	20					429.00	As above.
	2400THX	B	0.03	No	30	Var.	No	100		20-20	AB	5.7	20				22	599.00	As above; THX certified.

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*Bob Bottman, Sensible Sound, Summer 1992*

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*Dick Olsher, STEREOPHILE, Vol. 15, No. 8, Aug. '92*

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*Y.K. Chan, AUDIOPHILE, No. 75, June 1992 (Hong Kong)*



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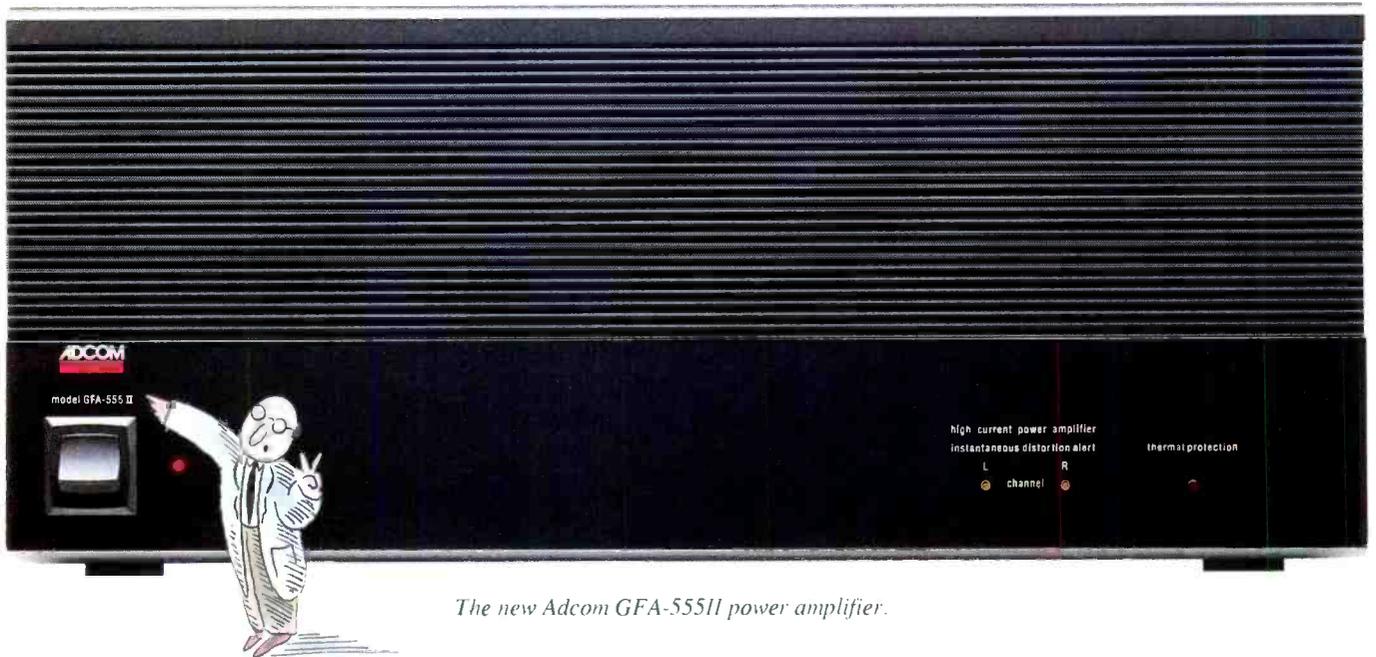


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\*\*Stereophile, October 1990.

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# AMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	Type Integrated, Tube, Hybrid	Base = B, Mono = M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/μs	High-Level Sensitivity, mV	Does Limit Invert Polarity?	Cont. Avg. Watts	Cont. Avg. Watts Channel into 8 Ohms	Rated Full-Power Bandwidth, Hz to kHz	POWER AMP				PREAMP				Price, \$	Notes					
												Sel.	Sel.	Sel.	Sel.	Sel.	Sel.	Sel.	Sel.			Sel.	Sel.	Sel.	Sel.	Sel.
JEFF ROWLAND DESIGN GROUP	9	B/M	0.02	Yes	50	136	Sel.	300	600	0.1-160	A/AB	Sel.										225	22,000. Pair	External power supplies.		
	8	B	0.02	Yes	80	136	Sel.	200	400	0.1-160	A/AB	Sel.										150	3100.00	Bridgeable.		
	1	B	0.04	Yes	80	70	Sel.	60	120	0.3-300	A/AB	Sel.										48				
SANSUI	Vintage AU-X911DG	I	0.005	Yes	180	150	No	100	120	20-20	A	1.5	47	86	2.5	210	Yes	40	1250.00				40	1250.00	1-bit O/A converter.	
	AU-X517R(RI)	I	0.015	Yes		150	No	65		20-20	A		47	88				20	580.00				20	580.00	Four preset EQ positions; source-direct switch.	
	AU-X417R(RI)	I	0.05	No		200	No	55		20-20	A		47	80				20	365.00				20	365.00	†Front, 70 watts x 2; center, 70 watts x 1; rear, 35 watts x 2. Digital direct drive; video amps; processor loops; programmable remote; Dolby Surround and Pro-Logic (see also "Surround Processors").	
	AU-X117	I	0.03	No		150	No	30		20-20	A		47	78				11	200.00				11	200.00		
	Vintage AV-7000(RI)	I	0.02	No				†	200	5-100	A		47	72	2.5	140		31.9	1000.00				31.9	1000.00		
SCIENTIFIC FIDELITY	Trillium	B/T/M					No	65	65	18-40	AB							65	10,000. Pair				65	10,000. Pair		
SIMAUDIO	W-2003	B	0.05	No	60	1.5V	No	225	450	20-20	AB		22					45	1550.00				45	1550.00	Bridges to 850 watts. Bridges to 400 watts. Bridges to 200 watts.	
	W-2002	B	0.05	No	60	1V	No	125	200	20-20	AB		22					25	895.00				25	895.00		
	W-3050	B	0.05	No	60	500	No	50	100	20-20	AB		22					32	1100.00				32	1100.00		
	PW-3000	I	0.09	No	50	200	No	50	95	20-20	AB		25	75	2.8	160	Yes	16	750.00				16	750.00		
SM AUDIO	Studio Series	B	0.02	No	100	800	No	80	160	20-20	AB		50					30	979.00				30	979.00		
	Signature Series	B/M	0.02	Yes	100	1V	No	100	200	15-50	AB		50					42	899.00				42	899.00		
SONANCE	Sonamp 260	B	0.05	No	20	625	No	60	100	20-20	AB	1.2	50					23	325.00				23	325.00	Auto on; with three-speaker switching. Model Sonamp 260 x3, \$375.00.	
SONETIC	SA 185	B	1	Yes	12		Var.	125	185	5-60	Sup. A	2	20					24	578.00				24	578.00	Bridgeable; short-circuit, d.c., and sub-audio speaker protection. As above. As above.	
	SA 425	B	1	Yes	18		Var.	270	400	5-60	Sup. A	2	20					34	698.00				34	698.00		
	SA 650	B	1	Yes	21		Var.	400	600	5-70	Sup. A	2	20					54	998.00				54	998.00		
SONIC FRONTIERS	SFS-40	B/T		No		800	No	40	40	20-20	AB1		100					45	1595.00				45	1595.00	Adjustable bias. As above. As above; 2-, 4-, and 8-ohm taps.	
	SFS-80	B/T		No		1.2V	No	80	80	20-20	AB1		100					70	2750.00				70	2750.00		
	SFM-160	B/T/M		No		1.2V	No	160	160	20-20	AB1		100					60	5495.00				60	5495.00		
	SFI	I/T		No		1V	No	40	40	20-20	AB1		50					40	1695.00				40	1695.00		
SONOGRAPHE	SA150	B	1.0			1.2V	No	135		20-20	AB		100					40	995.00				40	995.00		
SONOGY	Cantata	B	0.5	No	100	1.3V	No	100	200	20-20	AB		100					35	1995.00				35	1995.00	Optional balanced monoblock; no feedback; optional Duette balancing module, \$695.00. Fully balanced; no feedback.	
	Cantata	B/M	0.5	Yes	200	2.6V	No	300	500	20-20	AB		200					35	1995.00				35	1995.00		
SONY ES	TA-N110	B	0.08			180	No	45	55	10-40	AB	1.3						113/4	300.00				113/4	300.00	Bridges to 100 watts. Bridges to 300 watts. Bridges to 580 watts.	
	TA-N55ES	B	0.005			125	No	110	150	10-100	AB	2						267/8	500.00				267/8	500.00		
	TA-N80ES	B	.0018	Yes		150	No	200	270	10-100	AB	1.8						543/4	1200.00				543/4	1200.00		
SOUND ENGINEERING	PFM-3B	B	0.1	Yes	100	1.8V	No	150	300	1-100	A/AB	0.5	20					55	2150.00				55	2150.00		
SOUNDSTREAM	SA-100	B	0.01	No	35	1V	No	35	50	20-20	AB	1.8	22					5 1/2	399.00				5 1/2	399.00	For custom installation; operates RSS-2 speaker switcher. Multi-zone remote room amp; auto local/main source switching; operates into 1 ohm. THX certified.	
	RA-100(RD)	I	0.1	Yes	35	120	No	30	50	20-20	AB	1.8	20					5	649.00				5	649.00		
	DA-1 THX	B	0.05	No	35	1V	No	200	300	20-20	AB	1.8	22					35	1195.00				35	1195.00		
SOUNDTECH	Poweramp One	T	0.5	Opt.	25	1.2V	No	50	50	20-40	A/AB		220					60	2599.00				60	2599.00	Bridgeable.	
SOUND VALUES	SV-MOSFET.32	B	0.1	No	75		No	300	500	20-20	AB	1.6	20					35	695.00				35	695.00	Bridgeable. As above; XLR and headphone inputs.	
	SV-P6000	B	0.1	Yes	75		No	300	500	20-20	AB	1.6	20					40	849.00				40	849.00		
SPECTRAL AUDIO	DMA-180	B	0.01	Yes	600	200	No	200	400	0-2M	AB	3	100					60	6495.00				60	6495.00	Bridgeable. †1000 V/μs.	
	DMA-80	B	0.01	Yes	500	200	No	100	200	0-2M	AB	6						19	2795.00				19	2795.00		
	DMA-80M	B	0.01	Yes	†	200	No	200	345	0-2M	AB	2						19	2595.00				19	2595.00		
SPECTRASCAN	BPA-101B	B	0.07	No	40	1V	No	120	200	2-120	AB	1.2	10					40	1895.00				40	1895.00	Regulated power supply; bridges to 350 watts into 8 ohms.	
SSI SURROUND SOUND	Powerflex 5	B	0.05	Yes	10	450	No	32		20-20	AB		20					22	499.00				22	499.00	Five-channel operation. With speakers, \$249.00; Dolby Surround circuitry (see also "Surround Processors"). Dolby Pro-Logic circuitry (see also "Surround Processors").	
	System 1000	B	0.05	No	10		No	20		20-20	AB		20					10	199.00				10	199.00		
	System 3000 (RI)	B	0.02	No	10		No	25		20-20	AB		20					10	349.00				10	349.00		

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Model 9500



# AMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Type Integrated-1, Tube = T, Hybrid = H, Mono = M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/μs	High-Level Sensitivity, mv	Does Unit Invert Polarity?	Cont. Avg. Watts/Channel	Cont. Avg. Watts/Channel into 8 Ohms	Class of Output Operation	POWER AMP				PREAMP			Notes		
											Dynamic Headroom	Input Impedance	MM Phone S/N	MM Phone Sensitivity, mv	MM Phone S/N	MM Phone Sensitivity, mv	Moving Coil Input?		Weight, Lbs.	Price, \$
SSI SURROUND SOUND (Continued)	System 4000II (RI)	B	0.03	No	10		Yes	45	20-20	AB	20					16½	549.00	Dynamic Logic Dolby Surround steering (see also "Surround Processors"). 125 watts x 3. Bridgeable; A/V processing (see also "Surround Processors").		
	System 5000A	I	0.05	Yes	10		No	†	18-22	AB	5					18	499.00			
STAX	DMA-X2	B/M	0.1	Yes	70	1	No	600	†	0.8-220	A						103.4	30,000. Pair	††1100 watts. ††Balanced, 64 kilohms; unbalanced, 32 kilohms. Nonswitching power supply.	
SUMO	The Ten Andromeda II Polaris II Ulysses	B	0.05	Yes	110	130	No	100	200	20-20	A	2.5	10			75	2599.00	Bridgeable. Balanced output. Bridgeable. As above.		
		B	0.05	Yes	110	130	No	240	400	20-20	A/AB	2.0	47			55	1599.00			
		B	0.05	No	65	130	No	120	200	20-20	A/AB	2.0	47			30	799.00			
		B	0.05	No	80	130	No	60	200	20-20	A/AB	1.5	47			25	579.00			
SUPERIOR AUDIO	JX-16	I	0.005	No	12	1V	No	15	20	20-20	AB	1.25	47	85	2.5		5	349.00	40 watts peak into 8 ohms; four-voltage portable power source; five inputs. 60 watts peak into 8 ohms; four-voltage portable power source; six inputs.	
	JX-17	I	0.005	No	12	1V	No	30	40	20-20	AB	1.25	47	85	2.5		8	499.00		
SYMPHONIC LINE	RG 1 MKII	B	0.005	No	70		No	100	200	10-400	A/AB	0.8	50				55	3675.00	Separate pre out.	
	RG 4 MKII	B/M	0.005	No	100		No	150	300	1.5-600	A/AB	0.8	50				55	8995.00		
	RG 7	B	0.005	No	90		No	130	260	10-400	A/AB	0.8	50				58	4950.00		
	RG 9	I	0.005	No	70		No	80	160	10-300	A/AB	1.2	50	75	2.5	150	Yes	50		2900.00
	RG 11	B	0.005	No	70		No	70	140	10-400	A/AB	0.8	50				30	1800.00		
	RG 12	B	0.005	No	70		No	90	180	10-400	A/AB	0.8	50				30	2450.00		
	RG 14	I	0.02	No	70		No	50	100	10-300	A/AB	1.2	50				25	1295.00		
	RG 15	I	0.02	No	70		No	50	100	10-300	A/AB	1.2	50	70	2.5	150	No	25		1395.00
RG 17	I	0.02	No	70		No	60	120	10-300	A/AB	1.2	100	70	2.5	150	Yes	25	1950.00		
TARA LABS	Passage	B/H	0.002	No			No	100	150	20-50	AB						25	995.00		
TEAC	A-X5000	I	0.007	No	150		No	75	100	20-20		47	80	2.5		Yes	23	450.00		
	A-X3000	I	0.008	No	150		No	60	75	20-20		47	78	2.5		No	19¾	380.00		
	A-X1000	I	0.005	No	150		No	40	50	20-20		47	78	2.5		No	17	290.00		
TECHNICS	SU-V660	I	0.005		100			90	110	20-20	AA	0.6	47	79	0.25		Yes	25.4	399.95	Direct inputs to power amp section. As above.
	SU-V460	I	0.007		130			50	60	20-20	AA	0.6	18	77	0.35		No	17.6	299.95	
THRESHOLD	SA/12e	B/M	0.1	Yes	50	2.1V	No	250	500	0-40	Stasis, Class A	0	†				120	7200.00	†Balanced, 600 ohms; unbalanced, 50 kilohms. 70 amps continuous per channel, 200 amps peak per channel. 60 amps continuous per channel, 200 amps peak per channel. 50 amps continuous per channel, 135 amps peak per channel. 35 amps continuous per channel, 120 amps peak per channel. 30 amps continuous per channel, 95 amps peak per channel. 30 amps continuous per channel, 200 amps peak per channel. 30 amps continuous per channel, 120 amps peak per channel. 25 amps continuous per channel, 100 amps peak per channel. 20 amps continuous per channel; 75 amps peak per channel.	
	SA/10e	B/M	0.1	Yes	50	1.8V	No	175	350	0-40	Stasis, Class A	0	†				79	5200.00		
	SA/6e	B/M	0.1	Yes	50	1.6V	No	125	250	0-40	Stasis, Class A	0	†				56	3950.00		
	SA/4e	B	0.1	Yes	50	1.3V	No	100	200	0-40	Stasis, Class A	0	†				97	6300.00		
	SA/3.9e	B	0.1	Yes	50	1V	No	60	120	0-40	Stasis, Class A	0	†				56	3490.00		
	S/550e	B	0.1	Yes	50	2V	No	250	425	0-40	Stasis, Class A	1	†				97	6300.00		
	S/450e	B	0.1	Yes	50	1.8V	No	200	350	0-40	Stasis, Class A/AB	1	†				79	5200.00		
	S/350e	B	0.1	Yes	50	1.6V	No	150	260	0-40	Stasis, Class A/AB	1	†				56	3490.00		
	S/250	B	0.1	No	50	1.4V	No	125	225	20-20	Stasis, Class AB	1	75				50	2490.00		
TUBE RESEARCH LABS	GTPR800	B/T/M			1V			800	800		Var.		150				405	60,000. Pair	Triode operation; switchable to 1600-watt pentode operation.	
	GTR800	B/T/M			1V			800	800		Var.		150				400	45,000. Pair		
	GTP400	B/T/M			1V			400	400		Var.		150				225	35,000. Pair		
	GT400	B/T/M			1V			400	400		Var.		150				220	27,000. Pair		
	TR300	B/T/M			1.4V			300	300		Var.		270				130	15,000. Pair		
VAC (Continued)	Vintage Williamson	B/T		No			No	37	37		AB1		100					1850.00		
	Vintage Mono 70	B/T/M		Opt.			No	72	72		AB1		100					2850.00		

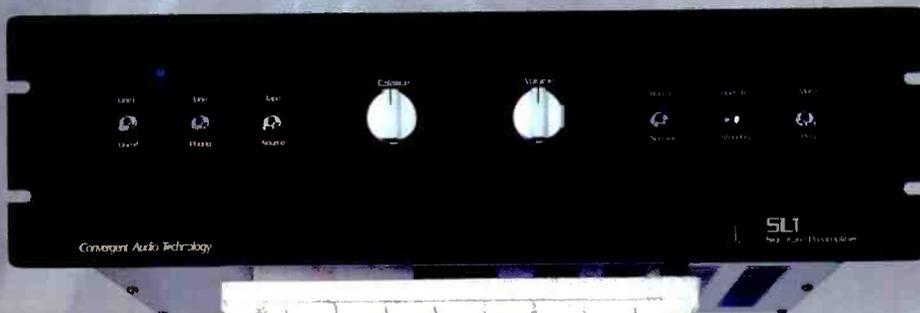
# AMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Type: Invert. = I, Bal. = B, Type 1 Hybrid = H, Mono = M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/μs	High-Level Sensitivity, mV	Does Unit Invert Polarity?	Com. Avg. Watts Channel Into 8 Ohms	Com. Avg. Watts Channel Into 4 Ohms	Rated Full-Power Bandwidth, Hz to kHz	Class of Output Operation	POWER AMP					PREAMP		Price, \$	Notes														
												Input Impedance, dB	MM Phone S/N, dB	MM Phone S/N, dB	MM Phone Sensitivity, mV	Moving Coil Input?	Weight, lbs.																	
VAC (Continued)	PA45C-Stereo	B/T	0.35	Opt.	5		No	55	55	8-85	A										85	3490.00	Triode switchable; operates into 2 ohms; optional balanced inputs, \$500.00. As above.											
	PA45C-Mono	B/T/M	0.35	Opt.	5		No	55	55	8-85	A										120	4290.00	As above.											
	PA60C-Stereo	B/T	0.35	Opt.	8		No	80	80	7-97	A										105	3890.00	As above.											
	PA60C-Mono	B/T/M	0.35	Opt.	8		No	80	80	7-97	A										140	4690.00	As above.											
	PA90C-Mono	B/T/M	0.35	Opt.	10		No	102	102	7-72	A										140	5190.00	As above.											
J. C. VERDIER	Le 210 MK2	B/T	0.4	No				10	10	20-60	A												27	2200.00	With line stage, \$2550.00.									
	Le 220	B/T	0.4	No				20	20	20-60	A													27	2400.00									
	L'Audio Bloc MK2	I/T	0.4	No				20	20	20-60	A													31	3450.00									
	Le mono bloc MK2	B/H/M	0.2	No				70	70	20-80	A														30	6000.00	Pair							
VIRTUAL IMAGE	StereoBloc Twenty Forty	B/T	1			1.2V	No	20	20		AB																	Bridgeable; triode output; adjustable negative feedback.						
VTL	Tiny Triode 25 Watt	B/T/M		No		1V	No	25	25	20-30	A															10	1300.00							
	Stereo 40/40	I/T		No		1V	No	40	40	20-30	A1																30	1350.00						
	Stereo 75/75	B/T		No		1V	No	75	75	20-30	A1																35	1175.00						
	Compact 100	B/T/M		No		1V	No	100	100	20-30	A, AB1/A1																35	2450.00	Switchable to triode operation. Optional line stage.					
	Stereo Triode 60/60	B/T		No		1V	No	60	60	20-30	A																50	2750.00						
	Stereo 120/120	B/T		No		1V	No	120	120	20-30	A, AB1/A1																	50	2650.00	Switchable to triode operation. As above.				
	Compact 160	B/T/M		No		1V	No	160	160	20-30	A, AB1/A1																	35	3500.00					
	Deluxe 140	B/T/M		No		1V	No	140	140	20-30	A, AB1/A1																	50	3750.00	As above.				
	Deluxe Triode 225	B/T/M		No		1V	No	225	225	20-30	A																	65	5000.00	As above.				
	Deluxe 300	B/T/M		No		1V	No	300	300	20-30	A, AB1/A1																		80	6000.00	As above.			
	Deluxe 600	B/T/M		No		1V	No	600	600	20-30	A, AB1/A1																		135	10,000.00	As above.			
	Ichiban Manley Reference Stereo 100/100	B/T	Opt.			1V	No	100	100	20-30	A1																		50	4000.00	Optionally switchable to triode operation.			
Manley Reference 200/100	B/T/M	Opt.			1V	No	200	200	20-30	A, AB1/A1																			50	6000.00	Switchable to triode operation.			
Manley Reference 400/200	B/T/M	Opt.			1V	No	400	400	20-30	A, AB1/A1																			90	9000.00	As above.			
Manley Reference 800/400	B/T/M	Opt.			1V	No	800	800	20-30	A, AB1/A1																			135	13,000.00	As above.			
WAAS ENGINEERING	ZAX960	B/H	0.5	Yes	6		Yes	480		15-25	A																	70	8500.00	Bridgeable; optional digital input and D/A converter.				
	Sole	B/T/M	0.25	Yes	25	750	No	15	15	15-75	A																	35	3995.00					
WAVELENGTH AUDIO	Twin WA-35t	B/T	0.5	No	20	750	No	7	7	15-60	A																	48	1995.00					
		B/T	1.0	No	10	1V	No	35	35	15-50	AB1																	43	1495.00	Optional Peerless output transformers, \$1795.00.				
WOLCOTT AUDIO	"Presence" PA-250	B/T/M	0.02	No	20	1.6V	No	175	200	20-20	AB1																				Zero output impedance; S/N, greater than 100 dB; microprocessor-controlled bias.			
WOODSIDE/RADFORD	STA35	B/T	0.2	No	15	750	No	40	50	20-20	AB2																		37½	2395.00	Peak current, 12 amps.			
	MA50	B/T/M	0.2	No	15	750	No	50	65	20-20	A																		35½	4495.00	Peak current, 15 amps.			
YAMAHA	MX-2000	B	0.003	No		1.2V	No	130	180	10-100	A																			61½	1899.00			
	MX-1000	B	0.003	No		1.6V	No	260	330	10-60	A																				45½	1199.00		
	MX-830	B	0.003	No		1.3V	No	170	230	10-60	A																				29¾	699.00		
	MX-630	B	0.003	No		1.3V	No	135	190	10-60	A																				28½	499.00		
	MX-460	B	0.012	No		940	No	80	200	10-50	AB																				21¾	349.00	95 watts into 6 ohms. Two- or four-channel operation.	
	MX-35	B	0.05	No		940	No	40	80	20-20	AB																				11	299.00		
	MX-M70	B/M	0.01	No		720	No	50	85	10-50	AB																				8½	199.00		
	AX-550(RI)	I	0.015	No		150	No	65	85	20-20	AB																				24¼	449.00	95 watts into 6 ohms. 75 watts into 6 ohms.	
	AX-450	I	0.015	No		150	No	65	85	20-20	AB																				21	349.00		
	YBA	Signature	B		No			No	100	200	5-80																						11,000.	Operates into 0.7-ohm load.
1		B		No			No	85	170	5-80																						6000.00	As above.	
2		B		No			No	70	140	5-80																						3100.00	As above; high-current version, \$3750.00.	
3				No			No	50	90	5-80																							1800.00	Operates into 1 ohm; double-transformer version, \$2400.00.
Intégré				No			No	50	90	5-80																							1850.00	Operates into 1 ohm.



# PREAMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Type: Tape = T, Hybrid = H, Mono = M, Digital = D, Moving Coil Stage Only = MC, Phono Stage Only = P	Frequency Response, Hz to kHz, ±dB	Maximum Output, V	THD, %	PHONO STAGE										Price, \$	Notes	
						Balanced Inputs = 1, Balanced Outputs = 0	High-Level Sensitivity, mV	Number of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	MM Phono Overload, mV	MM Phono Input Capacitance, pF	MM Phono S/N, -dB, A, Wtd. re. 5 mV	Moving Coil Input?			
ACURUS	L10		20-20 +0,-0.15	8	0.06	60	2	0	No								599.00	Discrete Class A.
	P10		20-20 ±0.3	8	0.06				No	2.4	150	270	80	Yes			395.00	As above; selectable loading.
ADCOM	GTP-400		10-40 ±0.5	8	0.01	80	2	2	Yes	0.82	118	100	80	No			399.95	Tuner/preamp (see also "Tuners").
	GTP-500II (RI)		10-40 ±0.4	8	0.01	80	2	2	No	0.95	120	100	82	No			599.95	As above; optional remote sensors.
	GFP-555II		10-50 ±0.3	10	0.005	52	3	2	No	0.55	120	100	85	No			499.95	
	GFP-565 GFB-800 (RI)		10-50 ±0.2 10-50 ±0.5	10 7.5	0.003 0.03	52 76	3 2	2 0	No No	0.55 0.88	120 100	100 100	90 81	No No			799.95 1200.00	Five-room, multi-source switcher.
A/D/S/	SC6(RO)		20-20 ±0.5	5	0.01	250	0	2	No								1799.00	Six-zone, eight-source switching system.
AIR TIGHT	ATC-1	T		15	†	150	2	0		1.8				No			2900.00	†Phono, 0.05%; CD/line, 0.02%. No p.c. board.
AMERICAN HYBRID TECHNOLOGY	AHT-P	MC	1-50 ±0.1		.0015	†			No						98	Yes	2500.00	External power supply; d.c. coupled.
	AHT-H		1-1M ±1			†	1	0	No								3300.00	As above; line level only. †Optional balanced outputs.
	AHT-X		1-200				1	†	No								5200.00	Line-level preamp/crossover (see also "Crossovers"); external power supply. †Optional level controls.
API AUDIO PRODUCTS	3124	H	10-20 +0,-0.5			I/O	150	0										
	3124M	H				I/O	150	4										
	512B	H	30-20 +0,-0.3			I/O	150	0										
AR	The Limited					0		0									1200.00	
ARAGON	18K	P	20-20 +0,-0.1	8	0.04	170	2	0	No								995.00	External power supply; Class A.
	47K		RIAA	8					No	2.4	150	270	80	Yes			595.00	As above; selectable gain and loading.
	Aurum		20-20 ±0.3 20-20 +0,-0.1	16	0.03	0	Sel.	2	0	No							1750.00	External power supply; Class A.
ARCAM	DeHa 110 (RI)	D	20-20		0.01	1.5	2	0	No					Yes		1500.00	Preamp with D/A conversion (see also "D/A Converters"); without converter, Model Delta 110S, \$1100.00; MM and MC phono.	
YAKOV ARONOV AUDIO LAB	PY-100	T	10-100	4.2	0.25	250	2			2				Yes		2400.00		
ATMA-SPHERE MUSIC SYSTEMS	MP-1	T	2-400	15		I/O	150	2	0	Sel.	0.06	500	20	90	66	Yes	6800.00	Balanced differential design; output voltage specified into 600 ohms; zero feedback; d.c.-coupled output; stepped volume control; external regulated power supply.
	MLS-1	T	2-400	15		I/O	150	2	0	Sel.							3200.00	Line level only; balanced differential design; output voltage specified into 600 ohms; zero feedback; d.c.-coupled output.
AUDIBLE ILLUSIONS	Modulus 3	T	5-100 ±1	80	0.02	50	1		Yes	1.00	1.2V						1295.00	External power supply.
	Modulus 4	H/P	5-200 ±1	40	0.01				No					85	Opt	1795.00	As above; variable MC impedance.	
	Modulus 5	H	5-150 ±1	80	0.02	0	50	1	No					Yes		1795.00	External power supply.	
AUDIOACCESS	PX-6(RO)		10-25 ±0.1	6	0.002			2	2	No								† Multi-zone, multi-source, multi-room switching system; optional keypad or handheld remote. †\$950.00 per zone.
	PX-6S(RO)		10-25 ±0.1	6	0.002			2	2	No								† As above. †\$900.00 per zone.
AUDIO ALCHEMY	PCM					No	1	0	No								399.00	Passive.
AUDIO BY VAN ALSTINE	1mega II	H	12-40 ±0.2	12	0.004	50	3	2	No	0.7	200	10	78				495.00	
	Super PAS 4		10-40 ±0.2	10	0.003	50	1	0	No	0.6	250	20	74				845.00	
	Transcendence		10-45 ±0.2	12	0.002	50	3	2	No	0.7	350	10	80				895.00	
	FET Valve	H	10-40 ±0.1	15	0.001	50	3	2	No	0.7	400	10	82				1195.00	
AUDIO DESIGN ASSOCIATES	DSP-8(RO)		20-20 ±0.25	5	0.007		4	3	No								1395.00	Multi-room preamp.
	ADP-8		20-20 ±0.25	5	0.05		1	3	No								995.00	
	CPC-8(RO)		20-20 ±0.25	5	0.007				No								11,492.	8 x 8 multi-room, multi-source switcher.
	OSP-48(RO) CR-8P(RO)		20-20 ±0.25 20-20 ±0.25		0.05 0.05			3 2	No No								2495.00 1150.00	Multi-room preamp. For multi-room System Omega; without front-panel controls. Model CR-P, \$950.00.
AUDIO INNOVATIONS	L2	T	9-100 ±3			Sel.		0									1695.00	Line level only.
	P2	T/P					1	0	No	4.6	80	Adj.	60	No			1695.00	Passive line stage.
	Series 200MM Series 200MC	T	30-20				1	0	No	4.6	80	Adj.	60	50	Yes		895.00	As above.
AUDIOLAB	8000C MkII		20-20 ±0.5	7.8	0.01	100	2	2	No	2.0	175	85	81	77	Yes		699.00	
AUDIO NOTE	M7-Tube	T	5-50	30		200	1	0	No								10,500.	With silver signal capacitors, \$15,500.
	M7-Line	T		30				0	No								6750.00	Line level only; with silver signal capacitors, \$9750.00.
	M7-Phono	T/P							No								16,750.	For Audio Note Ongaku amp.
AUDIO RESEARCH (Continued)	LS-1	H	1-200 +0,-3	50	0.005		1	0	No								1675.00	Auto and manual muting; direct gain path. As above; tape out defeat.
	LS-2	H	1-200 +0,-3	45	0.001	0	1	0	No								2495.00	
	LS-2B		1-200 +0,-3	20	0.005	I/O	63	1	0	No							2995.00	
	LS-3		1-200 ±1	35	0.005		63	1	0	No							1495.00	
	LS-3B		1-200 ±1	70	0.005	0	63	1	0	No							1995.00	
	SP9MKII	H	1-200 +0,-3	50	0.005	0	50	2	0	No	0.25	200	100	92	72	Yes	1995.00	Auto and manual muting.
SP14	H	1-200 +0,-3	50	0.005	0	50	2	0	No	0.25	200	100	92	72	Yes	2995.00	As above; bypass switch.	
SP15	H	1-200 +0,-3	80	0.001	0	18	2	0	Sel.	0.088	350	150	90	70	Yes	5995.00	As above; external power supply.	



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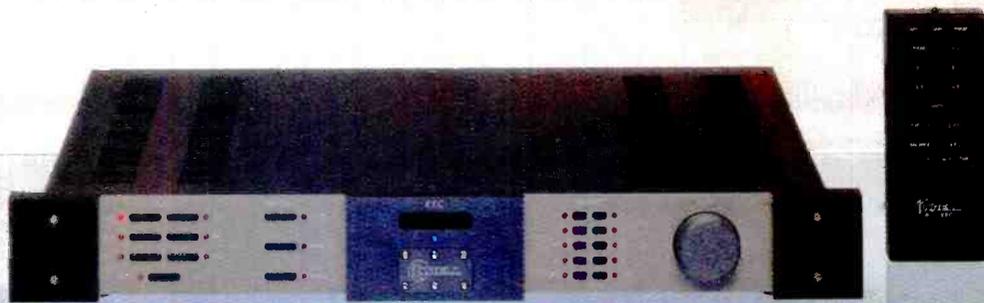
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# PREAMPLIFIERS

MANUFACTURER	Model (R) = Remote Included, (RO) = Remote Optional		Type: Tube = T, Hybrid = H, Mono/Mc Digital/D, Moving Coil Stage Only, Mc. Phono Stage Only = P	Frequency Response, Hz to kHz, ±dB	Maximum Output, V	THD, %	Balanced Inputs = 1, Balanced Outputs = 0			High-Level Sensitivity, mV	Number of Tape & Processor Loops	Does Unit Invert Polarity?		MM Phono S/N, -dB, *A: With re: 5 mV, **A: With re: 0.5 mV	Price, \$	Notes		
	MM Phono Input Capacity, pF	MM Phono Input, mV					MM Phono Overload, mV	MM Phono S/N, -dB, *A: With re: 5 mV, **A: With re: 0.5 mV										
AUDIO RESEARCH (Continued)	PH-1 PH-2	P P	10-60 ± 0.25 10-60 ± 0.25	50 90	0.005 0.005	I/O				No No	2 2	160 300	600 250	92 92	72 72	Yes Yes	1495.00 2495.00	
AUDIOSOURCE	Pre One		8-100 +0, -3	5	0.005		120	2	3	No	2.2	125	250	86	71	Yes	249.95	Dual output; bass EQ; tape-to-tape dub.
AUDIRE	Andante Diffet 3 Legato		5-100 +0, -0.2 5-100 +0, -0.25 5-100 +0, -0.25	12 15 10	0.005 0.005 0.005		100 100 100	2 2 2	2 0 0	† No No	1.00 1.00 1.00	175 250 150	220 100 180	90 86 75	80 72 75	Yes † No	1750.00 855.00 440.00	†Inverts polarity only in MC stage. †Optional, \$135.00.
DAVID BERNING CO.	TF-12(RI)	H	4-50 ± 1	5	0.05		32	1	0	No	0.38	200		74	54	Yes	3245.00	With balanced outputs, Model TF-12-B, \$3795.00; with two sets of buffered outputs, Model TF-12-C, \$3685.00.
B & K COMPONENTS	CS-115 CS-117 PRO-10MC Sonata MC-101 Sonata		5-100 5-100 1-150 1-150	9 9 14 14	0.02 0.02 0.02 0.02	Opt. Opt. Opt.	150 150 45 45	1 1 1 2	0 2 0 2	No No No No	2.7 2.7 0.8 0.8	150 150 225 225	200 200 Var. Var.	82 82 82 82	70 70	Yes Yes	348.00 398.00 698.00 798.00	External power supply; d.c. coupled. As above.
BOULDER AMPLIFIERS	Ultimate Ultimate High Level Complete Complete High Level L3AE L3AE High Level		20-20 +0, -0.05 20-20 +0, -0.05 20-20 +0, -0.05 20-20 +0, -0.05 20-20 +0, -0.05	12 12 12 12	.0025 .0025 .0025 .0025	0 0 0 0	67 67 53 53	2 2 2 2	0 0 0 0	Sel. Sel. No No	2.5 2.5 2.5	530 530 530	85 85 85	85 85	74 Opt. Opt.	Yes	5299.00 3499.00 3199.00 2399.00 2199.00	External power supply; separate phono unit has three-position low-cut selector. External power supply; line-level inputs only. Inputs as above.
BRITISH FIDELITY	The Preamp Preamp 3A P173		30-50 ± 0.5 30-50 ± 0.5 30-50 ± 0.5			0	250 150 150	1 1 2	0 0 2							Yes Yes	590.00 995.00 1595.00	2-meter attached cables with XLR plugs. External power supply. As above.
BRYSTON	12B 11B 5B 4B BP4.2 TF1 BP6		20-20 ± 0.05 20-20 ± 0.05 20-20 ± 0.05 20-20 ± 0.05 22-20 ± 0.05 5-30 ± 0.05	15 15 15 15	0.005 0.005 0.005 0.005		50 50 50 50 50 50	2 2 1 1	0 0 0 0	No No No No No Yes		250 250 250	220 220 220	80 80	85	Yes No No No Yes No	1995.00 1350.00 795.00 750.00 1095.00 750.00 650.00	Optional balanced output, \$100.00. As above; with seven high-level inputs but no phono stage. Model 11B-NP, \$1295.00. With optional balanced output and adjustable phono loading, Model BP5, \$895.00. Line level only; optional balanced output, \$100.00. S/N spec unweighted. MM phono only, RIAA; optional balanced output.
BURMESTER	808 MK3 870 MK2 877 MK2					I/O I/O I/O			0 1 2		Adj.					Opt.		Modular system with various input and output configurations. Line-level preamp with O/A converter; two digital inputs; turn-on signal for Burmester amps. Choice of MM or MC phono stage; turn-on signal for Burmester amps.
CAMBRIDGE AUDIO	C70(RO) C100(RO)	H H	10-140 5-130	0.9 1			300 300	2 2	2 0	No No	4.5 4.5		80 80	75 75	Yes Yes	499.95 699.95		
CARVER	Silver One C-19 C-16 CT-17(RI) C-5(RI) C-3 CT-6(RI) CT-3(RI)	T H	20-20 ± 0.5 1-60 +0, -0.3 1-60 +0, -0.3 20-20 ± 1 20-20 ± 1 10-100 +0, -0.1 20-20 ± 1 20-20 ± 0.3	5 7 7 7 7 7 7	0.5 0.07 0.01 0.04 0.04 0.008 0.04 0.09		25 4 4 4 2 2 2 2	2 3 3 3 2 3 2 2	2 3 3 3 2 3 2 2	Sel. Yes No No No No No No	5 1.5 1.5 1.5 1.5 2.5 1.5 1.2	85 100 135 100 100 100 100 100	30 150 150 150	80 86 100 86	72 82 89 86	Yes Yes Yes No No Yes No	4000.00 1199.95 649.95 799.95 499.95 349.95 579.95 449.95	External power supply; two-way dubbing; tone bypass switch. Tone controls have variable turnover. As above; includes Sonic Hologram Generator. Tuner/preamp (see also "Tuners"); five-channel surround sound; Dolby Pro-Logic; hall and stadium effects; Sonic Hologram Generator. Tuner/preamp, Sonic Hologram Generator; dual-zone operation. Sonic Hologram Generator. Tuner/preamp (see also "Tuners"); Sonic Hologram Generator. As above; A/V inputs.
CARY AUDIO DESIGN	SLP-70 SLP-90 CAD-5500	T T T	10-20	4.5	0.003	No		1 1 1	0 0 0	No No No						No Yes	1295.00 2295.00 1295.00	Without phono stage, \$995.00. Without phono stage, \$1695.00.
CELLO	Audio Suite Encore Palette		20-20 ± 0.2 20-20 ± 0.2 20-20 ± 0.2	12 12 9	0.005 0.005 0.005	I/O I/O 0		† 2 2	0 0 6	No No No	† Sel. Sel.	† Sel. Sel.	82 82 82	70 70	Yes Yes Yes	From 6650.00 8000.00 6500.00	Modular design; optional external power supply. †Number of out/in loops and MM phono specs determined by module choice. Includes external power supply. As above (see also "Equalizers").	
CLASSE AUDIO	4 5 6		20-20 +0, -0.1 20-20 +0, -0.1 20-20 +0, -0.1	18 22 22	0.01 0.01 0.01	I/O I/O I/O	120 120 120	1 1 1	0 0 0	No No No	3 3 3	150 150 150	85 85 85	85 85 85	Yes Yes Yes	1595.00 2295.00 3295.00	Line level only, Model 4L, \$1495.00. Line level only, Model 5L, \$2100.00. External power supply; line level with external supply, Model 6L, \$2995.00.	



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# PREAMPLIFIERS



MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional		Type: Tube = T, Hybrid = H, Mono = M, Digital = D, Moving Coil Stage Only = MC, Phono Stage Only = P	Frequency Response, Hz to kHz, ±dB	Maximum Output, V	THD, %	Balanced Inputs = 1, Balanced Outputs = 0			High-Level Sensitivity, mV	Number of Tape & Processor Loops	Does Unit Invert Polarity?	PHONO STAGE				Price, \$	Notes	
	MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	MM Phono Overload, mV					MC Phono S/N, -dB, "k" Wd. re: 5 mV	MM Phono S/N, -dB, "k" Wd. re: 0.5 mV	MM Phono Input Capacitance, pF				Moving Coil Input?						
CODA TECHNOLOGIES	FET 01			0-200 +0,-3	10	0.01	0	200	2	0	Sel.	2.0	140	Sel.	85	80	Yes	2750.00	Without phono stage, \$2450.00.
	FET 02B			0-200 +0,-3	10	0.01	0	200	1		Sel.	2.0	140	Sel.	88	83	Yes	1850.00	Balanced MC input.
	FET 03P	P		0-200 +0,-3	10	0.01	0										Yes	1500.00	
CONRAO-JOHNSON	Premier Ten	T		2-100	20	0.25			2		Yes						Yes	3495.00	Line level only.
	PF1L			2-75 +0,-1	10	0.1			2		Yes						Yes	1150.00	As above.
	PF1			2-75	10	0.1			2		Yes						Yes	1395.00	
	PV10A	T		2-100	25	0.25			1		Yes		100				Yes	995.00	
	PV11L	T		2-100 +0,-1	20	0.1			2		Yes		125				Yes	1495.00	As above.
	PV11	T		2-100	20	0.1			2		Yes		200				Yes	1895.00	
	PV9A	T		2-100	20	0.25			2		Yes		200				Yes	2995.00	
	Evolution 20	T		2-100 +0,-1	20	0.25			2		Yes		150				Yes	4995.00	
Premier Seven-B	T		2-100	20	0.25			2		Yes		150				Yes	9995.00		
CONVERGENT AUDIO TECHNOLOGY	SL1-Signature	T		0.1-600	50	.0005		25	1	0	No	0.12	250	180	90	70	Yes	4950.00	Without phono stage, SL1L-Signature, \$4500.00.
COUNTERPOINT	SA-2000	H		2-300 ±0.01	80	0.01		24	2	0	No						Yes	1495.00	Line level only.
	Solid 8			1-500 ±0.1	20	0.03		24	2		No						Yes	895.00	
	SA-1000	H		2-30 ±0.1	70	0.17		24	1		No	0.5	250		82	75	Yes	995.00	Auto mute.
	SA-3000	H		2-300 ±0.1	80	0.01		24	2		No	0.5	350		76	71	Yes	1995.00	External transformer.
	SA-5000	H		1-500 ±0.1	100	0.01		24	2		No	0.5	500		82	75	Yes	3595.00	External tube power supply.
	SA-9	T/P		1-180 ±0.1	100	0.1					No		500	Adj.	82	77	Yes	3995.00	External power supply.
SA-11(RI)	T		0.8-230 ±0.1	42	0.007		90	2		Adj.						Yes	7595.00	Motor-driven potentiometers.	
CROSBY AUDIO WORKS	CAW OMC-10Z			2-100 ±0.5	10			100	1	0	No	1.5	1.2V			90	Yes	1495.00	Requires Spectral DMC-10 power supply; with HOLCO pots, \$1950.00; with Vishay pots, \$2670.00.
CROWN	PSL-2			20-20 ±0.1	10	.0009	No		2	2	No	†		50	††			795.00	†30 to 50 dB gain for 2.5 V. ††87 dB, re: 10 mV.
DB SYSTEMS	DB-1B/2A			20-20 ±0.04	9	.0008		120	1	0	Var.	0.9	150	100	77		No	740.00	External power supply.
	DBR-15B/2A			20-20 ±0.04	10	.0008		120	1	6	Var.	0.9	150	100	77		No	1225.00	Without oak cabinet, \$1065.00.
	DB-18-HL/2A			10-50 ±0.1	9	.0008		120	1	0	Var.						No	620.00	
	DB-4B	MC		10-100 ±0.1	2	.0008					No					80	Yes	205.00	
DENNESEN	Sirius JCB0MKII	M			0.01		125	1		No	2	200		80		No	650.00	External power supply.	
					0.005	D	100	2		Yes	2	500		100		Yes	5500.00	Pair	
DENON	AVP-5000(RI)	O	†			0.005			4	3								2500.00	Includes two DSP processors for parametric EQ and A/V surround modes (see also "Surround Sound Processors"); two A/D and six D/A converters; coaxial and optical digital inputs. †Analog, 10 Hz to 100 kHz, +0,-3 dB; digital, 20 Hz to 20 kHz, ±0.5 dB.
	PRA-2000RG		†		30	0.005	I/O	150	2	2		2.5	500		90	80	Yes	3000.00	†Balanced, 20 Hz to 50 kHz, +0,-3 dB; unbalanced, 1 Hz to 100 kHz, +0,-3 dB.
	PRA-1500 (RI)			1-300 +0.2,-3	10	0.003	O	150	2	2		2.5	160		96	79	Yes	500.00	Two video inputs and one video output; mono, full-range, and subwoofer outputs.
	DAP-5500	D		1-300 +0.2,-3	15	0.002	I/O	150	3	0								1500.00	One optical and two coaxial digital inputs; DAT monitor loop; push-pull D/A converters.
	DAP-2500 (RI)	D		1-300 +0.2,-3	15	0.002	O	150	3	2		2.5	160		96	79	Yes	1000.00	One optical and one coaxial digital input; two video inputs and one video output; monitor loop and converters as above.
DYNACO	PAS-3 Series II	T		20-20 ±0.25	10	0.009			3	0	No		100	220	85		No	650.00	
EIDOLON RESEARCH	Julia	T		0.1-200 +0,-1.5	85	0.01	No	Sel.	2	0	Var.	1.45	500	Adj.	79	65	Yes	4249.00	
	Salesia	T		0.5-150 +0,-1.5	70	0.01	No	Sel.	2	0	Yes	1.45	500	Adj.	78			1249.00	Passive and active RIAA.
ELECTRO-COMPAINET	EC-3			20-150 ±0.5	28	0.001	I/O		2	0			290	22	85	80	Opt.	1795.00	Optional MC board with adjustable gain and loading, \$200.00; without phono stage, Model EC-4, \$1595.00.
	ECP-1	P		20-150 ±0.5		0.001							290	22	85	80	Dpt.	595.00	Selectable MM or MC.
ELECTRONIC VISIONARY SYSTEMS	UAF			0-100														60.00	Passive attenuator; mounts on amp; single volume.
	Ultimate Attenuators (UA)			0-250														200.00	As above but 12 attenuator steps.
	UA3†			0-250														370.00	As above but 31 attenuator steps; with balanced inputs and outputs, Model UAB31, \$600.00 per pair.
	Ecstasy 1000			0-250			Opt.											From 520.00	Price varies with number of inputs and tape and processor loops; passive control system.
	Ecstasy 2000			0-50M	12	0.01	Opt.				No							From 800.00	Price variations as above; active buffer.
Ecstasy 3000			0-10M	12	0.01	Opt.	200			No							From 800.00	Price variations as above; active line stage.	
ELITE	C-91			20-20	8	0.001		6	3	2	No	2.5			96	86	Yes	1300.00	Video switching.
	C-72			20-20							No	2.0			74		Yes	850.00	As above.
ENCORE ELECTRONICS	DL2010.2	H		0.1-200 +0,-3	22	0.025		125	2	0	No	5.7	75	Sel.	65	65	Yes	2850.00	No potentiometers or switches in signal path; stepped volume control; without phono stage, Model DL2010-L, \$2450.00.
ENSEMBLE (Continued)	Phonomaster	P		4-60							No						Yes	650.00	Optional external power supply, \$220.00

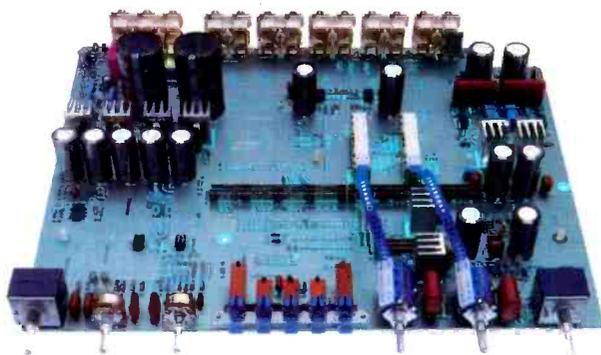
# Adcom's GFP-565 Preamp: Pure and Simple.



## In Search of Sonic Perfection, Adcom Took the Path of Least Resistance

The fewer circuits a musical signal encounters on its way to your loudspeaker system, the greater its musical purity will be. Now, through obsessive attention to detail and design ingenuity, Adcom has created the GFP-565 — the world's first affordable preamplifier with direct, linear gain path circuitry. By combining the GFP-565 with any of Adcom's power amplifiers, you can experience the exceptionally lifelike sound which has astonished even the most demanding critics.

From Input to Output,  
the Signal Path is  
as Direct, Pure and  
Simple as Possible



*By gold plating all input and output jacks, and then directly mounting all jacks, switches, potentiometers and other laboratory grade components on a double copper-plated, glass epoxy printed circuit board, signal losses and noise are dramatically reduced.*

## Three Sets of Outputs for the Perfect Balance of Performance and Flexibility

You can use one or more sets of outputs: 1) **BYPASS** - direct-coupled before tone controls, filters, etc. for the most direct path to your power amplifier while retaining control of volume and balance. 2) **LAB** - direct-coupled with no output-coupling capacitors yet with tone, filter and loudness controls. 3) **NORMAL** - same as LAB but with highest quality output capacitors for use with amplifiers needing the extra protection of ultra-low-frequency roll-off.

Bi-amped and tri-amped systems are easily accommodated by this flexible arrangement.

## Pure Convenience

The minimalist aesthetics of the GFP-565 are deceptive in their simplicity. Without being overly complicated to use, this preamplifier is able to integrate and control all of the components in the most sophisticated of music systems. There are five high-level inputs as well as a phono input. A separate front-panel switch allows the use of an external processor, only when needed, leaving both tape circuits free. And, of course, you may listen to one input while recording from another.

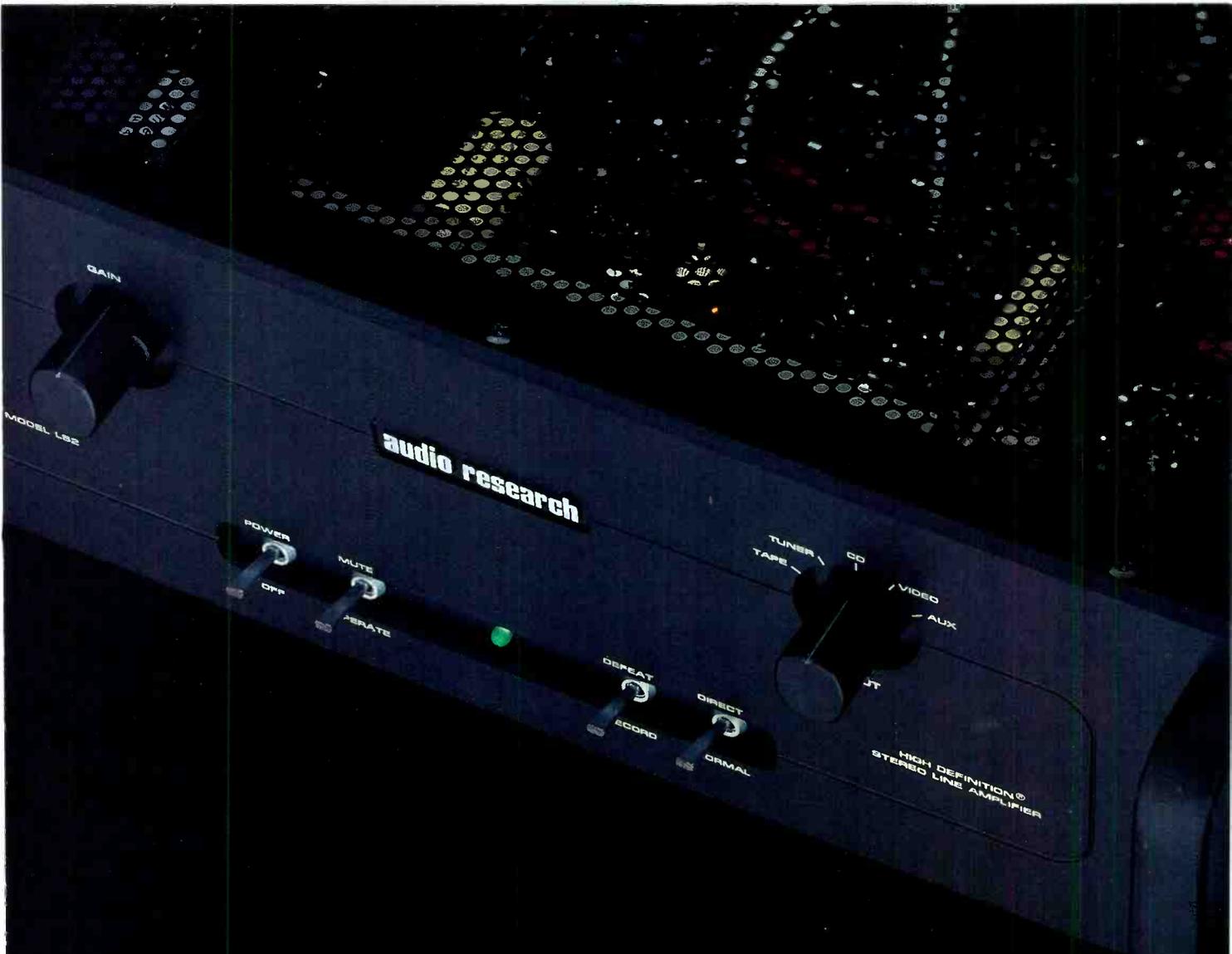
## More Sound, Less Money

Adcom stereo components have a reputation for sounding superior to others costing two and three times more. Keeping faith with this tradition, Adcom took the path of least resistance. Why not do the same? Ask your authorized Adcom dealer for a demonstration of this remarkable stereo preamplifier. Please write or call for a fully detailed brochure. You'll discover the best value in high performance preamplifiers. Pure and simple.

**ADCOM**<sup>®</sup>  
details you can hear

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# What could be simpler?

The control functions you use every day.  
Enough inputs to handle all your favorite sources.  
High-performance XLR and single-ended outputs.  
New circuitry which redefines lucidity and neutrality.  
And, a surprisingly affordable price: \$2495, suggested retail.

Simple, isn't it? From the company that's been bringing high-end audio down to earth for more than twenty years.

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# The essentials honed to perfection: this is the LS2.

Audio Research engineers were given a simple mission in designing the new LS2: create the best line-stage preamplifier ever, but skip the frills. The remarkably successful outcome also happens to be affordable.

Approaching the theoretic ideal of a "straight wire with gain," the LS2 maintains optimal signal purity by offering only the most essential control functions: a precision, four-section, 41-detent attenuator and a gold-contact input selector switch. For ultimate sonic fidelity, the LS2 owner may select the Direct Gain Path—a separate set of inputs which routes the incoming source signal directly to the attenuator and on to the gain stage.

Additional controls include manual muting (complementing a sophisticated auto-muting circuit) and switch-defeatable tape outputs, used to prevent adverse loading effects when some tape recorders are connected to the tape outputs.

Like other Audio Research preamplifiers and line stages, the LS2 is a true Class-A circuit, capable of swinging 50 volts at the output, peak-to-peak. It provides 18dB of overall gain—perfect for today's line-level sources, and ideal for use with the Audio Research PH1 phono preamplifier.

Importantly, the LS2 contains the most sophisticated, extensively regulated power supplies ever found in a single-chassis Audio Research design. It even has a second transformer feeding (and effectively isolating) a unique active-feedback circuit. The LS2 also incorporates three new, patented Decoupled Electrolytic Capacitor networks, which help prevent electronic grunge and coloration from

contaminating critical middle and high frequencies (where the listener's ear is especially sensitive).

In addition to its six sets of line-level inputs, the LS2 offers a highly flexible complement of output connectors: one set is single-ended (RCA), while two other sets are balanced (XLR). This full range of connectors, together with the LS2's high-current output capability, allows you to effectively drive multiple power amplifiers simultaneously, whether single-ended or balanced.

For the music lover who insists on the highest levels of performance from his audio system, and who prefers to forego unnecessary control features and their attendant expense, the LS2 meets the most stringent criteria of musicality and cost effectiveness. It's one more example of the genuine value Audio Research has built into every one of its products for the last twenty

years—and a compelling reason for you to visit your nearest authorized Audio Research retailer.

## LS2 SPECIFICATIONS

**FREQUENCY RESPONSE:**  $\pm 5$ dB, 1Hz to 100kHz, -3dB points below 0.1Hz and above 300kHz

**DISTORTION:** Less than .01% at 2V RMS output. (Typically less than .005% in midband)

**GAIN:** Main output: 18dB  
Balanced output: 24dB  
Tape output: 0dB  
(Optional 9dB gain reduction)

**INPUT IMPEDANCE:** 50K ohms

**OUTPUT IMPEDANCE:** 250 ohms main output, 500 ohms Balanced 1, Balanced 2 (10K ohms minimum load and 2000pF maximum capacitance)

**MAXIMUM INPUT:** 20V maximum.

**RATED OUTPUTS:** 2V RMS 1Hz to 100kHz into 60K ohm load (maximum output capability is 10V RMS [20V RMS balanced] output at .05% THD at 1kHz into a 10K ohm load).

**POWER SUPPLIES:** Electronically-regulated low and high voltage supplies. Two transformers (toroid for high voltage). Line regulation better than .01%.

**NOISE:** 20 $\mu$ V RMS residual IHF weighted noise at main output with gain control minimum (100dB below 2V RMS output)

**TUBE COMPLEMENT:** 1 - 6DJ8/ECC88 dual triode (Hybrid FET/Tube audio circuit, solid-state power supply)

**POWER REQUIREMENTS:** 100-135VAC 60Hz (200-270VAC 50/60Hz) 60 Watts maximum

**DIMENSIONS:** 19" (48 cm) W x 5-1/4" (13.4 cm) H (standard rack panel) x 10-1/4" (26 cm) D.  
Handles extend 1-5/8" (4.1 cm) forward of front panel. Rear chassis fittings extend 7/8" (2.3 cm)

**WEIGHT:** 13 lbs. (5.9 kg) Net, 21 lbs. (9.5 kg) Shipping

Specifications subject to change without notice.

## Three-Year Limited Warranty

All Audio Research products are backed by a Three-Year Limited Warranty; vacuum tubes are warranted against defects for 90 days. For one year from date of purchase, Audio Research pays round-trip freight charges on any equipment requiring warranty service at the factory. See your authorized Audio Research dealer for details.

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## As real as you can get.

If you're tired of flavor-of-the-month preamp pretenders, maybe it's time to get real about an honest preamp in your music system.

One that doesn't colorize the classics in your music collection, but lets them speak truthfully and directly.

A line preamp that has enough functions to give you practical, use-it-everyday control over your music system, yet enough inputs and outputs to be right at home in an audio-video setup.

And - let's not kid around - a high-end preamp that won't vaporize your bank account.

Meet the new LS3 line-level preamp from Audio Research.

An all-new circuit design with optical balanced outputs. Honest, faithful reproduction.

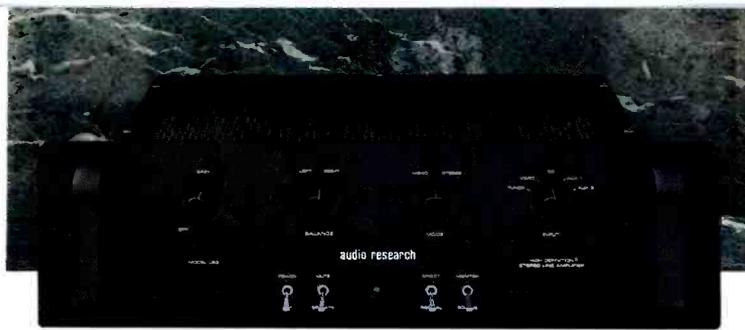
Sparkling dynamics. And the reputation and lasting value that has been the hallmark of this American manufacturer for over twenty years.

So, listen to the new LS3. It's about as real as you can get.

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# Is this the last preamplifier you'll ever buy?

Just possibly. Because the LS3 is so advanced, you may never outgrow it.

You certainly won't outgrow its lucid, musical performance. The LS3 features an all-new circuit design that combines a shortest-signal-path layout with a minimum of point-to-point wiring, D.C.-coupled inputs and a tightly regulated power supply. There's even the patented Decoupled Electrolytic Capacitor circuit found in more expensive Audio Research products. The input selector switch is board-mounted as close to the inputs as possible, and for extra high-purity input sources there is the Direct Gain Path, which bypasses all controls and switching functions except for Gain. The result is astounding resolution of musical detail, with wide-open dynamics.

You won't outgrow the LS3's look and feel of quality, either. Like other Audio Research products, the LS3 is designed to last. Period. Elegant engineering design, exacting selection of quality components and intelligent, caring manufacture mean you'll be able to enjoy your LS3 for as long as you care to own it. And, also like other Audio Research products, your LS3 will retain remarkable value well into the future. Because Audio Research will be there to support your LS3 as it has other products for more than twenty years.

Finally, you certainly won't outgrow the LS3's practical flexibility. While a thoroughbred performer in the truest audiophile tradition, the LS3 is equally at ease in a state-of-the-art home theater system.

With enough inputs and outputs to allow connection to your favorite sources and to a video surround-sound processor. And once you're connected to the rest of your system, the LS3 gives you practical, accurate control over the input signal: gain, balance, stereo-mono and input selection are precision-feel rotary controls, while aircraft-grade toggles select power-on, muting, monitor-source and the Direct Gain Path.

For more versatility, the standard LS3 has two sets of single-ended outputs, so you can easily drive two separate power amplifiers in a bi-amped system. The optional LS3-B, meanwhile, adds additional active circuitry and a set of XLR outputs for balanced operation and even better sonics.

In short, the LS3 has everything you need in a line-level preamp for real-world, use-it-everyday enjoyment. What it doesn't have are the signal-degrading bells and whistles that drag down performance but increase cost.

So, isn't it time to get the real quality and value you've been looking for in a line-level preamp? Audition the LS3 or LS3-B, soon.

## LS3/LS3-B SPECIFICATIONS

**FREQUENCY RESPONSE:**  $\pm 5$ dB, 2.0Hz to 100kHz  
-3dB points below 1Hz and above 20kHz

**DISTORTION:** Less than .01% at 2V RMS output.  
(Typically less than .005% in midband)

**GAIN:** Main Output: 18dB  
(optional 10dB gain reduction)  
Tape Output: 0dB  
Balanced Output (LS3B): 24dB

**INPUT IMPEDANCE:** 50K ohms (100K ohms Direct)

**OUTPUT IMPEDANCE:** 250 ohms main output.  
500 ohms balanced (LS3B). Recommended load  
60K ohms and 100pF. (20K ohms minimum and  
1000pF maximum)

**MAXIMUM INPUT:** 20V maximum

**RATED OUTPUTS:** 2V RMS 2Hz to 100kHz, all  
outputs, 60K ohm load (maximum output 35V RMS  
70V RMS balanced [LS3B] at 1/2% THD at 1kHz into  
100K ohms)

**POWER SUPPLIES:** Electronically-regulated low  
and high voltage supplies. Line regulation better than  
.01%.

**NOISE:** 18uV RMS maximum THF weighted noise at  
main output with gain control minimum (more than  
100dB below 2V RMS output, or 4V balanced output  
[LS3B])

**POWER REQUIREMENTS:** 100-135VAC 60Hz  
(200-270VAC 50/60Hz) 25 watts maximum (35 watts  
maximum LS3B)

**DIMENSIONS:** 19" (48cm) W x 5 1/2" (13.4 cm) H (stan-  
dard rack panel) x 10 1/2" (26 cm) D. Handles extend  
1 1/2" (4.1 cm) forward of front panel. Rear chassis  
fittings extend 1/2" (1.3 cm)

**WEIGHT:** LS3: 11 lbs. (5.0 kg) Net; 20 lbs. (9.0 kg) Shipping  
LS3B: 12 lbs. (5.5 kg) Net; 21 lbs. (9.5 kg) Shipping

Specifications subject to change without notice.

## Three-Year Limited Warranty

All Audio Research products are backed by a Three-Year Limited Warranty: vacuum tubes are warranted against defects for 90 days. For one year from date of purchase, Audio Research pays round-trip freight charges on any equipment requiring warranty service at the factory. See your authorized Audio Research dealer for details.

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# PREAMPLIFIERS

MANUFACTURER	Model (RO) = Remote Included, (RI) = Remote Optional	Type: T = Mono, M = Stereo, D = Dual, P = Phono Stage Only	Frequency Response, kHz to kHz, ±dB	Maximum Output, V	THD, %	Balanced Inputs = 1, Balanced Outputs = 0	High-Level Sensitivity, mV	Number of Tape & Processor Loops	Does Unit Invert Polarity?	MM Phono Sensitivity, mV for 0.5 V Output at 1 kHz	MM Phono Overload, mV	MM Phono Input Capacitance, pF	MM Phono S.N. - dB - "K" Wtd. re: 5 mV	Moving Coil Input?	Price, \$	Notes
KRELL (Continued)	KBL KRC-2(RI) KSL		0.1-400 ± 1 0.2-200 + 0. -3 0.8-600 ± 3	27 16 12	0.02 0.008 0.015	1 0	2 0	0 Sel.							4500.00 3500.00 2500.00	Line level only. As above; optional phono stage, \$500.00. With power supply, \$3200.00. †1600 pF. Without power supply, \$850.00.
	KPA KPE	P P	20-20 ± 1 20-20 ± 0.1	8 9.5	0.05 0.03	0	2 0	No Sel.	7.9 8.9	600 1.2V	62 †	71 79	64 68	Yes Yes	2700.00 1350.00	
KSS AUDIO ENGINEERING	Line Stage	T	1-900 + 0. -0.002	70	0.002	Opt.	72 1 0	Yes							699.00	Line level only; external power supply.
	Phono Stage	T/P	RIAA, 1-30	70	0.002			Yes	2.0	1.6	33	85	70	Yes	699.00	
LAZARUS	LLS 1	T		50	0.1		100 1 0	Yes							799.00	Line level only.
	LLS 2	T		50	0.1	0	100 1 0	Sel.							1499.00	As above.
	LLS 3	T		50	0.1	1 0	100 1 0	Sel.							1999.00	As above.
	LPH 1 LPH 2	T/P T/P		10 10	0.1 0.1	1 0			1.0 1.0	250 250	100 100	90 90	70 70	Yes Yes	799.00 1499.00	
LECTRON	MC 30 PA 50	P T			0.025		185 1 0	Yes	1.6					Yes	1350.00 2550.00	One MC and two MM inputs. Line level only.
	Legacy		1-100 ± 1	10	0.01		450 2 2	No	0.5	100	75	89		No	896.00	
MARK LEVINSON	No. 26		20-20 + 0. -0.2	6	0.01	1 0	2 0	Sel.	Sel.	415	Sel.			Opt.	5195.00	External power supply; price varies with input options; special edition, No. 26S, \$6795.00.
	No. 28		20-20 + 0. -0.05	6	0.02	1 0	2 0	Sel.	Sel.	415	Sel.			Opt.	3195.00	External power supply; price varies with input options.
	No. 25	P						Sel.	Sel.	415	Sel.			Opt.	2195.00	Price varies with input options; special edition, No. 25S, \$2700.00.
LINN	Pretek Kaim LK1(RO)						200 2 0 188 2 0 200 2 0	No Yes Yes	2.9 2.0 5		68			Yes Yes Yes	695.00 2595.00 1295.00	
	TP114 TP117		5-160 + 0. -0.5 4.5-350 + 0. -3	8 8	0.008 0.006		150 1 2 150 1 4	No No	2.5 2.5	150 150	200 200	78 86		No No	330.00 1250.00	Multi-zone tuner/preamp; with video amps.
	L1(RO)	H	1-100 + 0. -3	75	0.05	D	100 2 0	Sel.							2895.00	Line level only; remote control of volume and amp on/off.
MARANTZ	SC-30(RI) SC-22 PH-22	P	10-40 ± 1 20-20 ± 0.5 20-20 ± 0.5	3 4	0.015 0.01	D	150 3 2 280 1 0	No No No	1.75 3.0	150 250	220 80	91 65	75 65	Yes Yes	699.95 999.00 1099.00	Bridging outputs. EQ settings for old and new LPs.
	Connois- seur 2.0	P	0.1-5M ± 0.1	34	0.003			No	1.58	150		85	76	Yes	6695.00	Volume controls; external power supply.
McINTOSH	C38(RI)		20-20 + 0. -0.5	8	0.002	0	250 2 2	No	0.5	90	65	84		No		Compatible with CR10 multi-zone system; variable loudness control.
	C39(RI)		20-20 + 0. -0.5	8	0.002	0	250 2 2	No	0.5	90	65	84		No		As above; Dolby Pro-Logic; video switching; front-panel camcorder input.
	C40		20-20 + 0. -0.5	8	0.001	1/0	250 2 5	No	0.5	90	65	84		No		Compander; 20-watt/channel monitor amp; variable loudness control.
	C34V C37(RI) C36		20-20 + 0. -0.5 20-20 + 0. -0.5 20-20 + 0. -0.5	10 8 8	0.01 0.002 0.002	0	250 2 5 250 2 5 250 2 2	No No No	0.4 0.5 0.5	100 90 90	65 65 65	84 84 84		No No No	2495.00 2395.00 1595.00	As above. Variable loudness control. As above.
	MA-333B	T	20-300 + 0. -0.5	10	0.09	1/0	80 1 0	Sel.	1.0	275	100	75	70	Yes	4995.00	Control center, phono stage, and power supply in separate chassis; without phono stage, \$3195.00.
	MA-333	T	20-300 + 0. -0.5	10	0.09	0	80 2 0	Sel.	1.0	275	100	75	70	Yes	4195.00	Control center, phono stage, and power supply in separate chassis; without phono stage, \$2395.00; phono stage with balanced outputs and external power supply, \$2195.00.
MELOS AUDIO	MA-220	T	20-300 + 0. -0.5	30	0.09	0	80 2 0	Sel.	1.0	275	100	75	70	Yes	2695.00	External power supply; without phono stage, \$1795.00; phono stage and external power supply, \$1095.00.
	MA-111B MA-110B	T T	20-300 20-300 + 0. -0.5	30 30	0.09 0.09		80 1 0 80 1 0	Yes No	1.0	275	100	70	65	Yes	1395.00 1195.00	External power supply.
	201(RO)		20-20 + 0. -0.2	9	0.02		150 2 0	No	1.5	150	100	72	63	Yes	1090.00	Remote control of volume and source; with dual outputs for multi-room control, Model 202(RO).
	603	O	20-20 + 0. -0.2	9	0.02	0	150 1 0	†	1.5	150	100	72	63	Yes	2500.00	Includes bistream D/A converter; four analog and four digital inputs. †Analog, no; digital, switchable.
METASONICS	RPA S-2	T/MC T	5-100	90 150	0.1	15V 1 0	Yes Yes	0.66	100				Yes	850.00 1600.00	Kit, \$350.00. Line level only; kit, \$850.00.	
METAXAS AUDIO SYSTEMS	Charisma Marquis Opulence		0-5M ± 0.5 0-5M ± 0.5 0-5M ± 0.5	10 15 18	0.005 0.005 0.002		150 1 0 150 1 0 150 2 0	No No No	0.5 0.5 0.5	100 150 180	Sel. Sel. Sel.	68 72 79	Yes Yes Yes	1700.00 3200.00 6900.00	External power supply. As above. With optional M.I.P.S. supply, \$8900.00.	
	MC Reference	T	0.5-400 + 0. -3	60	0.01	No	180 1 0	Yes	0.375	50	5.0	90	75	Yes	8000.00	External buffered power supply; stepped attenuators.
	.2P .2P Phono Stage	P	1-1M		0.01	0	2	Sel.							3200.00	Switchable for amp bridging and biamping; separate channel muting; external power supply; d.c. coupled.
MOBILE FIDELITY SOUND LAB	UltraAmp		2-150		0.02		2 0	No			Adj.	85	80	Yes	850.00	Plug-in for model above; adjustable MC input impedance.
															1695.00	Line level only.



# PREAMPLIFIERS

MANUFACTURER	Model (RM) = Remote Included, (RO) = Remote Optional	Type: T=1, M=2, H=3, Mono M, Digital D, MC, Phono Stage Only = P	Frequency Response: Hz to kHz, ±dB	Maximum Output, V	THD, %	Balanced Inputs = 1, Balanced Outputs = 0				High-Level Sensitivity, mV				Number of Tape & Processor Loops				Does Unit Invert Polarity?				PHONO STAGE				Price, \$	Notes
						1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4		
THE MOD SQUAD	McCormack Active Line Drive ALD-1		5-100 +0,-1	10	0.01	D	220	2	0	No	1.1	200	100	75	70	Yes	1745.00	Optional phono stage and external power supply; one passive and seven active inputs.									
	Line Drive ALD-1		0-200		0.001			2	0	No							650.00	Passive line level only. As above.									
	Deluxe Line Drive		0-200		0.001			2	0	No							1150.00	Passive line level only. As above.									
	Phono Drive Duet	P	20-200 +1,-3 0-200 +0,-3	20	0.06 0.06		87	2	0	No No	2.5 2.5		Adj. Adj.	80 80	65 65	Yes Yes	1695.00 2795.00	Optional external power supply. As above; separate active and passive line stages with separate volume controls.									
MONARCHY AUDIO	10		20-100 ±0.1	†	0.001			1	0	No							980.00	† ±22 V. Line level only; passive and unity-gain buffered outputs; 60-dB stepped attenuator.									
BRUCE MOORE AUDIO DESIGN	Companion	T	10-40	20	0.05		200	1	0	Yes							1395.00	Line level only.									
MOTIF	MC10 MP11	P	20-75 20-75	10 10	0.1 0.1			2		Yes No		100				Yes	2395.00 2395.00	Line level only.									
MSB TECHNOLOGY	MSB Passive Control Center		0-1G ±0.001	20	.0001			1	0	No							1495.00	Passive; line level only; two outputs.									
MTX SOUND-CRAFTSMEN	P100 Pro-Control Four		20-20 5-100 ±0.25	8 10	0.008 0.005		150 125	1 7	2 2	No No	2.5 2.5	200	200	100	97		399.95 699.00	Auto bridging circuitry.									
	MUSE	One	7-1.5M +0,-3	28	0.1	Opt.	50	1	0	Sel.	Adj.	60	Sel.	88	64	Yes	2500.00	External power supply; bypass switch.									
MUSEATEX AUDIO	AVC-1(RI)		1-100 +0,-3	4	0.25			5	0	No	Adj.		Adj.			Yes	2898.00	Video switching; without external phono stage, \$2299.00.									
	ACC-1(RI)		1-100 +0,-3	4	0.25			5	0	No	Adj.		Adj.			Yes	2548.00	Without external phono stage, \$1949.00.									
	OCC-1(RI)	O	1-20 +0,-3	4	0.01			3		No							2349.00	Includes 19-bit D/A converter; four coaxial/fiber-optic digital inputs.									
MUSICAL DESIGN	SP-1	T	0.1-180 ±3	60	0.01		100	2	0	Yes							995.00	Direct input bypasses switching.									
MUSIC REFERENCE	RM-1 2 MKII	T	0.01-200 +0,-1	30	0.005		25	2	0	No	0.12	1V	200	80	60	Yes	4000.00	External power supply; auto mute on/off; adjustable line and phono gain.									
	RM-4C	T/MC	2-200 +0,-1	20	0.01					Yes					64	Yes	750.00	Auto mute; adjustable MC gain and impedance.									
	RM-5 MKIII	T	2-100	30	0.01		25	2	0	Yes	0.25	1V	200	81	61	Yes	1150.00	Auto mute; tape record safely mute; adjustable gain.									
	RM-4+	T/P	2-200 +0,-1	20	0.01					No					87	Yes	200.00	Modification of RM4; new, \$900.00.									
MUSIC & SOUND	OCC-1(RI)	O	1-200	10	0.008	O		2	0	No							1195.00	Preamp with D/A converter (see also "D/A Converters"); seven high-level and three digital inputs; video switching; line stage bypass; external power supply; upgradable; without converter, Model ACC-1, \$895.00.									
NAO	106		20-20 ±0.02		0.01	I/O	80		2	No	1.5	200	200	76	76	Yes	549.00	Tuner/preamp (see also "Tuners").									
	1000		20-20 ±0.2	12	0.04		80	3	2	No	1.5	200	200	76	76	Yes	299.00										
	1600(RI)		20-20 ±0.5	10	0.04		80	3	2	No	2.5	180	175	75	75	Yes	449.00										
NAIM AUDIO	NAC 52(RI)		20-20 ±0.5	7.5	0.1		75	3	0	No	2	200				Opt.	10,950.	Includes external power supply. Also includes MM or MC phono boards, \$135.00; Hi-Cap power supply, \$1355.00. As above.									
	NAC 62		20-20 ±0.5	7.5	0.1		75	1	0	No	2	200				Opt.	965.00										
	NAC 72		20-20 ±0.5	7.5	0.1		75	2	0	No	2	200				Opt.	1455.00										
NAKAMICHI	CA-7A(RI)		1-100 +0,-3	7	0.002		150	2	3	No	0.625	320	Sel.	88	87	Yes	2750.00	Full remote for Nakamichi units.									
	CA-5AII		1-100 +0,-3	7	0.002		150	2	2	No	0.63	270	Sel.	88	81	Yes	1150.00										
NILES AUDIO	Component Commander (RO)		5-50 +0,-3	7	0.002		50	2	2	No								Multi-zone, multi-source switching system; modular mainframe with external power supply; optional keypad or handheld remote.									
NOBIS TECHNOLOGIES	Proteus	T	15-23 ±2	12	0.1		200	1	0	Sel.		100	10	72		No	2045.00	Line level only, \$1695.00.									
NRG CONTROL	PA1(RO)		0.3-1M +0,-3	10	0.01	O	100	2	0	Sel.	5	100	Sel.	93	86	Yes	7500.00	Without phono stage. \$6600.00.									
OCM/BELLES	OCM-55 OCM-10	P	20-20 ±0.1 0.1-20, RIAA	6 0.10	0.05 0.05		700	2	0	No No	5	100	Adj.	86	76	Yes	1395.00 1095.00										
ONIX	OA24				0.78		140	1	0	No	2.5		Adj.			Yes	995.00	Powered by optional S.O.A.P. 2 supply, \$650.00, or by OA401 amp.									
ONKYO	P-301(RI)		15-30 ±1	5	0.009			3	3	No	2.5	120		83		No	270.00	Multi-room remote capable if used with Model M-501 amp. Dual record-output selectors.									
	Integra P-304		0.8-170 ±3	6	.0005			2	2	No	2.5	210		92	81	Yes	530.00										
	Integra P-388F(RI)		0.8-150 +0,-3	10	0.005	I/O	150	2	0	Yes	1.25	200	170	92	81	Yes	1200.00	Motorized input selector and volume control.									
																Yes	4295.00										
PAC	Pro-Reference Iib	T	10-100 +0,-1	28	0.01		30	1	0	No	0.3	350	125			Yes	4250.00	Line level only; five inputs; two pairs of main outputs.									
	Pro-Reference III	T	10-100	28	0.01		30	1	0	No							3100.00	Line level only; battery power supply; with conventional supply, Model CPR1b, \$1550.00.									
	CPR1b TIPS		0-100 +0,-0.1	10	0.01		30	1	0	No							3500.00	Battery power supply; with MC input, Model CPR1Iib/TIPS, \$3945.									
	CPR1Iib TIPS		0-100 +0,-0.1	10	0.01		30	1	0	No	0.3	300	75			No											

# PREAMPLIFIERS

MANUFACTURER	Model (R) = Remote Included (RD) = Remote Optional	Type: T= T. Hybrid; H= Mono; M= Dual; D= D; MC= MC; Phono Stage Only = P	Frequency Response Hz to kHz, ±dB	Maximum Output, V	THD, %	Balanced Inputs = 1, Balanced Outputs = 0	High-Level Sensitivity, mV	Number of Tape & Processor Loops	Does Unit Invert Polarity? MM phono sensitivity, mV for 0.5 V output at 1 kHz	MM Phono Overload, mV	MM Phono Input Capacitance, pF	MC Phono S/N, dB; A: Wtd. re: 5 mV Moving Coil Input?	Price, \$	Notes					
															10-80 ±1	10-80 ±0.5	10-100	10-80 ±0.5	8.5
PARASOUND	P HP-750II P FET-900II P FR2000 (RI) C PT-1100		10-80 ±1 10-80 ±0.5 10-100	8.5 10 12	0.008 0.005 0.005	No No I/O	150 200 200	2 2 3	No No Sel.	2.6 2.0 2.0	200 220 150	220 100 80 150 90	80 80 80 79	No No No	299.00 455.00 1185.00 595.00	Variable loudness control. As above; Class A. Two line outputs. Tuner/preamp (see also "Tuners"); variable loudness control; Class A.			
PETERSON-KLAUS	PK-JFET(RD)		20-20 ±0.1	7	0.005		50	3	0	No	6	70	Adj.	87	80	Yes	599.00	With remote, \$749.00.	
PHILIPS	DSC-950 (RI)	D	20-20		0.05				2	No		60	120	76	70	Yes	519.95	Digital output only; for use with DSS-930 speaker system.	
PLATINUM	One		8-200 ±0.1	20	0.03				0	No							3500.00	External power supply; Class A; discrete circuitry.	
POINTSOURCE AUDIO	PR102 PRT100 PR10	T P	0.5-200 ±1 5-150	10 35 10	0.03 0.25 0.02			0 0	0 0	No No No						No No Yes	750.00 850.00 775.00	Variable MM and MC capacitance and resistance.	
PRESENCE AUDIO	Linestage I Reference Phonostage Reference Phonostage Signature	T T/M MC T/M MC	0.1-200 0.1-200 0.1-200	50	0.01			1	0	Yes							Yes Yes	1400.00 15,000. Pair 23,000. Pair	Line level only; external regulated power supply; stepped attenuators. Regulated power supplies. External regulated power supplies.
PS AUDIO	PS 6.1 PS Phono Link PS 5.6	P	20-20 ±0.1 20-20 ±0.25 20-20 ±0.1	12 12	0.01 0.01	No No	90 90	1 1	0 0	No No	4.8 4.8	150 150	Sel.	85 85	74 74	Yes Yes	599.00 599.00 799.00	Line level only. Passive equalization. Models above in single chassis.	
PSE	Studio SL Phono Studio SL Line Fulcrum	H	5-100 +0,-0.1 5-100 +0,-0.1 5-100 +0,-0.1	12 12 12	0.005 0.005 0.005	0 0 I/O	250 250 250	1 1 1	0 0 1	Sel. Sel. Sel.		200 220	80 80	78	Yes	950.00 850.00 1395.00	Tilt control.		
QUAD	66(RI) 34		15-20 ±0.2 20-20 ±0.5	2 0.5	0.025 0.05		300 300	1 1	6 6	No No	3 3	150 150	220 220	90 75		Opt. Opt.	1649.00 849.00		
QUICKLINE PRODUCTS	PA-4 CC-1 CC-2 CC-3	P	0-100 +0,-0.25 0-100 +0,-0.25 0-100 +0,-0.25	12	0.01			2	0	No No No	3.1	75	Adj.	90	80	Yes	1495.00 1395.00 995.00 495.00	External power supply. Passive. As above. As above.	
QUICKSILVER AUDIO	Preamp Moving Coil Transformer	T MC	1-650 +0,-.3 1-100	65 2.8	.0005		20	1	0	No No	5	400				No Yes	1795.00 335.00	12.5-ohm output impedance. 23-dB fixed gain; for cartridges with output impedance from 0.5 to 40 ohms.	
ROKSAN	Rok L1 Rok L2 ArtaXerxes	P	0.5-120 ±3 5-25 20-20 ±0.2	9 7 8	0.001 0.005 0.002	No No	350	1	0	No No							5300.00 2500.00 1400.00	External power supply, Rok DS-1, \$1500.00. As above.	
ROTEL	RC960BX RC980BX		4-100 +0.5,-.3 4-100 +0.5,-.3	10 10	0.004 0.004		150 150	2 2	2 0		2.5 2.5	160 180		80 85	70 70	Yes Yes	300.00 500.00		
JEFF ROWLAND DESIGN GROUP	Consonance (RI) Consummate (RI) Consummate Phono Stage Consummate Phono Stage II	P P P	0.3-240 +0,-.3 0.2-300 +0,-.3	10 8	0.015 0.008	0 I/O	Sel. Sel.	1 1	0 0	Sel. Sel.	5 3 5	70 60 70	Sel. Sel. Sel.	72 75 72	70 72 70	Yes Yes Yes	3700.00 5950.00 2800.00 950.00	Microprocessor-controlled switching and volume; phono stage can be deleted. Microprocessor-controlled switching and volume; external power supply.	
SCIENTIFIC FIDELITY	Aurora		2-250 ±0.1	13				1		No						No	7500.00		
SIMAUDIO	p-2001 MKII p-3001		20-80 +0,-.3 20-80 +0,-.3	11 9	0.01 0.05	0	200 200	2 2	0 0	No No	1 1	110 90	100 Sel.	80 81	67 70	Yes Yes	725.00 1850.00	External power supply; no negative feedback; d.c. coupled; phono input can be ordered as MM, MC, or high level.	
SONIC FRONTIERS	SFL-1 SFP-1 SFL-2	H H/P T	4-90 ±0.5 10-30 ±0.5	30 2	0.075		500 500	1 2	0	No No						Yes	1395.00 995.00 4995.00	Line level only. Ladder attenuators.	
SONDGRAPHE	SC22L			7.5	0.1			2		Yes							695.00	Line stage only; optional phono board, \$189.00.	
SONOGY	Concerto		20-20 ±0.25	5	0.1	0		1	0	Sel.							1899.00	Optional MM/MC phono cards, \$295.00.	
SONY ES	TA-E2000- ESD(RI) TA-E80ES	D	10-20 ±0.1 3-300 +0,-.3	2.5 2.5	0.004 0.001		250 150	2 3				250		84		No	1200.00 900.00	Digital parametric EQ for main, center, and surround channels; digital Dolby Pro-Logic; 10 preset sound fields.	
SOUND ENGINEERING	PFM-2B PFM-0	MC	1-50 +0,-0.5 5-100 +0,-0.1	17 3	0.01 0.06	0	Sel.	1	0	Sel. No	Sel.	450	100	94		No Yes	1750.00 1050.00	External power supply.	
SOUNDSTREAM	C-1(RI)		5-75	8.5	0.05		75	4	2	No							1195.00	Optional phono card; direct video switching; optional multi-room switching; Class A.	
SOUNDTECH	Preamp One	T	20-100 ±3	5	0.1		100	1	0	No	2	500	100	76		No	1299.00	Auto and manual muting.	



# PREAMPLIFIERS

MANUFACTURER	Model (R) = Remote Included (RO) = Remote Optional	Type: Tube = T, Hybrid = H, Mono = M, Digital = D; Moving Coil Stage Only = MC, Phono Stage Only = P	Frequency Response, Hz to kHz, ±dB	Maximum Output, V	THD, %	Balanced Inputs = 1, Balanced Outputs = 0	High-Level Sensitivity, mV	Number of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE										Price, \$	Notes
											MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	MM Phono Overload, mV	MM Phono S.N., -dB	MC Phono S.N., -dB	MC Phono S.N., -dB	MC Phono S.N., -dB						
SOUND VALUES	SV-200		20-20 ± 0.4	9.3	0.005		60	2	2	No	0.6	75	150	83		No	349.00	Multiple outputs; active crossover.				
SPECTRAL AUDIO	DMC-20 Reference		0-1M ± 0.1	80	0.01	I/O	100			Sel.	1.5	1.2V			90	Yes	5995.00	External power supply; without Model 202 phono module, \$5395.00.				
	DMC-12		0-1M ± 0.1	40	0.01		100			No	1.5	1.2V			85	Yes	3695.00	External power supply; without Model 120 phono module, \$3195.00.				
	DMC-6 II		0-1M ± 0.1	40	0.01		100			No	1.5	1.2V			76	Yes	2795.00	External power supply.				
SPECTRASCAN	LCA-10		3-250 + 0, -3	15	0.05	No	100	2	0	No	1.0	300	Var.	85	78	Yes	1969.00	Without MC input, \$1569.00.				
STANTON	310B	P	20-20	15	0.05						0.5	120	Adj.	74		No	280.00					
SUMO	Diana	O	20-20 ± 0.1	†	0.008	0	300	3	0	No	0.50	160	120	85	80	Yes	1549.00	†120 V, peak to peak. Without phono stage, \$1399.00; optional plug-in D/A converter module, \$500.00. CD direct; without phono stage, \$679.00; optional plug-in as above.				
	Athena II	D	20-20 ± 0.1	60	0.008		300	3	0	No	0.50	160	120	85	80	Yes	799.00					
SYMPHONIC LINE	RG2		5-300	12	0.005	No	120	4	0	No	2.5	200	Sel.	70	63	Yes	2700.00					
	RG3 MKII		5-300	12	0.005	No	120	4	0	No	2.5	200	Sel.	70	63	Yes	5000.00	External power supply; line level only, \$4200.00.				
	RG18		5-200	10	0.01	No	100	3	0	No	2.2	150	Sel.	72	65	Yes	1395.00					
TARA LABS	Passage	T	20-100 ± 1		0.001			2	0	No	0.3			85	80	Yes	1495.00	Without phono stage, Passage Line Stage, \$995.00.				
THRESHOLD	FET ten e hi		0-125	20	0.01	I/O	200	2	0	No							3200.00	Line level only; external power supply.				
	FET ten e pc FET nine e pc	P	RIAA, ± 0.25 0-125	20 20	0.01 0.02	0	200	1	0	No No	5 5	100 100	Sel. Sel.	90 85	79 74	Yes Yes	2500.00 2250.00	External power supply. As above; without phono stage, FET nine e hi, \$1990.00.				
TUBE RESEARCH LABS	GTRP	T															8500.00	Line level only; external regulated power supply.				
	GTRP-Plat.	T															22.000.	As above.				
VAC	CPA1	T	6-90 + 0, -0.5	19	0.022		Var.	1	0	Yes	Var.	84	Var.	86	71	Yes	3890.00	External power supply; Class A; triode tubes; optional balanced output; without phono stage; Model CLA1, \$2590.00; CPP1 phono stage alone, \$2990.00.				
	Vintage Preamp	T	6-80 + 0, -0.5	19	0.03			1	0	Yes	0.5	100	120	85			1950.00	Class A; triode tubes; optional balanced output; without phono stage, Vintage Line Amp, \$1450.00.				
J. C. VERDIER	Control																960.00	Passive; line level only; external power supply.				
	MM MC Phono Amp	T, M, P														Yes	12,000. Pair	External power supplies.				
VTL	Integrator	T	10-20					0	0	Yes								450.00				
	Maximal	T	10-20					0	0	Yes	1.1	750										
	Deluxe	T	10-100					0	0	Yes												
	Line Stage	T						0	0	Yes												
	Hi-Res Line	T	10-100					0	0	Yes	1.2	700										
	Deluxe M/M	T/P	10-100					0	0	No												
	Deluxe M/C	T/MC	10-100					0	0	No												
	Active/Passive	T	10-20					0	0	Yes								2500.00	Line level only; active or passive; stereo reverse switch.			
	Precision Control																					
	Ultimate	T	10-20					0	3	Sel.								4000.00	Line level only; tilt control (see also "Equalizers").			
	Line EQ	T	10-100					0	0	No	1.1	600						4000.00				
	Super	T	10-100					0	0	No	1.1	600						2600.00				
Deluxe			10-100					0	0	No								2000.00	Line level only; passive.			
Manley																						
Precision Controller	T	10-20						0	0	Yes								3000.00	Line level only; passive or active; stereo reverse switch; meters.			
Manley Active/Passive																						
Precision Control																						
Manley "Mastering Room Standard" Phono Preamp	T/P	10-100								No	1.1	600						4000.00				
Manley Reference	T	10-100						0	0	No	1.1	750						4000.00	External regulated power supply.			
Manley Tape Playback Preamp	T/M																	2400.00 Each	Tape-head input only; NAB, CCIR, and AME equalization for 7½, 15, and 30 ips.			
WAVELENGTH AUDIO	Passive Tube Buffered	T/H	5-100 + 0, -1	7.5	0.1			1	0	No								795.00	With optional stepped attenuator, \$995.00.			
WOODSIDE/RADFORD	SC26-L	T	5-50 + 0, -1	25	0.1		100	2	0	No	2.0	200	100	80	75	Yes	2495.00	Buffered tape output.				
	SC26-L&P	T	5-50 + 0, -1	25	0.1		100	2	0	No	2.0	200	100	80	75	Yes	3495.00	As above.				
YAMAHA	CX-200Q(RI)	D	20-20 + 0, -0.2		0.001		50	3	3	No	0.83	190	Sel.	95	91	Yes	1499.00	Digital inputs and outputs.				
	CX-100Q(RI)	D	20-20 + 0, -0.2		0.001		50	3	3	No	0.83	180	Sel.	95	91	Yes	1199.00	As above.				
	CX-83Q(RI)		20-20 + 0, -0.2		0.001		50	4	5	No	0.83	180		95	90	Yes	699.00					
	CX-63Q(RI)		20-20 + 0, -0.2		0.002		50	2	5	No	0.83	170		94	84	Yes	449.00					
YBA	Signature		5-400 ± 2					1	0		2.2				90	85	Yes	10,000.	External power supply.			
	1		5-400 ± 2					1	0		2.2				90		Yes	5750.00	As above.			
	2							1	0		2.2				90		No	2750.00	As above.			
	3		5-400 ± 2					1	0		2.2				90		No	1800.00	As above.			

*First in a series*

THE COMPONENTS OF EXCELLENCE: BUILD QUALITY

# You can tell how good a McIntosh is even before you turn it on.



The MC1000 is a 1000 Watt, Mono Block Power Amplifier

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For a high fidelity component to earn a position at the pinnacle of high-end audio, many criteria, not simply superb sound quality, must come into play. A McIntosh audio component is built to such high standards that it speaks volumes about itself and the company that built it...even before it is turned on.

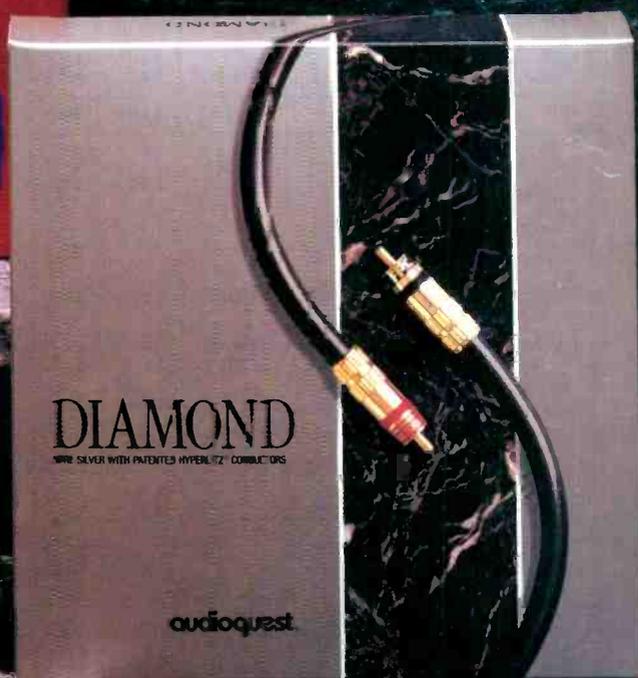
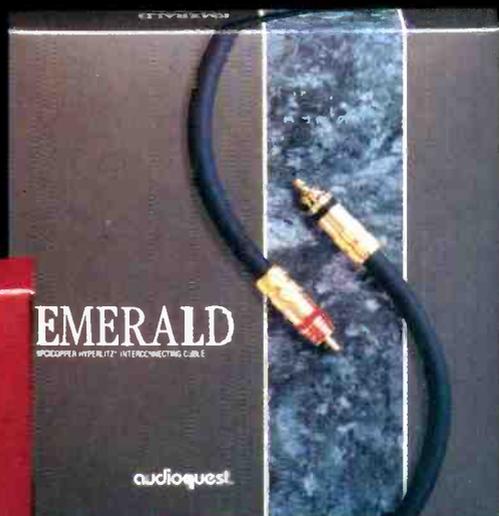
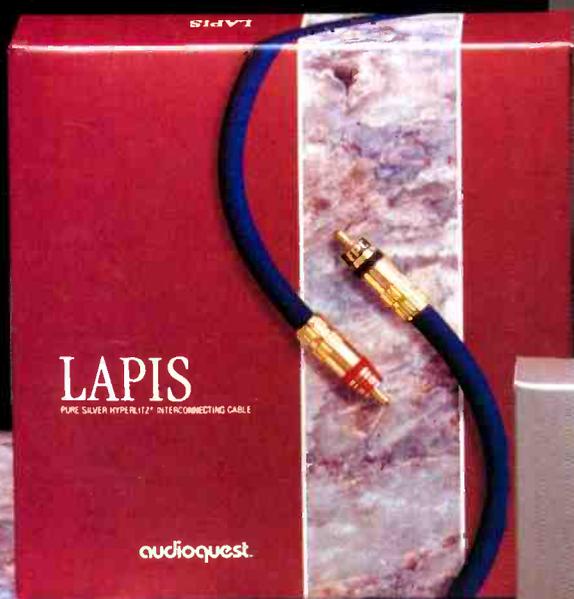
The look and the design, the feel and 'sound' of the controls, the way the parts mesh together,

the strength and heft of its construction; all these McIntosh qualities are not mere adjuncts to superb sonic performance, they are essential to the definition of the highest quality. In fact, for more than 40 years, the design and construction of McIntosh products have set a standard of quality not only for audio components, but for the finest products of any kind.

**McIntosh**<sup>®</sup>  
Components of Excellence

# TUNERS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	FM Only = F	AM Stereo Synthesized = D	AM Stereo Capable?	HF (Usable) Sensitivity - dbi, Mono/Stereo	Signal Strength for 50-db Quieting - dbi, Mono/Stereo	Capture Ratio, db, Mono/Stereo	AM Suppression, db, Wide/Narrow	Alternate Channel Selectivity, db, Wide/Narrow	Total Number of Station Presets	Separation at 1 kHz, db	THD at 1 kHz, % Mono/Stereo, 100% Modulation	THD at 6 kHz, % Mono/Stereo, 100% Modulation	Maximum S/N, -db, Mono/Stereo	Weight, Lbs.	Price, \$
ADCOM	GFT-555II	D	No	11.2	13.2/35.0	1.5	65	76	16	60	0.065/0.05		86/78	14	349.95	
	GTP-500II(RI) Tuner/Preamp	D	No	12.2	14.0/36.0	1.7	63	75	16	55	0.07/0.09		80/75	15	599.95	
	GTP-400 Tuner/Preamp	D	No	12.5	15.0/36.5	1.8	60	75	16	50	0.08/0.09		78/75	15	399.95	
AR	The Limited FMT	F												13	2200.00	
ARAGDN	4T2	D	No	10.8	37.6	1.0	80	66	16	50	0.09	0.12	75	15	695.00	
ARCAM	Delta 80 Alpha 2		No	14.2		1.5	50	60	12	40	0.15/0.25		74/70	6.6	749.00	
				14.2		1.5	50	60	0	40	0.15/0.25		70/68	5.7	399.00	
AUDIO DESIGN ASSOCIATES	MT-3000 Multi-Tuner (RO) (multi-room)	D	Yes	8/14.5	13/34	1.4	54	80	3x 20	50	0.075/0.09		74/69	8	2500.00	
AUDIOLAB	8000T	D	No							39				15	1150.00	
AUDIOSOURCE	TNR One	D	No	11.2/20.2	20.2/40.2	1.0	55	65	20	45	0.21/0.3		70/65	12 <sup>3</sup> / <sub>4</sub>	229.95	
8 & K COMPONENTS	TS-108	F/D		10/17	15/35	1.5/2.5		55/70	8	50	0.25/	0.25/	75/65	8	398.00	
BRITISH FIDELITY	T1	F/D	No	14.7/	26.8/42.7	1.5	52	58	8	52	0.5/0.5		72/58	12	650.00	
BURMESTER	915	F	No													
CALRAD	95-935			11.2	15.3/	1.5	60				0.2/		80	4	110.00	
CAMBRIDGE AUDIO	T50(RO)	F/D	No			2.5				24	0.1/0.2	0.1/0.2	85/75	8.8	349.95	
CARVER	TX-11b TX-14 CT-3(RI) Tuner/Preamp CT-6(RI) Tuner/Preamp CT-17(RI) Tuner/Preamp	D	Yes	11.3/16.3	14.5/37	1.0	65	35/90	13	45	0.05		85	11	799.95	
		D	No	12.8/		1.5	60	66	20	45	0.08/		770	9	399.95	
		D	No	13.5/		2.2	74	65	30	45	0.25/0.2		78/	13	449.95	
		D	No	10.3/21.3		1.5	74	72	20	48	0.15		772	10	579.95	
		D	No	14.3/20.1		1.4	62	72	20	46	0.1		778	16	799.95	
CREEK	T40	F	No	10/17	9/32	3	55	72/80		30	0.2/0.3		74/68	4	525.00	
DAY SEQUEFRA	FM Studio 2 FM Reference FM Reference Panalyzer	F								0				30	3000.00	
		F												40	4800.00	
		F												48	12,800.	
DENON	TU-680NAB (RI) TU-660 TU-280	D	Yes	11.2/	15.3/37.2	1.3/	60	50/75	30	50	0.06/0.1		88/82		650.00	
		D	No	11.2	15.3/37.2	1.3/	60	50/75	30	50	0.06/0.1		88/82		350.00	
		D	No	12.8/	15.3/38.5	1.5	50	50	30	40	0.1/0.2		79/74		240.00	
ELITE	F-93 F-51	D	No	11.2	15.9/36.2	1.0	80	85	40	60	0.03/0.2		96/88	14 <sup>3</sup> / <sub>8</sub>	900.00	
		D	No	12.1/	16.2/36.2			80	36	55	0.06/0.2		83/78	7 <sup>1</sup> / <sub>2</sub>	350.00	
GOLDWUND	Mimesis 4(RO)	F							6	60	0.02/0.025	0.05/0.05	75/70	22	6200.00	
HAFLER	945(RI) Tuner/Preamp	D	No	6.5/12	11/34.5	1.5	60	63	18	40	0.08/0.3		75/70	10	600.00	
HARMAN KARDON	TU9200 TU9400 TU9600 PT2300	D	No	11.2	37.2	1.5	45	70	16	45	0.15/0.20		78/72	7 <sup>1</sup> / <sub>2</sub>	229.00	
		D	No	11.2	37.2	1.2	50	65	24	50	0.08/0.09		82/75	7 <sup>1</sup> / <sub>2</sub>	319.00	
		D	No	11.2	36.2	1.0/	65	45/80	24	50	0.06/0.08		82/75	7 <sup>1</sup> / <sub>2</sub>	429.00	
		D	No	11.2	37.2	1.5	45	70	16	50	0.08/0.09		80/74	11	529.00	
HARMAN KARDON CITATION	twenty-three	D		10.8/	36.5	0.75/1.75	45	65/75	16	55	0.06/0.08		84/75	15	699.00	
JVC	FX1100BK FX1010TN	D	No	10.3/	14.8/38.1	1.2/	65	25/75	40	60	0.009/		94/88	8.2	470.00	
		D	No	10.3/	14.8/38.1	1.2/	65	25/75	40	60	0.009/		94/88	8.2	480.00	
KENWOOD	KT-5020		No	10.8/	16.2/38.8	1.0/2.5	76	60/90	20	55	0.004/0.06		88/82	7.9	269.00	
LINN	Kremlin(RO)	F/O	No							80				10	3500.00	
LUXMAN	TP114 TP117	D	No	11.3	14.8/38.0	1.5		65	20	47	0.15/0.20			11.2	330.00	
		No	10.8/	14.8/38	1.5	69	68	20	48	0.1/0.15		78/72	11.4	1250.00		
MAGNUM DYNALAB	Elude Limited Edition Elude FT101A FT11	F	No	10.3/11.2	13.2/34.0	1.5/	70	70/80		60	0.10/0.18		80/	20		
		F	No	10.3/11.2	13.2/34.0	1.5/	70	70/80		60	0.10/0.18		80.0/	14	1295.00	
		F	No	10.3/11.2	13.2/34.0	1.5/	70	60/80		60	0.10/0.18		80.0/	12	805.00	
		F	No	12.1/	35.3	1.5	70	70	3	50	0.13/0.30		75.0/	10	449.00	



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# TUNERS

MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	FM Only = F, Digitally Synthesized = D	AM Stereo Capable?	IHF (Usable) Sensitivity, dB <sub>s</sub> , Mono/Stereo	Signal Strength for 50-dB Quieting, dB <sub>s</sub> , Mono/Stereo	Capture Ratio, dB <sub>s</sub> , Mono/Stereo	AM Suppression, dB	Alternate Channel Selectivity, dB, Wide/Narrow	Total Number of Station Presets	Separation at 1 kHz, dB	THD at 1 kHz, % Mono/Stereo, 100% Modulation	THD at 6 kHz, % Mono/Stereo, 100% Modulation	Maximum S/N, -dB, Mono/Stereo	Weight, Lbs.	Price, \$
MARANTZ	ST-50(RD)	D	No	10.8/	16.2/37	1/	60	65/75	30	55	0.05/0.08		90/82	20	349.00
McINTOSH	MR7083	D	No	11.25/	15/37	1.5		70	8	50	0.08/0.08	0.1/0.1	80/75	15½	1695.00
MERIDIAN	204(RD)	F/D		11/	15/	1.5	55	70	18	47	0.2/0.2		77/70	10½	1190.00
MTX SOUND CRAFTSMEN	T100 Pro-Tuner Four	D	No	12.5/9.5/	11/34.5/12/36	1.5/1.0	60/65	63/80	20/16	40/52	0.08/0.3/0.04/0.08		75/70/85/75	9/12	399.95/379.00
MUSEATEX AUDIO	FM-1(RI)	F/D		11.3/	17.2/37.2	1.5				99	0.1/0.18		72/68	22	999.00
NAD	4225 1600(RI) Tuner/Preamp	D	No	10.8/11/	11.3/37/11/36	2.0/1.6	65/60	65/68	14/14	50/50	0.09/0.09/0.1/0.1	0.2/0.30/0.2/0.3	80/75/82/76	7/13¾	249.00/449.00
NAIM AUDIO	NAT 01 NAT 02	F	F						0/0					24/12	3395.00/2135.00
NAKAMICHI	ST-7 (w/Schotz NR)	D		10.0/17.0	14/28	1.9	60	60	16	55	0.06/0.08		80/76	10¾	849.00
NIKKO	NT60 NT150	D	No	11.2/	15/12/36	2.0/3.0	50/55	68/60	24/24	40/38	0/0.4/0.5		70/64/75/68		99.95/109.95
ONIX	BWD1	F		7.5/	9.1/32.3	0.5/2.9	65	30/100		70	0.03/0.04	0.03/0.1	90/91	4½	1200.00
ONKYO	T-401 T-404 Integra T-407(RD) Integra T-4700(RI) Integra T-9090MKII (RI) Grand Integra T-610(RI)	D	No	11.2/11.2/17.2/10.8/17.2	16.1/16.1/36.1/16.1/36.1	1.5/1.5/1.3	50/50/50	50/50/50	40/40/40	40/40/45	0.1/0.2/0.1/0.2		73/66/73/66/85/80	7.5/7.5/10.6	200.00/200.00/350.00
		D	No							40					450.00
		F		10.3/17.2	15.8/37.2	1.0	60	95	20	55	0.009/0.02		95/85	18.7	750.00
		F		10.3/17.2	15.8/37.2	1.0	60	95	20	55	0.009/0.02		95/85	19.6	850.00
PARASOUND	T-DQ-260II T-DQ-2000 (with FMX) C/PT-1100(RI) Tuner/Preamp	D	No	9.8/9.8/	17.1/36.9/17.1/36.9	1.2/1.2	65/65	80/80	16/20	50/50	0.22/0.12/0.22/0.12		78/75/78/75	9/11	295.00/525.00
		D	No	9.8/	17.1/36.9	1.2	65	80	16	50	0.22/0.12		78/75	19	595.00
PETERSON-KLAUS	PK-330T(RD)	F/D		11.3/	15.3/36.5	1.5		60	5	45	0.1/0.18		72/68	9	349.00
PHILIPS	FT-920(RD)	D		11/		2.0	60	60	30	42	0.2/0.25		77/71	8.8	239.95
PIONEER	F-449	D	No	12.1/	16.2/36.2			70	30	50	0.3		83/78	7¾	260.00
PROTON	AT-670(RD) AT-470	D	No	10.8/10.8/		1.0/1.5	65/65	65/80/65	27/24	45/45	0.2/0.3/0.2/0.3		83/74/83/74	15½	400.00/220.00
QED	T-260	F		12/22	18/38				6	45	0.08/			12	595.95
QUAD	FM4 FM66(RD)	F/D	No	8/28/8/28/	10/29/10/29/	1.5/1.5	60/65	53/55	8/10	43/50	0.15/0.15/0.15/0.15	0.05/0.10/0.05/0.10	76/70/76/70	6.6/7	849.00/1195.00
ROTEL	RT950BX			10.8/	14.8/37.2	1.0/	55	60/80	20	46	0.07/0.25		80/75	8	300.00
SANSUI	TU-X317	D	No	10.8/	14/36.0	1.0	60	60	20	45	0.15/0.2		80/74	5.7	200.00
SONY ES	ST-S550ES (RD) ST-S730ES	D	No	10.3/	16.8/38.5/16.8/37.9	1.0/1.0/	65/65	80/65/70/65	30/20	65/70	0.06/0.08/0.004/0.0075	0.04/0.05	78/82/100/92	8¾/14	300.00/550.00
SOUNDSTREAM	T-1(RD)	D	No	11.2/17.2	14.7/31.2	1.5	60	65	16	50	0.1/0.1	0.12/0.1	82/79	17	595.00
SOUND VALUES	SV-130	D	No	12.8/	13.8/	1.1	55	57	18	40	0.2/0.4		68/60	7	249.00
TEAC	T-X3000	D	No	10.8/	17/39.2	1.7	65	68	20	40	0.2/0.4		80/72	6½	220.00
TECHNICS	ST-G460		No	10.8/	18.1/38.1	1.0	55	65	39	50			80/73	5½	239.95
YAMAHA	TX-2000(RI) TX-950(RD) TX-550(RD) TX-350(RD)	D	No	9.3/9.3/9.3/9.3/	15.3/37.2/15.1/37.7/15.1/37.7/15.3/37.7	1.2/1.2/1.5/1.5/	70/70/55/55	90/85/85/85	24/40/40/40	68/60/52/40	0.02/0.03/0.02/0.03/0.1/0.2		98/90/96/90/82/76	13.5/7.5/6.8/4.9	749.00/399.00/349.00/199.00



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# RECEIVERS

MANUFACTURER	AMPLIFIER SECTION										TUNER SECTION										
	Model (RI) = Remote Included, (RD) = Remote Optional	FM Only = F, Dually Synthesized = D, AM Stereo Capable = A	AVR Watts CH, Imp 8 Ohms, Front/Rear/Center	THD, % Front/Rear/Center	Headphone Jack? Jack with Level Control = LC	Rated Full-Power Bandwidth, Hz to kHz	MM Phono S/N - dB, "A" wide re. 5 mV	MM Phono Overload, mV	Dynamic Headroom, dB	Video Input(s)?	Surround Delay/Ambience Circuits?	Total Number of Station Presets	Mono IFF (Usable) Sensitivity, dB	Signal Strength for Mono-Stereo, dB	Capture Ratio, dB	Trip at 1 kHz % Modulation	Alternate Channel Selectivity, dB	Maximum S/N - dB, Mono-Stereo	Separation at 1 kHz, dB	Weight, Lbs.	Price, \$
AMC	R4(RI)	D	65	0.05	Yes	20-20	78		No	No	30						82/76		24 1/2	899.95	
AUDIOACCESS	MRX(RD)	D	30	0.015	No	40-18	70	1.5	No	No	6	11.2	15.3/37.2	1.3	0.06/0.1	70	88/82	50	35		
AUDIOSOURCE	CD Ceiver(RI) Receiver CD Changer	D	35	0.4	LC	10-25	70	2	No	No	24	17		1.75			76/	45	18 1/2	599.95	
BANG & OLUFSEN	Beomaster 4500(RI)	D	20	0.1	Yes	20-20	75		1.6	No	No	20	14	19/40	1.7	0.3/0.3	70	75/70	40	15.4	1200.00
	Beomaster 7000(RI)	D	50	0.09	Yes	20-20	78		1.5	No	No	20	14	19/40	1.7	0.16/0.2	70	75/70	45	19.2	3000.00
CARRERA	CR-2300	D	25	0.5	LC	40-20	70	130	1.75	No	No	16	17.2	25.5/41.5	2.0	0.3/0.5	50	72/65	42	12 1/2	149.95
	CR-2530	D	30	0.25	LC	20-20	75	150	2.0	No	No	16	12.5	17.2/38.7	1.5	0.2/0.4	58	72/68	42	13	199.95
CARVER	HR-895(RI)	D	110/35/75	0.1/0.1/0.1	Yes	20-20			Yes	Yes	30	13.5		2.0	0.2	70	78	45	38	1249.95	
	HR-772(RI)	D	140	0.15	Yes	20-20	85	150	2.2	Yes	Yes	20	10.3		1.5	0.15	72	78/	46	45	849.95
	HR-742(RI)	D	80	0.09	Yes	20-20	85	125	2.0	Yes	Yes	30	13.5	14.5/37	2.2	0.25/0.2	65	78/	45	26	629.95
	HR-732(RI)	D	60	0.09	Yes	20-20	85	125	2.0	Yes	Yes	30	13.5	14.5/37	2.2	0.25/0.2	65	78/	45	25	499.95
DENDN	AVR-3000(RI)	D	110/35/110	.03/.05/.03	Yes	20-20	76	160		Yes	Yes	16	10.3	15.3/38.5	1.5	0.1/0.2		80/75	40		1300.00
	AVR-2000(RI)	D	80/25/80	.03/.05/.03	Yes	20-20	76	160		Yes	Yes	16	10.3	15.3/38.5	1.5	0.1/0.2		80/75	40		850.00
	AVR-810(RI)	D	80/30/30	0.1	Yes	20-20	74	120		Yes	Yes	16	10.3	15.3/38.5	1.5	0.1/0.2		80/75	40		750.00
	AVR-610(RI)	D	75/20/130	0.1	Yes	20-20	74	120		Yes	Yes	16	10.3	15.3/38.5	1.5	0.1/0.2		80/75	40		600.00
	DRA-1035R(RI)	D	130	0.015	Yes	20-20	92	150		Yes	No	30	10.3	14.8/37.3		0.06/0.09	75	86/82	55		1000.00
	DRA-835R(RI)	D	130	0.015	Yes	20-20	86	150		Yes	No	30	10.3	14.8/37.3		0.06/0.09	75	86/82	55		750.00
	DRA-635R(RI)	D	80	0.05	Yes	20-20	86	150		Yes	No	30	10.3	15.3/38.5		0.08/0.15	55	82/78	40		500.00
	DRA-545R(RI)	D	60	0.05	Yes	20-20	78	120		Yes	No	16	10.3	15.3/38.5		0.1/0.15	55	82/78	40		350.00
DRA-345R(RI)	D	45	0.05	Yes	20-20	78	120		Yes	No	16	10.3	15.3/38.5		0.1/0.15	55	82/78	40		280.00	
DUAL	CR5950RC(RI)	D	60	0.03	Yes	20-20	75			Yes		16					75	75/	28	620.00	
	CR9065RC(RI)	D	60	0.03	Yes	20-20	70			Yes		40					75	70/	25	480.00	
ELITE	VSX-95(RI)	D	125/45/55	0.005	Yes	20-20		150		Yes	Yes	30	10.8	15.3/37	1.0	0.08/0.15	65	80/85	50	35 1/2	1350.00
	VSX-52(RI)	D	100/50/20	0.05	Yes	20-20		130		Yes	Yes	30		15.3/37	1.0	0.2/0.3	55	76/80	50	22 1/8	750.00
	SX-31(RI)	D	100	0.03	Yes	20-20		130		No	No	30	11.3	16.4/38.1		0.3	55	78/73	40	17	450.00
FISHER	RS-616(RI)	D	50	0.05	Yes	20-20	70	140		Yes	No	30	14.7	19.2/42.1	1.5	0.3/0.4	55	70/85	40	13.6	299.95
	RS-636(RI)	D	100/20	0.05	Yes	20-20	75	160		Yes	Yes	30	14.7	19.2/42.1	1.5	0.3/0.4	55	75/68	40	21.8	399.95
	RS-646(RI)	D	120/20/20	0.05	Yes	20-20	75	160		Yes	Yes	30	14.7	19.2/42.1	1.5	0.3/0.4	55	75/68	40	22	499.95
HARMAN KARDON	AVR30	D	50/50/20	.09/.09/.09	Yes	20-20	78	120		Yes	Yes	16	11.2	37.2	1.5	0.15/0.20	60	80/72	50	30.5	1049.00
	HK3600	D	75	0.09	Yes	20-20	78	120		No	No	16	10.8	37.2	1.0	0.06/0.08	70	82/74	50	18.8	799.00
	HK3500	D	50	0.09	Yes	20-20	78	120		No	No	16	10.8	37.2	1.5	0.08/0.08	75	82/74	50	16.4	549.00
	HK3400	D	35	0.09	Yes	20-20	78	120		No	No	16	10.8	37.2	1.5	0.08/0.08	75	82/74	50	14.9	429.00
	HK3300	D	25	0.09	Yes	20-20	78	120		No	No	16	10.8	37.2	1.5	0.08/0.08	75	80/70	50	13.5	319.00
JVC	RX207TN(RI)	D	40	0.08	Yes	40-20	78		No	Yes	40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	14.8	240.00	
	RX307TN(RI)	D	80	0.03	Yes	40-20	78		No	Yes	40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	18.4	280.00	
	RX507VTN(RI)	D	80/40	0.03	Yes	20-20	78		Yes	Yes	40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	17.7	390.00	
	RX707VTN(RI)	D	100/20/50	.007/0.7	Yes	20-20	78		Yes	Yes	40	10.8	16.3/38.3	1.5	0.15/0.2	60	81/73	40	23	520.00	
	RX807VTN(RI)	D	120/20/65	.007/0.7	Yes	20-20	78		Yes	Yes	40	10.8	16.3/38.3	1.5	0.15/0.2	60	81/73	40	25	640.00	
	RX905VTN(RI)	D	120/30/70	0.007	Yes	20-20	78		Yes	Yes	40	10.8	16.3/38.3	1.5	0.15/0.2	65	81/73	40	27	1100.00	
	RX1050VTN(RI)	D	120/30/70	0.009	Yes	20-20	80		Yes	Yes	40	10.8	16.3/38.3	1.5	0.15/0.2	65	81/73	40	27.1	1500.00	
	KENWOOD	KR-V8540(RI)	D	120/75	0.06	Yes	20-20	78		Yes	Yes	30	10.8	38.2		0.5		73	45	25 3/4	699.00
KR-V8040(RI)		D	100/65	0.06	Yes	20-20	78		Yes	Yes	30	10.8	38.2		0.5		73	45	25 1/4	599.00	
KR-V7040(RI)		D	100/65	0.06	Yes	20-20	78		Yes	Yes	30	10.8	38.2		0.5		73	45	22 3/4	479.00	
KR-V6040(RI)		D	100	0.06	Yes	20-20	78		Yes	No	30	10.8	38.2		0.5		73	45	22 1/4	399.00	
KR-A5040(RI)		D	80	0.09	Yes	20-20	77		No	No	30	10.8	16.2/38.2		0.3/0.5		79/73	45	16 3/8	299.00	
KR-A4040		D	50	0.09	Yes	20-20	76		No	No	30	10.8	16.2/38.2		0.3/0.5		79/73	45	12 3/8	229.00	
LUXMAN	R341	D	35	0.05	Yes	20-20	78	150	2.0	No	No	20	10.8	14.0/38.0	1.5	0.18/0.25	65	78/72	47	17.4	450.00
	R351	D	55	0.05	Yes	20-20	78	150	1.6	No	No	20	10.8	14.0/38.0	1.5	0.18/0.25	65	80/74	47	19.2	650.00
	R361	D	100	0.03	Yes	20-20	80	150	2.0	Yes	No	20	10.8	13.5/37.0	1.25	0.15/0.2	65	80/75	45	35	1100.00
	RV371	D	70/55/80	0.03	Yes	20-20	80	150	1.5	Yes	Yes	20	10.8	13.5/37.0	1.25	0.15/0.2	65	80/75	45	38.6	1500.00
	MARANTZ	SR-92(RI)	D	110/35/75	0.05	Yes	20-20	78	200	1.5	Yes	Yes	30	10.8	11.2/35.2	1.2	0.1/0.2	65	78/75	50	35
SR-82(RI)		D	75/30/75	0.05	Yes	20-20	78	200	1.5	Yes	Yes	30	10.8	11.2/35.2	1.2	0.1/0.2	65	78/75	50	30	849.00
SR-62(RI)		D	70	0.09	Yes	20-20	77	120	1.5	Yes	No	30	10.8	11.2/35.2	1.2	0.2/0.4	65	78/75	45	24	399.00
SR-52(RI)		D	45	0.09	Yes	20-20	77	120	1.5	No	No	30	10.8	11.2/35.2	1.2	0.2/0.4	65	78/75	45	20	299.00



# Command Performance.



## Introducing the new Adcom GTP-500 II Tuner/Preamplifier.

Only a few years ago, Adcom announced the dawn of a new era by introducing its GTP-500 tuner/preamplifier. Together with any of Adcom's critically acclaimed power amplifiers, this unique audio product has given thousands of cost-minded, serious music lovers a quality alternative far superior to the common receiver. The new, evolutionary GTP-500 II offers a meaningful expansion of convenient features and sonic performance.

### Full Command Of Your Music System

Control your system's power on/off, select pre-programmed FM and AM stations, scan the FM dial, adjust volume level and select different sources... all with Adcom's wireless remote controller. With optional Adcom remote sensors and additional loudspeakers, you can also enjoy your Adcom music system in other rooms throughout your home.

For total music system integration, the GTP-500 II remote sensors will also receive and retransmit commands to a majority of remotely controlled components, regardless of brand. This remarkable design gives you full command of your entire music system throughout your home and offers the ultimate flexibility of integrating the remote features of components manufactured by others.

### Value Measured By Performance

The overall performance of the new GTP-500 II is demonstrably superior through its evolutionary design

and the use of state-of-the-art component parts.

Adcom's unique, low-impedance RIAA compensation provides lower noise and distortion in the phono input stage. To further reduce noise and distortion in all stages, all switching devices are buffered.

Long term adherence to circuit design objectives is accomplished by utilizing 1% Roederstein resistors in all critical applications as well as a new low-loss, printed circuit board.

Through a careful balance of sensitivity and selectivity, the GTP-500 II optimizes FM performance whether you're in an urban or rural area. Design parameters, including an improved IF stage, have been optimized to translate into lower distortion. In fact, the quality of FM stereo reproduction through the GTP-500 II is as good as the broadcast itself.

### More Sound, Less Money

Adcom stereo components have established a reputation for sounding superior to components costing two and three times as much. The new GTP-500 II promises to keep faith with this tradition of more sound for less money.

Its ability to command your entire music system by remote control, and its exceptional sonic performance are why so many experts consider the GTP-500 II to be Adcom's command performance.

**ADCOM**<sup>®</sup>  
details you can hear

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# RECEIVERS

MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	FM Cap = F, Digital Synthesizer = D, AM Stereo, Capable = A	Avg. Waits Ch. Inq & Dhms. Front/Rear/Center	THD, % Front/Rear/Center	AMPLIFIER SECTION										TUNER SECTION							
					Headphone Jack? Jack with Lever Control = LC	Rated Full-Power Bandwidth, Hz to kHz	MM Phono S/N, -dB	MM Phono Wid. re 5 mV	MM Phono Overload, mV	Dynamic Headroom, dB	Video Inputs?	Surround Delay/Ambience Circuits?	Total Number of Station Presets	Mono IHF (Usable) Sensitivity, dB	Signal Strength for 50-dB Dynamic, dB	Capture Ratio, dB	THD at 1 kHz, % Mono Stereo, 100% Modulation	Alternate Channel Selectivity, dB	Maximum S/N, -dB Mono Stereo	Separation at 1 kHz, dB	Weight, Lbs.	Price, \$
McINTOSH	MAC4280(RI) MAC4300V(RI)	D D	75 100	0.03 0.02	Yes Yes	20-20 20-20				No No	No No	5 6	11.25 13	15.2/27 17/37	1.5 1.5	0.1/0.1 0.08/0.08	60 55	80/75 75/70	45 50	29 34 1/2	1995.00 2995.00	
MITSUBISHI	HTS-300(RI)		100/50/ 50	.05/ .05/ .05	Yes	20-100	80			Yes	Yes	16	12.8	15.0/37.2	1.0	1.0/	80	75/70	40	39	1699.00	
	M-R8010(RI)	D	125/25	.05/ 0.5	Yes	20-20	80	80	1.4	6	Yes	16	10.8	16.2/37.2	1.0	0.1/0.2	60	75/70	40	27	1399.00	
	M-R7020(RI)	D	80/20	.05/ 0.5	Yes	20-20	80	80	1.4	2	Yes	16	10.8	16.2/37.2	1.0	0.1/0.2	60	75/70	40	22	1049.00	
NAD	705(RI) 701(RI) 7225PE 7100X(RI)	D D D D	50 25 25 60	0.03 0.03 0.03 0.03	Yes Yes Yes Yes	8-90 20-20 20-20 20-20	76 75 76 75	160 200 200 180	3.5 4 4.4 6	Yes Yes No Yes	No No No Yes	39 30 10 14	10 10.8 10.8 11	14/35 15/37 14.4/37 13.9/35.6	1.6 1.6 1.5 1.6	0.08/0.1 0.1/0.1 0.1/0.1 0.1/0.1	60 58 58 70	82/76 80/74 80/74 84/77	50 45 45 50	12 1/8 13 1/8 13 1/8 24 1/2	499.00 349.00 299.00 749.00	
NAKAMICHI	RE-1(RI) RE-2(RI) RE-3(RI) AV-1(RI) AV-2(RI)	D D D D D	80 55 37 100/30/ 50 70/20/ 35	0.1 0.1 0.1 0.1/ 0.1/ 0.1/ 0.1	Yes Yes Yes Yes Yes	5-40 5-40 10-40	78 78 78 73 73	180 180 180		Yes No No Yes Yes	No No No Yes Yes	10 10 10 30 30	11.0 12.0 12.0 12.0 12.0	14.7/37.5 15.7/38.5 15.7/38.5 17.0/38.5 17.0/38.5	2.0 2.0 2.0 2.0/0.3 2.0/0.3	0.07/0.07 0.1/0.1 0.2/0.25 0.2/0.3 0.2/0.3	55 55 55 55 55	79/74 79/74 72/67 76/70 76/70	50 50 38 30 1/2 28 1/2	24 1/4 19 13 1/4 30 1/2 28 1/2	799.00 599.00 399.00 1200.00 850.00	
DNKYD	TX-901 TX-903(RI) TX-905(RI) TX-SV50PRD (RI) TX-SV70PRD (RI) TX-SV303PRD (RI) Integra TX-SV909PRD (RI)	D D D D D D D D D	45 60 60 70/30 85/30/ 85 75/12 110/30/ 110	0.3 0.2 0.08 0.08 0.8 0.08	Yes Yes Yes Yes Yes Yes Yes Yes	40-20 40-20 20-20	80 80 120 120	1.7 1.7 1.7		No No No Yes Yes Yes Yes	No No No Yes Yes Yes Yes	40 40 40 30 30 40 40 40	12.4 12.4 11.2 11.2 11.2 11.2 11.2	18.2/38.2 18.2/38.2 18.0/37.2 18.0/37.2 18.0/37.2 17.2/37.2	1.5 1.5 1.5 1.5 1.5 1.5 1.5	0.15/0.3 0.15/0.3 0.15/0.25 0.15/0.25 0.15/0.25 0.1/0.2	55 55 55 55 55 55 55	70/65 70/65 73/67 73/67 73/67 76/70	40 40 45 45 45 45	15.9 17.6 21.4 23.8 48.5	220.00 280.00 350.00 630.00 850.00 460.00 1800.00	
DPTIMUS	STAV-3250 STAV-3160 STA-900 STA-825 STA-20 STA-2170 STA-795 STA-300	D D D D D D D D	100/10 100/15/ 15 70 50 5 100 50 15	.05/ 0.5 .05/ 0.5 0.05 0.3 0.5 0.5	Yes Yes Yes Yes Yes Yes Yes Yes	20-20 20-20	82 82			Yes Yes	Yes Yes	30 30	9.8 9.8		1.5 1.5		60 60	77 77	55 55	27 1/4 28	449.95 399.95	
	STA-900 STA-825 STA-20 STA-2170 STA-795 STA-300	D D D D D D	70 50 5 100 50 15	.05 0.5 0.05 0.3 0.5 0.5	Yes Yes Yes Yes Yes Yes	20-20 40-20 40-20 20-82 40-20 40-20	82 82 70 82 66 66			No No No Yes No No	No No No Yes No No	30 30 0 24 18 18	12.8 16.4 9.8 9.8 10.1 10.1		1.3 2.0 2.0 2.0 2.0	/0.4 /0.3 /0.4	55 52 60	72 72 82 68 64	50 35 45 40 33	249.95 199.95 129.95 300.00 199.95 139.95		
PARASOUND	R/DR-50(RI)	D	50	0.09		10-40	78	220	1.2	1		16		9.8/		0.22/0.12	80	78/75	50	27	435.00	
PHILIPS	FR-910(RI) FR-920(RI) FR-930(RI) FR-940(RI)	D D D D	40 50/10 65/20/ 20 100/20/ 20	0.3 0.3 .07/ 0.3/ 0.3 .09/ 0.3/ 0.3	Yes Yes Yes Yes	40-20 40-20 40-20	120 120 120			Yes Yes Yes	Yes Yes Yes	30 30 30	13.5 13.5 13.5					73/65 73/65 76/68	41 41 45	12.7 12.7 17.6	219.95 269.95 429.95 479.95	
PIONEER	VSX-D1S(RI) VSX-D1S (Mode II) VSX-D901S (RI) VSX-D701S (RI) VSX-D701S (Mode II) VSX-D601(RI) VSX-D601 (Mode II) VSX-511S(RI) VSX-511S (Mode II) VSX-501(RI) VSX-501 (Mode II) VSX-451(RI) VSX-401(RI)	D D D D D D D D D D D D	130/40/ 40 70/50/ 70 125/45/ 55 110 65/40/ 65 110 65/40/ 65 100 65/40/ 65 100 65/40/ 65 80/20/ 25 100/20	.005/ 0.08/ 0.08 .005/ 0.08/ 0.05 .08/ 0.08 0.05 0.08/ 0.08 0.05 0.08/ 0.08 0.05 0.08/ 0.08 0.5/ 0.08 0.05	Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	20-20 20-20 20-20 20-20 20-20 20-20 20-20 20-20 20-20 20-20 20-20 20-20	77 150 77 150 77 130 77 130 77 130 77 130 77 130 77 130 77 130			Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	30 30 30 30 30 30 30 30 30 30 30 30	10.8 10.8 10.8 10.8 10.8 10.8 10.8 10.8 10.8 10.8 10.8 10.8	15.3/37 15.3/37 15.3/37 15.3/37 15.3/37 15.3/37 15.3/37 15.3/37 15.3/37 15.3/37 15.3/37 15.3/37	1.0 1.0 1.0 1.0 1.0 1.0 1.0 1.0 1.0 1.0 1.0 1.0	0.08/0.15 0.08/0.15 0.2/0.3 0.2/0.3 0.2/0.3 0.2/0.3 0.2/0.3 0.2/0.3 0.2/0.3 0.2/0.3 0.2/0.3 0.2/0.3	65 65 65 65 65 65 65 65 65 65 65 65	80/76 80/76 80/76 80/76 80/76 80/76 80/76 80/76 80/76 80/76 80/76 80/76	50 50 50 45 45 45 45 45 45 45 45 45	32 32 32 24 24 24 24 24 24 24 24 24	1350.00 1140.00 785.00 660.00 575.00 510.00 435.00 395.00	

(Continued)

# RECEIVERS

MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	FM Only = F, Digital Synthesizer = D, AM Stereo Capable = S	AMPLIFIER SECTION										TUNER SECTION									
			Avg. Watts Ch. Into 8 Ohms, Front/Rear/Center		Headphone Jack? Jack With Level Control = LC	Rated Full-Power Bandwidth, Hz to kHz		Min. Phone Svt. - dB, X = 10, 100, 200, 500, 1000	MM Phone Overload, mV	Dynamic Headroom, dB	Video Inputs?	Surround/Display/Ambience Circuit?	Total Number of Station Presets	Mono Ifr (Usable) Sensitivity, dBf	Signal Strength for Mono-Stereo, dBf	Capture Ratio, dB	Tune # at 1 kHz, % Mono-Stereo, 100% Modulation	Alternate Channel Selectivity, dB	Maximum S/N, -dB, Mono-Stereo	Separation at 1 kHz, dB	Weight, Lbs.	Price, \$
			THD, %	Front/Rear/Center		Front/Rear/Center	75															
PIONEER (Continued)	SX-311R(RI)	D	70	0.8	Yes	20-20	75	130	No	No	30	12.3	16.8/38.6	/0.3	50	73/75	35	12 1/8	260.00			
	SX-301(RI)	D	70	0.8	Yes	20-20	75	130	No	No	30	12.3	16.8/38.6	/0.3	50	73/75	35	12 1/8	260.00			
	SX-201	D	50	0.8	Yes	20-20	75	130	No	No	30	12.3	16.8/38.6	/0.3	50	73/75	35	11 3/4	225.00			
PRDTOM	AV-646(RI)	D	60	0.02	Yes	10-50	85	150	6	No	No	27	10.8	15.3/30	1.0	0.2/0.3	65	83/74	45	30	900.00	
	AV-445(RI)	D	50	0.02	Yes	10-50	85	150	3	No	No	24	12.8	15.3/30	1.5	0.2/0.3	65	83/74	45	15	400.00	
ROTEL	RX940AX	D	40	0.03	Yes		75	200		No	No	16	10.8	14.8/37.2	1.0	0.07/0.25	60	80/75		15 1/2	400.00	
	RX950AX	D	60	0.03	Yes		75	150		Yes	No	16	10.8	14.8/37.2	1.0	0.07/0.25	63	80/75		20	600.00	
SANSUI	RZ-9500AV (RI)	D	100/30/40	.02/.005/.05	Yes	20-20	73			Yes	Yes	30	11.2	17.2/38.2	1.5	0.2/0.3	70	76/70	40	33	750.00	
	RZ-5500AVII (RI)	D	70	0.05	Yes	20-20	73			No	Yes	30		/38.2	1.5	/0.3	70	/70	40	21	430.00	
	RZ-3500II	D	50	0.09	Yes	20-20	73			No	No	20		/40	1.5	/0.5	50	/70	40	21	390.00	
	RZ-790	D	50	0.5	Yes	20-20	73			No	No	24		18/40	1.5	/0.5	50	76/70	40	14.8	250.00	
	RZ-2500	D	32	0.09	Yes	20-20	73			No	No	30	13.2	/40	1.5	/0.5	50	/70	40	21	350.00	
	RZ-590	D	30	0.5	Yes	40-20	73			No	No	24	13.2		1.5		50	76/70	40	12	225.00	
SHERWOOD	RX-1010	D	35	0.08	Yes	20-20	74		2.3	Yes	Yes	30	10.8	16.2/38.1	2	0.2/0.3	70	77/71	45	12	150.00	
	RX-2010	D	50	0.08	Yes	20-20	75		2.3	Yes	Yes	30	10.8	16.2/38.1	2		70	77/71	45	13	170.00	
	RX-4010(RI)	D	65	0.05	Yes	20-20	77		2.3	Yes	Yes	30	10.8	15.2/37.5	1.25		75	78/72	45	15.5	200.00	
	RV-5010(RI)	D	85	0.05	Yes	20-20	77		2.3	Yes	Yes	30	10.8	15.2/37.5	1.25		80	78/72	45	17.1	300.00	
	RV-6010R(RI)	D	105/18/30	0.03	Yes	20-20	77	150	1.9	Yes	Yes	30	10.8	15.2/36.2	1.25		55	80/73	45	29	450.00	
	RV-6010RS (w/Learning Remote)	D	105/18/30	0.03	Yes	20-20	77	150	1.9	Yes	Yes	30	10.8	15.2/36.2	1.25		55	80/73	45	29	500.00	
SONY	STR-D390(RI)	D	40	0.8	Yes	20-20	72	250		Yes	Yes	30	11.2	18.3/	1.2	0.5/0.3	45	12 1/2	220.00			
	STR-D590(RI)	D	60/20	0.8/0.8	Yes	20-20	72	250		Yes	Yes	30	11.2	18.3/38.3	1.2	0.5/0.3	45	14 1/2	270.00			
	STR-D790(RI)	D	80/20/20	0.1/0.8/0.8	Yes	20-20	79	250		Yes	Yes	30	11.2	18.3/38.3	1.2	0.5/0.3	45	23	380.00			
	STR-D990(RI)	D	100/75/25	0.1/0.1/0.8	Yes	20-20	79	250		Yes	Yes	30	11.2	18.3/38.3	1.2	0.5/0.3	45	23	480.00			
	STR-D1090(RI)	D	120/75/60	.04/0.4/0.8	Yes	20-20	79	250		Yes	Yes	30	11.2	18.3/38.3	1.2	0.5/0.3	45	33	630.00			
	STR-D2090(RI)	D	120/75/60	.04/0.4/0.8	Yes	20-20	79	250		Yes	Yes	30	11.2	18.3/38.3	1.2	0.5/0.3	45	33	1000.00			
SONY ES	STR-GX49ES (RI)	D	60	0.08	Yes	20-20		250		Yes	Yes	30	11.2	18.3/38.3	1.2	0.2/0.4			45	17 3/4	380.00	
	STR-GX59ES (RI)	D	80/30/30	.08/0.8/0.8	Yes	20-20		250		Yes	Yes	30	11.2	18.3/38.3	1.2	0.2/0.4			45	27 1/2	600.00	
	STR-GX69ES (RI)	D	100/30/30	.08/0.8/0.8	Yes	20-20		250		Yes	Yes	30	11.2	18.3/38.3	1.2	0.2/0.4			45	29 3/4	700.00	
	STR-GX99ES (RI)	D	120/75/60	.04/0.4/0.8	Yes	20-20		250		Yes	Yes	30	11.2	18.3/38.3	1.2	0.2/0.4			45	32	1000.00	
TEAC	AG-620(RI)	D	50	0.08	Yes	40-20				No	Yes	30	12		1.5	0.2/0.4	75/70		40	15 1/2	279.00	
	AG-V1020(RI)	D	100	0.08	Yes	20-20				Yes	Yes	30	12		1.5	0.2/0.4	75/70		40	23	379.00	
	AG-1000(RI)	D	100	0.08	Yes	20-20	68			No	Yes	16	12	20/	1.5				40	20	359.00	
	AG-V1200(RI)	D	100	0.08	Yes	20-20	68			Yes	Yes	30	12	20/40	1.5	0.3/0.6	73/68		40	20	449.00	
TECHNICS	SA-GX910(RI)		125/30/60	0.008	Yes	20-20	70		1.2	Yes	Yes	30	11.2	20.2/40.2	1.0		65	75/70	40	33.4	999.95	
	SA-GX730(RI)		125/30/60	0.008	Yes	20-15	70			Yes	Yes	30	11.2	/40.2			65				749.95	
	SA-GX530(RI)		110/10/15	0.05	Yes	20-15	70			Yes	Yes	30	11.2	/38.3			65				449.95	
	SA-GX330(RI)		100/10/70	0.05	Yes	20-15	70			Yes	Yes	30	11.2	/38.3			65				349.95	
	SA-GX130(RI)		70	0.5	Yes	20-15	68			No	No	30	11.2	/38.3			65				239.95	
VECTOR RESEARCH	VRX-3600R(RI)	D	40	0.08	LC	20-20	78	190	1.85	Yes	Yes	20	11.2	15.6/37.6	1.5	0.2/0.4	58	72/68	42	15	299.00	
	VRX-5200R(RI)	D	50	0.07	LC	20-20	80	190	1.90	Yes	Yes	20	11.2	15.6/37.6	1.3	0.17/0.35	60	74/70	42	17	349.00	
	VRX-6200R(RI)	D	65	0.05	LC	20-20	82	190	2.0	Yes	Yes	16	10.2	14.6/36.2	1.2	0.12/0.25	60	75/70	40	20	449.95	
	VRX-8200R(RI)	D	110	0.03	LC	20-20	83	200	2.0	Yes	Yes	20	10.2	14.6/35.5	1.0	0.1/0.2	65	76/71	48	24	659.95	
	VRX-9200R(RI)	D	120	0.03	LC	20-20	83	200	2.0	Yes	Yes	20	10.2	14.6/35.5	1.0	0.1/0.2	65	76/71	48	26	849.95	
	VRX-3550	D	55	0.25	LC	20-20	75	150	1.5	No	No	16	12.5	17.2/38.7	1.75	0.2/0.4	58	72/68	42	13	249.95	
YAMAHA	RX-V1050(RI)	D	110/30/110	0.015	Yes		86	90		Yes	Yes	40	9.3	15.1/37.7	1.5	0.1/0.2	85	81/76	50	41	1199.00	
	RX-V850(RI)	D	80/25/80	0.015	Yes		86	90		Yes	Yes	40	9.3	15.1/37.7	1.5	0.1/0.2	85	81/76	50	32 3/8	799.00	
	RX-V660(RI)	D	65/25/25	.02/.08/.08	Yes		86	80		Yes	Yes	40	9.3	15.1/37.7	1.5	0.1/0.2	85	81/76	50	22	649.00	
	RX-950(RI)	D	120	0.015	Yes		92			Yes	No	40	9.3	15.1/37.7	1.5	0.1/0.2	85	81/76	50	26 1/2	899.00	
	RX-750(RI)	D	80	0.015	Yes		88			Yes	No	40	9.3	15.1/37.7	1.5	0.1/0.2	85	81/76	50	22 1/8	529.00	
	RX-550(RI)	D	60	0.015	Yes		88	115		Yes	No	40	9.3	15.1/37.7	1.5	0.1/0.2	85	81/76	50	19 3/8	399.00	
	RX-460(RI)	D	55	0.04	Yes		82	80		No	No	40	9.3	15.1/37.7	1.0	0.1/0.2	85	81/76	50	13 1/2	329.00	
	RX-360(RI)	D	45	0.04	Yes		82	80		No	No	40	9.3	15.1/37.7	1.0	0.1/0.2	85	81/76	50	12 1/4	279.00	
	RX-350	D	40	0.04	Yes	10-40	37			Yes	No	16	9.3	15.1/37.7	1.0	0.1/0.2	85	81/76	50	11 3/8	239.00	



# FACTORY AUTHORIZED



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Modest Size, Maximum Performance

- A-007 - 40W/ch Integrated Amp  
Digital direct (optical or coaxial)
- T-007 - Digital Synthesized AM/FM Tuner  
Built-in timer; 20 randomly selected presets
- D-007 - Digital Exclusive CD Player  
16 program selections
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**ORIGINALLY \$2400 \$799**

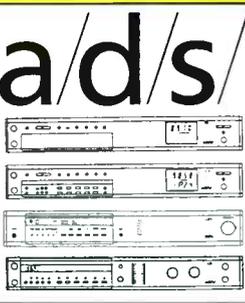
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G007 Digital Surround Processor/EQ  
Digital delay surround sound processor with Dolby® Surround with 7-band EQ/spectrum analyzer & more

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Clock/timer. Flexible in/out outputs.
- CC4 Orig \$1000 **\$499**  
Computer controlled preamp/tuner w/clock/timer
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3-head horizontal load cassette deck
- 7501L Orig \$1200 **\$599**  
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Available in oak only



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2-way speaker with 8" woofer & 1" dome tweeter
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2-way bookshelf speakers avail in walnut only
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**JVC UX1** Micro-Component System  
Features active hyper-bass circuit • CD player w/20 track program-ability • AM/FM digital synthesizer tuner • 30 station preset capability • U-turn auto reverse full-logic cassette deck • Dolby® NR • 34-key remote control • 2-way speaker system  
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- JVC MX77M AMIFM dual cassette multi-CD player
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- Sony MCH1200 NEW 18Wich minisystem
- Sony MCH2600 Mini-system
- Sony MCH3600 Mini-system

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• S-VHS input, delivers 470 lines or resolution  
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**NAD CALL**

**aiwa** I HEAR YA!  
• Dolby® B/C HX Pro  
• Discrete 3-head cassette deck  
• Closed loop dual capstan  
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**ADVENT Graduate**  
The Graduate offers the same outstanding cosmetics as its "little brother" the Baby II, but features an 8" long throw woofer and a 1/2" ferrofluid-filled polycarbonate dome tweeter in a larger cabinet. The result is outstanding imaging and soundstage reproduction.  
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- Audio Source VS One Center channel video shielded speaker
- AR Partner 570 2-way powered bookshelf speaker
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- Camber 3.0TI High-quality bookshelf speaker **CALL**
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- Kenwood CS01 Center channel video shielded speaker **LOW**
- MB Quart 650 3-way floor standing tower speaker **PRICE**

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**BRAND NAME 130W Pro Logic Receiver**  
• 30W for rear channel  
• 195W for front L/R & center  
• CD direct playback  
• DSP soundfield  
Originally \$599 **\$399**  
Now On Sale

**LASER DISC PLAYERS**  
with over 400 lines of resolution. Plays both audio and video laser discs. W/remote control  
**As Low As \$399**  
**Philips CDV600 LOW PRICE**

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- ADS AX2 2-way electronic crossover **\$97**
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- Mission 762 Ported bookshelf speakers **\$269**
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- Brand Name 150Wich car amplifier **\$169**
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- Audio Source EQ10 10-band EQ/analyzer w/remote
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**JVC ALA151BK Turntable** **FREE PSX10 CARTRIDGE**  
• Precision DC servo motor  
• Automatic arm return  
• Arm cueing control up front  
• Low mass  
straigh tonearm **\$89**  
Call For Other Brands

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DH100 Pre-amp **\$99**  
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## MB QUART

### MB390

As reviewed in Stereo Review "The MB390's sound had a distinct forwardness and a clean crisp top end that was always a pleasure to listen to. There was no accentuation of hiss and not a hint of shrillness."

ORIG \$1100  
NOW ONLY **\$469<sup>pr</sup>**



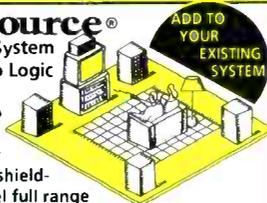
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Home Theater System  
4001 Dolby® Pro Logic

System Features:  
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• VS-One video shielded center channel full range speaker • LS-Ten/A surround Sound Speakers (1 pr)

**Make Your Receiver Into A Home Theater System** NOW ON SALE **\$399**



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### FCR50XBK Decks

Auto reverse cassette deck with Dolby® B/C noise reduction; Dolby® HX Pro and fine bias control, quick music search, tape counter, auto music search & more  
ORIG \$400 NOW ONLY **\$179**

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Dual stereo cassette deck features dual Azimuth adjustments, Dolby® B/C noise reduction, Dolby® HX Pro headroom extension, mix mixing function and more.  
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Bookshelf/floorstanding acoustic suspension 2-way loudspeaker system. Features 8" long-throw woofer and 1-3/4" liquid-cooled dome tweeter. The Rock Partner is equalized to boost bass output. Perfect for floor corner or shelf placement.

Originally \$300

**\$129** LIMITED QUANTITIES  
CALL FOR PARTNER 570



## LUXMAN Compact Disc Player

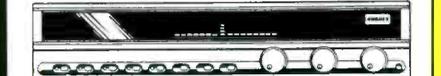
**DZ-92 REMOTE CD PLAYER**  
Features dual D/A converters • 4X oversampling digital filter • 3-beam laser • 20 selection programmed play • All metal chassis and housing • Multi-function remote control • STAR circuitry & more.  
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**5 YEAR LUXMAN PARTS & LABOR WARRANTY**



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"Perhaps the most effective stereo enhancement system, one that even simulates full surround sound."  
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"The sound spread was so startling that I was certain additional speakers had been turned on-but they hadn't"  
Len Feldman Audio April 1992  
**CALL FOR PRICE**



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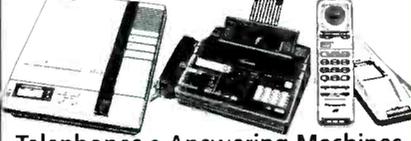
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INWALL SPEAKERS  
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Telephones • Answering Machines  
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## PHILIPS DFA 1000

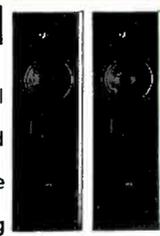
Reference digital integrated amplifier features 120W/ch RMS into 4 ohms, dual monaural pre-amp/amp sections, D/A converter section, digital direct functions  
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• 2-Way column special bass reflex speaker  
• 8" woofer, advanced 24dB/octave crossover  
• 1" titanium dome tweeter  
• 150 W power handling

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Restores dynamics, depth and incredible width to all of your sound • Adds spacious ambience to mono, stereo, or surround type encoded material • No annoying "Sweet Spot" Introductory Price **CALL**



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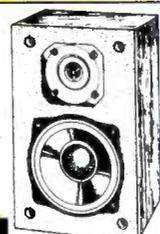
BBE1002 Sonic Maximizer  
**A REAL IMPROVEMENT!**  
**FREE** dbx SX-20 Video Sound Impact Restorer w/ Purchase **\$189**

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Patented Compact Loudspeakers  
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• 7 year transferrable parts & labor warranty

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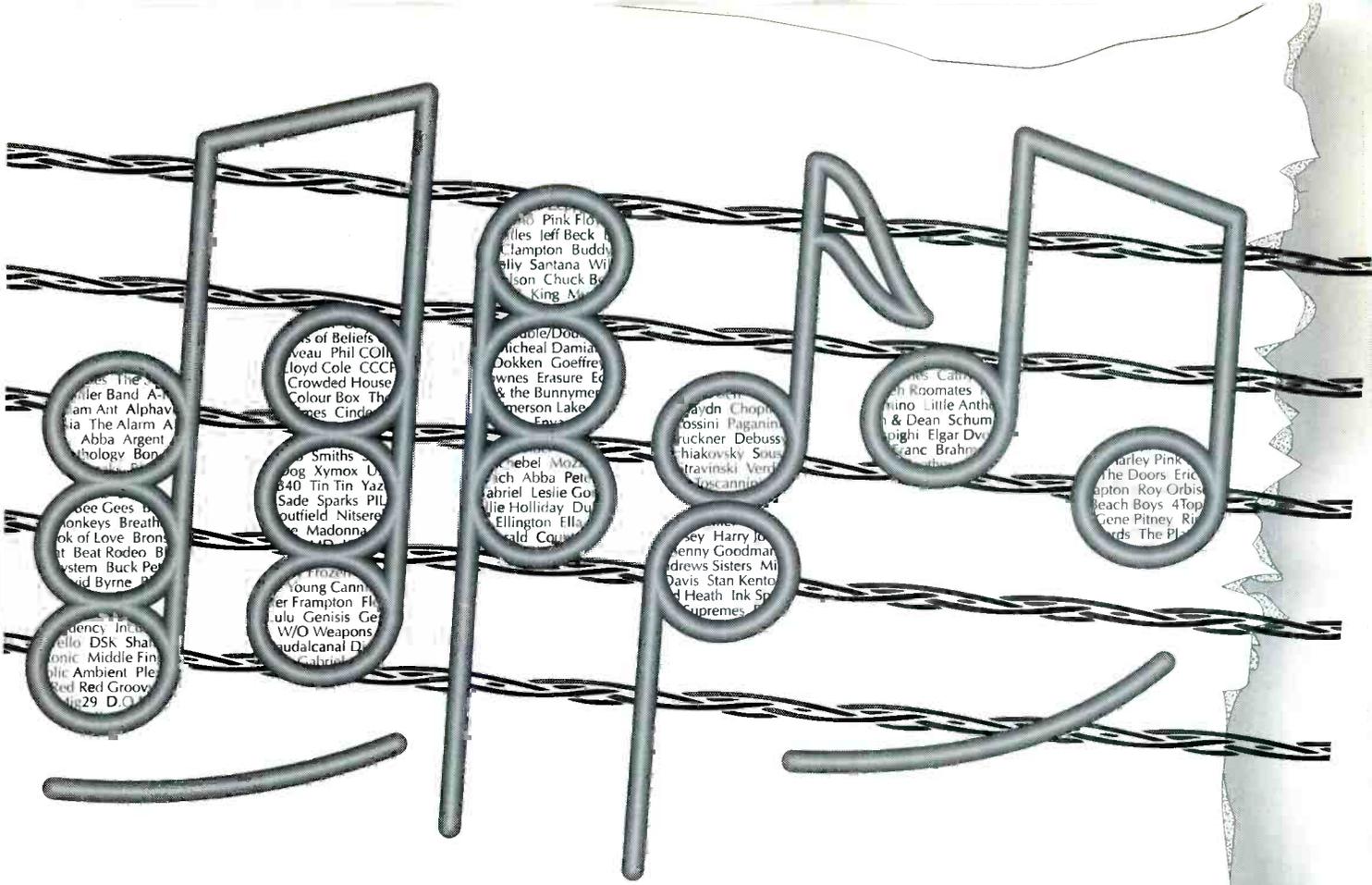
# TURNTABLES

MANUFACTURER	SPEED CODE A—33 1/3 B—33 1/3, 45 C—33 1/3, 45, 78 D—Continuously Variable	Model (RH) = Remote Included, (RD) = Remote Optional	Speeds—See Code	Wow & Flutter - % DIN 45-537	Rumble - dB, 33 1/3 rpm	Drive System	Speed Inaccuracy, ±%	Speed Adjustment Range, ±%	Controls Outside Dustcover?	Multi-Play? Number of Discs	Tape Speed P Linear=L, S=S, Au-Bearing=A	Pivot-to-Styleus Distance, Inches	Auto Cue=C, Auto Return=R, Programmable Play=P	Recommended Tracking Force Range, Grams	Anti-Skating Adjustment?	Cartridge Adjustment?	Total Cable Weight Range, Grams	Cap. Mount Fed. F, Removable Feed=R, P-Auxiliary P, Changeable Wand=W	Dimensions, Inches Including Dustcover	Price, \$
AUDIOMECA	Romance J1 J4	B B B				Belt Belt		No No No	No No No	P				Yes	2.5-10		F	20 x 18 x 3 1/4	1795.00 3000.00 4000.00	
AURA	Aura MkII	B				Belt	10	Yes	No									24 x 8 1/2 x 16	3950.00	
BANG & OLUFSEN	Beogram TX-2	B	0.06	80		Belt	0.2	No	No	L/S	4%	C/R	1.0-1.5	No	1.6	240	F	16 1/2 x 3 x 12 3/4	400.00	
	Beogram 4500	B	0.06	80		Belt	0.2	No	No	L/S	4%	C/R	1.0-1.5	No	1.6	240	F	16 1/2 x 3 x 12 3/4	500.00	
	Beogram 7000	B	0.06	80		Belt	0.2	Yes	No	L/S	4%	C/R	1.0-1.5	No	1.6	240	F	16 1/2 x 3 x 12 3/4	500.00	
	Beogram 9500	B	0.06	80		Belt	0.2	No	No	L/S	4%	C/R	1.0-1.5	No	1.6	240	F	16 1/2 x 3 x 12 3/4	450.00	
BASIS AUDIO	Debut Gold Standard	B	0.02	90		Belt	0.02											23 x 16 1/2 x 7 1/4	6900.00	
	Ovation	B	0.02	90		Belt	0.02											23 x 16 1/2 x 5 1/2	4395.00	
	Debut Gold Vacuum	B	0.02	90		Belt	0.02											23 x 16 1/2 x 7 1/4	8900.00	
DENON	DP-59L	B	0.006	82	Direct	0.002	9.9	No	No	P/S	9.6		0-3	Yes	3-14		W	19 1/4 x 8 3/8 x 16 1/8	695.00	
	DP-47F	B	0.01	78	Direct	0.002		Yes	No	P/S	8.7	C/R	0-3	Yes	3-12		R	17 x 7 x 16 1/8	450.00	
	DP-23F	B	0.02	75	Direct	0.002		Yes	No	P/S	8.7	C/R	0-3	Yes	4-9		R	17 x 4 1/8 x 14 1/8	275.00	
	DP-7F	B	0.018	75	Direct	0.01		Yes	No	P/S	8.7	C/R	1.25	Yes	6		P	14 3/8 x 3 3/4 x 14 1/8	200.00	
DUAL	Golden-1	C	0.023	80	Belt			No	No	P		C	0.3-10	Yes	3-12	150	R	17 1/4 x 5 1/2 x 15	1195.00	
	CS-750	C	0.023	80	Belt			No	No	P		C		Yes	3-13	130	R	17 1/4 x 5 1/2 x 15	750.00	
	CS-505-4	B	0.06	75	Belt			No	No	P		C	1-4	Yes	3-10	150	R	17 1/4 x 5 1/2 x 14 1/2	520.00	
	CS-450	B	0.07	70	Belt			No	No	P		C	1-4	Yes	3-10	150	R	17 1/4 x 5 1/2 x 14 1/2	375.00	
	CS-431	B	0.08	70	Belt			No	No	P		C	1-4	Yes	3-10	150	R	17 1/4 x 5 1/2 x 14 1/2	270.00	
ESOTERIC SOUND	RA-6 (w/Cartridge)	C	0.045	70	Belt	0.02	7	No	No	P	8 1/4	R	2-5	Yes	2-10	250	R	16 1/2 x 13 3/4 x 4 1/2	200.00	
	Vintage	C	0.045	70	Belt	0.02	6	Yes	No	P	9 1/8	R	1.25-3.5	No	6	250	P	17 x 14 1/2 x 3 1/2	265.00	
	V-2	C	0.025	75	Direct	0.01	8	No	No	P	8 1/4	C	2-5	Yes	2-10	200	R	16 1/2 x 13 3/4 x 4 1/2	375.00	
	Isis	D	0.025	75	Direct	0.01	45	No	No	P	8 1/4	C	2-5	Yes	2-10	200	R	16 1/2 x 13 3/4 x 4 1/2	420.00	
	V-3	C	0.025	72	Direct	0.01	8	No	No	P	9 1/4	C	1.25-5	Yes	2-10	200	R	17 3/4 x 13 1/2 x 6	475.00	
	V-3B	C	0.025	80	Direct	0.01	8	No	No	P	9 1/4	C	1.25-5	Yes	2-10	200	R	17 3/4 x 13 1/2 x 6	525.00	
Osiris	C	0.04	80	Belt	0.01	7	No	No	P	9	C	1.0-5	Yes	1-5	180	R	20 1/4 x 16 1/2 x 7 1/2	1225.00		
FINIAL	LT-1X Laser	C				Belt	11	Yes	No	L/S†		R/P	None		None			18 3/4 x 6 1/4 x 18 7/8	35,000.00	
	LT-1L Laser	B				Belt	11	Yes	No	L/S†		R/P	None		None			18 3/4 x 6 1/4 x 18 7/8	25,000.00 1Laser	
FISHER	MT9020	B	0.065	70				Yes		P		R						17 3/8 x 4 1/2 x 13 3/4	129.95	
JVC	ALA155TN	B	0.04			Belt		Yes	No	P/S		C/R	1.25				P	4 1/8 x 17 1/2 x 14 1/2		
	ALA151BK	B	0.04			Belt		Yes	No	P/S		C/R	1.25				P	4 1/8 x 17 1/2 x 14 1/2		
KENWOOD	KD-491FC	B	0.05	68		Belt		Yes	1		8 3/4	C/R		No				17 3/8 x 4 1/4 x 15 3/8	129.00	
	KD-291FC	B		68		Belt		Yes	1		8 3/4	R		No		F	7 3/8 x 4 1/4 x 15 3/8	79.00		
LINN	LP12 Lingo	B				Belt		No	No	P			0-3	Yes	2-10	200	F	18 x 14 x 5 1/2	2545.00	
	Linn Sondek LP12	A	0.04	75		Belt		No	No									17 1/2 x 14 x 5 1/2	1595.00	
	Axis Basik	B B	0.04 0.04	75 75		Belt Belt	0.01	No Yes	No No	P P	9		0.75-3.0	Yes	2-10	100	F F	17 1/2 x 13 3/4 x 5 1/2	995.00 595.00	
LOGIC	C1	B				Belt		No	No	P	9 3/8		1.3-2.5	Yes	4-12		F	16 1/2 x 13 x 5	495.00	
	Tempo	B				Belt		No	No	P	9 3/8		1.3-2.5	Yes	4-12		F	18 x 14 x 6	595.00	
	DM101	B				Belt		No	No	P	9 3/8		1.3-2.5	Yes	4-12		F	19 x 15 1/2 x 6	995.00	
MERRILL AUDIO	Heirloom II w/Remote Power Supply	B	0.02	90		Belt	0.05	Yes										19 x 15 x 8	1995.00	
	KT-1	B	0.02	90		Belt	0.05	Yes										19 x 15 x 3 3/4	Kit, 695.00	
J. A. MICHELL	Synco MkIII	B	0.05	77		Belt	0.22	No	No	P				Yes			F	18 x 5 x 13	1350.00	
	Mycro	B	0.05	77		Belt	0.22	No	No									18 x 5 x 13	1450.00	
	Gyrodec MkIII	B	0.05	80		Belt	0.01	No	No									20 x 6 x 16	1795.00	
	Gyrodec MkIII LE	B	0.05	80		Belt	0.01	No	No									20 x 6 x 16	1995.00	
ONKYO	CP-101A	B	0.045			Belt		Yes		P		C/R		Yes			R	16 1/2 x 5 1/4 x 14 3/4	160.00	
OPTIMUS	LAB-2250	B	0.10	55		Belt		Yes	No	L/S		R	2-3	Yes			R	3 3/4 x 14 1/4 x 13 3/4	149.95	
ORACLE AUDIO	Paris	B				Belt		5	No	No								19 x 15 x 5 1/2	1400.00	
	Alexandria	B				Belt		5	No	No								19 x 15 x 6 1/2	1700.00	
	Delphi	B				Belt		5	Yes	No								19 x 14 1/2	3000.00	
	Premiere	B				Belt		5	Yes	No								20 x 15	4500.00	
PINK TRIANGLE	Anniversary Export	B	0.05	80		Belt	0.05	Yes	No									6 1/2 x 17 3/4 x 18 1/4	3995.00	
	LPT	B	0.05	72		Belt	0.05	Yes	No									6 1/2 x 17 3/4 x 18 1/4	1995.00	
		B	0.05	72		Belt	0.3	Yes	No									6 1/4 x 17 3/4 x 18 1/4	1199.00	
REALISTIC	LAB-340	B	0.15	45		Belt		No	No	P/S		R	2.5	Yes			F	4 x 13 3/8 x 13 3/8	99.95	



# TONEARMS

MANUFACTURER	Model	Type: Air-Bearing = A, Pivoted = P, Linear = L, Servo = S		Cartridge Mount: Fixed = F, Removable Stylus = R, P-Mount = P, Changeable Wire = W		Cueing?	Anti-Skating Adjustment?	Adjustable Vertical Tracking Angle?	Pivot-to-Stylus Distance, Inches	Overall Length, Inches	Maximum Tracking Error, Degrees per Inch Range, Grams	Recommended Tracking Force Range, Grams	Cartridge Weight Range, Grams	Total Cable Capacitance, pF	Mounting Hole Diameter, Inches	Price, \$	Notes
		A/L	W	Yes	No												
AIRTANGENT	Reference (RI)	A/L	W	Yes		Yes			0	0.5-5.0	4-20		1/2	12,900.		Remote cueing and VTA.	
AUDIOMECA	SL5	L/S	F	Yes	No	Yes	8	9 3/4			4-12			2600.00			
AUDIO NOTE	AN-0/c	P	F	Yes	Yes	Yes		10		0.5-5.0	5-20			995.00		With silver interconnection, \$1395.00.	
	AN-1/c	P	F	Yes	Yes	Yes		10		0.5-5.0	5-20			1995.00		Bimetallic self-damping armtube; with silver wiring, \$2395.00.	
	AN-2/s	P	F	Yes	Yes	Yes		12		0.5-5.0	5-20			3395.00			
AUDIOQUEST	AQ PT-6	P	F	Yes	Yes	Yes	9	12		0-3	3-12	71	1 1/4	395.00		Optional viscous damping.	
	AQ PT-7	P	F	Yes	Yes	Yes	9	12		0-3	3-12	71	1 1/4	495.00		As above.	
	AQ PT-8	P	F	Yes	Yes	Yes	9	12		0-3	3-12	71	1 1/4	595.00		As above.	
DENNESEN	ABLT-1	A	W	Yes		Yes	Adj.	12	0	Adj.	Any	100		2000.00			
EMINENT TECHNOLOGY	Two	A	W	Yes		Yes	7 3/8	10 3/4	0	0-5	0-16	22		1250.00		Includes air pump; optional fluid damping, \$95.00.	
GRAHAM ENGINEERING	1.5t	P	W	Yes	Yes	Yes	8 1/2	12.0	0.75	0.5-3	4-20	95	1 1/2	2450.00		SME-compatible mounting.	
KUZMA	Stogi	P	F	Yes	Yes	Yes	9	11 1/4					1 1/4	900.00		ABEC 5 bearings.	
	Stogi Reference	P	F	Yes	Yes	Yes	9	11 1/4					1 1/4	1500.00		ABEC 9 bearings; azimuth adjustable.	
LINN	Ekos	P	F	Yes	Yes	No	9	11 1/4		0.75-3.00	2-10		1 1/4	2295.00			
	Ittok-LVIII	P	F	Yes	Yes	No	9	11 1/4		0.75-3.00	2-10		1 1/4	1195.00			
	Akito	P	F	Yes	Yes	No	9	11 1/4		0.75-3.00	2-10		1 1/4	395.00			
LOGIC	Datum II	P	F	Yes	Yes	Yes	9 3/8	11 1/2		1.3-2.5	4-12		1 1/4	295.00			
MÖRCH	UP-4	P	W	Yes	Yes	Yes	9 1/8	11 3/4		0.75-3	3-15	128	7/8		†	†With copper wire, \$595.00; with silver wire, \$795.00. Choice of six armtubes; unipivot; viscous damping. Armtube choice and damping as above; dual bearings. Continuous VTA adjustment; external tonearm wiring; choice of two armtubes.	
	DP-6	P	W	Yes	Yes	Yes	9 1/8	11 3/4		0.75-3	3-15	128	7/8	From 1095.00			
	DP-6X	P	W	Yes	Yes	Yes	9 1/8	11 3/4		0.75-3	3-15	128	7/8	2600.00			
MUSICAL SURROUNDINGS	SA-200S	P	F	Yes	Yes	Yes	9 1/8	11 1/8	1	0-3	4-10		3/4	250.00		Detachable cable.	
NAIM AUDIO	ARD	P	F	Opl.	Yes	Yes	9	11 1/2			5.5-12		3/4	1855.00		Unipivot design; with Aro-matic cueing lever, \$2090.00.	
ORACLE AUDIO	Oracle/345	P	R	Yes	Yes	Yes	9 1/8	12	0.3	0-3	6-17	140	1 1/2 x 2 3/4	From 2000.00			
REGA RESEARCH	RB300	P	F	Yes	Yes	No							7/8	425.00		Continuous cable to preamp; hand-selected bearings.	
	RB250	P	F	Yes	Yes	No										Continuous cable to preamp.	
REVOLVER	Revolver	P	F	Yes	Yes	Yes	9	11.2		0.75-3.00	2.0-10.0	45	1.2	220.00			
	Revolver Super	P	F	Yes	Yes	Yes	9	11.2		0.75-3.5	1.0-12.0	45	1.2	500.00			
ROKSAN	Artemiz	P	F	Yes	Yes	Yes	9.45	11.5	0.2	1.2-3.5	5-15	200	7/8	1500.00			
	TabrizZi	P	F	Yes	Yes	Yes	9.45	11.5	0.2	1.2-3.5	5-15	200	7/8	650.00			
	Tabriz	P	F	Yes	Yes	Yes	9.45	11.5	0.2	1.2-2.5	5-10	150	7/8	425.00		Upgradable to model above.	
WELL TEMPERED LAB	Well Tempered Classic	P	F	No	Yes	Yes	9	11 3/8					1/4	900.00		Variable viscous damping.	
WHEATON MUSIC	Triplanar III	P	F	Yes	Yes	Yes	9 3/4	11 3/4	0.3	1-3	4-22			1995.00		Azimuth adjustable; silicon fluid damping; with 1-meter output cable, \$2200.00.	



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# PHONO CARTRIDGES

STYLUS TYPE C—Conical S—Spherical E—Elliptical M—MicroLine, MicroRidge, or similar V—Van den Hul X—Hyper-Elliptical, Stereohedron, Fine Line, Line Contact, Long Line, Line Trace, or similar	Model	Frequency Response, Hz to kHz, ±dB	Principle: Moving Magnets = MM, Incorporating Coil = MC, Moving Magnet = MM	Individual Response Curve Supplied?	Channel Separation, 1 kHz, dB	Channel Separation, 10 kHz, dB	Output, mV, 1 kHz, 5 cm Sec. rms Lateral Velocity	Recommended Tracking Force Range, Grams	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radius), Mils	Dynamic Compliance, Vertical/Lateral, $\mu\text{m}/\text{mm}$	Stylus Replacement: Laser = U, Factory = F, P-Mount = P, Standard = S	Mounting: Integral Shell = I, P-Mount = P, Standard = S	Weight, Grams	Price, \$	Replacement Stylus Price, \$
ARCAM	E77Mg P77Mg	20-20 ± 2.5 20-20 ± 2.5	MM MM	No No	20 20	15 15	4 4	1.6-2.0 1.6-2.2	200-400 200-400	E X	0.3 x 0.7 0.3 x 2.0	20/20 20/20	U S	S S	6.2 6.2	150.00 185.00	85.00 125.00
ARGENT	Diamond MC-110 MC-300 MC-310 MC-500H MC-500HS MC-500HR	10-50 10-50 10-40 10-40 10-40 10-50 10-50	MC MC MC MC MC MC MC	Yes Yes Yes Yes Yes Yes Yes	30 30 25 25 25 25 25	25 25 20 20 20 20 20	0.2 0.2 0.1 0.1 1.9 1.9 1.9	1.8-2.2 1.8-2.2 1.8-2.2 1.8-2.2 1.8-2.2 1.8-2.2 1.8-2.2	100 100 100 100 100 100 100	X X X E X X X	0.3 x 0.6 0.3 x 0.6 0.3 x 0.6 0.3 x 0.7 0.3 x 0.6 0.3 x 0.6 0.3 x 0.6	8/8 8/8 8/8 8/8 8/8 8/8 8/8	F F F F F F F	S S S S S S S	8 8 7 7 7 7 7	1200.00 300.00 150.00 100.00 200.00 260.00 300.00	600.00 150.00 60.00 40.00 100.00 130.00 150.00
AUDIO BY VAN ALSTINE	Longhorn Z	10-55 ± 1.5	IM	No	30	25	5.6	1.5-2.0		E	0.3 x 0.6		U/F	S	8	99.00	45.00
AUDIO NOTE	lo-1 lo-2 lo-Ltd lo-Signature	10-50 ± 3 10-50 ± 3 10-50 ± 2 10-50 ± 2	MC MC MC MC	No No No No	25 25 30 30		0.05 0.05 0.04 0.04	1.3-3.5 1.3-3.5 1.5-4.0 1.5-4.0		V V V V		15/10 15/10 15/10 15/10	F F F F	S S S S	16 18 19 19	1650.00 2100.00 4000.00 7500.00	1000.00 1200.00 2000.00 2750.00
AUDIOQUEST	AQ M-1 AQ MC-3 AQ MC-5 AQ 404i-MH AQ 404i-L AQ B-200MH AQ B-200L AQ 7000NSX	15-30 15-35 10-40 10-50 10-50 10-50 10-50 10-50	IM MC MC MC MC MC MC MC	No No No Yes Yes Yes Yes No	25 25 30 30 30 30 30 30	20 20 25 25 25 25 25 25	3.0 2.5 1.4 1.4 1.9 1.4 1.9 0.3	1.5 2.0 1.8 1.9 1.9 1.9 1.9 1.9		E E X X X X X X	0.3 x 0.7 0.3 x 0.7 0.3 x 1.6 0.3 x 1.6 0.3 x 1.6 0.3 x 1.6 0.3 x 1.6 0.3 x 1.6		U U F F F F F F	S S S S S S S S		99.00 175.00 395.00 650.00 650.00 995.00 995.00 1595.00	50.00 115.00 265.00 450.00 450.00 750.00 750.00 1195.00
AUDIO-TECHNICA	AT300P AT301EP AT311EP AT316EP AT331LP  AT132EP AT70 AT71E AT120 E.T AT440ML ATML170 ATP-2 ATP-2XN (w/2 Styli)	20-22 ± 1 15-25 ± 1 15-27 ± 1 10-27 ± 1 10-30 ± 1  10-30 ± 1 20-20 ± 1.5 20-22 ± 1.5 15-25 ± 1 5-32 ± 1 5-40 ± 1 15-22 ± 1.5 15-22 ± 1.5	MM MM MM MM MM  MM MM MM MM MM MM MM MM	No No No No No  No No No No Yes No No	26 26 29 29 31  30 15 17 29 20 23 23 23	16 17 18 20 21  20 15 3.5 3.5 5 5 5 5.3 5.3	5 5 5 5 5  5.0 3.5 3.5 1.2 1.8 1.8 1.25 5.3 5.3	1.0-1.5 1.0-1.5 1.0-1.5 1.0-1.5 1.0-1.5  1.0-1.5 1.5-2.5 1-2 1.0-1.8 0.8-1.6 0.3-1.25 3-5 3-5	100-200 100-200 100-200 100-200 100-200  100-200 100-200 100-200 100-200 100-200 100-200 200 200	C E E E X  C C C E M M E E	0.6 0.4 x 0.7 0.3 x 0.7 0.3 x 0.7 Linear Contact 0.2 x 0.7 0.6 0.4 x 0.7 0.3 x 0.7 0.4 x 0.7 0.4 x 0.7 0.4 x 0.7		U U U U U  U U U U U U U U	P/S P/S P/S P/S P/S  P S S S S S S S	6 6 6 6 6  6 6 6 6 6.4 6.5 7.0 7.2 7.2	55.00 65.00 75.00 100.00 145.00  150.00 45.00 55.00 55.00 95.00 195.00 345.00 60.00 90.00	25.00 30.00 35.00 50.00 65.00  65.00 25.00 35.00 50.00 85.00 165.00 35.00
BANG & OLUFSEN	MMC 1 MMC 2 MMC 3 MMC 4 MMC 5	20-20 ± 1 20-20 ± 1.5 20-20 ± 2 20-20 ± 2.5 20-20 ± 3	MI MI MI MI MI	Yes Yes Yes Yes Yes	30 25 25 22 20	22 20 20 17 15	2.12 2.12 2.12 2.12 2.12	1 1 1.2 1.2 1.5	200-400 200-400 200-400 200-400 200-400	X X E E E	0.1 x 0.1 0.12 x 0.12 0.15 x 0.15 0.2 x 0.2 0.25 x 0.25		No No No No No	I I I I I	1.6 1.6 1.6 1.6 1.6	500.00 270.00 170.00 100.00 70.00	
BENZ-MICRO	MC Ruby MC Reference MC h2o MC m0.9o MC 10.4o MC 3i MC 200i MC Gold MC Silver MC 20EII	5-60 ± 0.5 5-50 ± 0.5 10-50 ± 0.5 10-50 ± 0.5 10-50 ± 0.5 10-50 ± 0.5 20-50 ± 0.5 20-25 ± 0.5 20-25 ± 0.5 15-40 ± 0.5	MC MC MC MC MC MC MC MC MC MC	Yes Yes Yes Yes Yes Yes Yes No No No	40 40 35 35 35 35 35 30 30 25	30 25 25 25 25 25 25 20 20 25	0.2 0.3 2.0 0.9 0.4 0.3 2.0 0.4 2.0 2.5	2-2.5 2-2.5 2-2.5 2-2.5 2-2.5 1.6-2 1.6-2 1.8-2.2 1.8-2.2 1.8-2.2	M M M M M M M E E E	0.2 x 3.1 0.2 x 3.1 0.2 x 3.1 0.2 x 3.1 0.2 x 3.1 0.2 x 3.1 0.2 x 3.1 0.3 x 0.7 0.3 x 0.7 0.3 x 0.7		F F F F F F F F F F	S S S S S S S S S S	8.6 8.6 8.6 8.6 8.6 7.2 7.2 5.7 5.7 4.0	3000.00 2500.00 1800.00 1500.00 1200.00 1750.00 1200.00 325.00 325.00 125.00	500.00 500.00 500.00 500.00 500.00 500.00 500.00 175.00 175.00 75.00	
CHADWICK MODIFICATIONS	CM-5	20-50	MC	No	30	28	2.1	1.8-2.25		M		12/10	F	S	6	500.00	250.00
DENON	DL-160 DL-110	20-50 20-46	MC MC		28 25		1.6 1.6	1.5-2.1 1.5-2.1					F F	S S	4.8 4.8	115.00 85.00	69.00 51.00
DYNAVECTOR	XX-1L XX-1 17D2 Mk II 23RS Mk II 10x4 Mk II 50x4 Mk II	20-50 ± 2 20-50 ± 2 20-100 ± 2 20-80 ± 2 20-20 ± 2 20-20 ± 2	MC MC MC MC MC MC	Yes Yes Yes Yes No No	30 30 25 25 25 25	0.25 2.0 0.15 0.15 2.0 2.0	1.9-2.3 1.8-2.2 1.8-2.0 1.7-1.9 1.5-1.9 1.5-1.7			M X M M E E			F F F F F F	S S S S S S	12 12 5.3 5.3 4.6 4.5	1100.00 1100.00 620.00 470.00 260.00 210.00	880.00 880.00 496.00 376.00 208.00 168.00
EPOCH	HZ 9S HZ 8S HZ 7S HZ 6E	10-30 10-40 10-25 10-22	MM MM MM MM	Yes No No No	35 35 30 32	22 22 20 15	4.0 4.0 4.0 4.0	0.75-1.5 0.75-1.5 0.75-1.5 0.75-1.5	275 275 275 275	X X X E	0.3 x 2.8 0.3 x 2.8 0.3 x 2.8 0.2 x 0.7	25 20 17 15	U U U U	S S S S	4 3.8 4 4	250.00 190.00 120.00 95.00	90.00 75.00 50.00 40.00
ESOTERIC SOUND	Replacement styli for Stanton 500 & Pickering XV series: ES30T ES35T ES40T ES80S	20-17 20-17 20-16 20-15	MI MI MI MI	No No No No			2-5 2-5 2-5 2-5			C C C S	3.0, truncated 3.5, truncated 4.0, truncated 8.0	10/10 10/10 10/10 10/10	U U U U			65.00 65.00 65.00 65.00	

# PHONO CARTRIDGES

STYLUS TYPE C—Conical S—Spherical E—Elliptical M—MicroLine, MicroRidge, or similar V—Van den Hul X—Hyper-Elliptical, Stereohedron, Fine Line, Line Contact, Long Line, Line Trace, or similar	Model	Frequency Response, Hz to kHz, ±dB	Principle: Moving Iron—MI, Moving Magnet—MM, Moving Coil—MC	Individual Response Curve Supplied?	Channel Separation: 1 kHz, dB	Channel Separation: 10 kHz, dB	Output, mV, 1 kHz, 5 cm Sec. rms Lateral Velocity	Recommended Tracking Force Range, Grams	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radius), Mills	Dynamic Compliance, Vertical/Lateral	Stylus Replacement: User = U, Factory = F	Mounting: Integral Shell = I, P-Mount = P, Standard = S	Weight, Grams	Price, \$	Replacement Stylus Price, \$
GOLDRING	Excel	20-30 ± 2	MC	Yes	25	0.5	1.5-2.0	100-500	V	VOH I	16/16	F	S	8.5	1295.00	900.00	
	Elite	20-30 ± 2	MC	Yes	25	0.5	1.5-2.0	100-500	V	GYGER I	18/18	F	S	5.7	575.00	400.00	
	Eroica Low Out	20-30 ± 2	MC	No	25	0.5	1.5-2.0	200-1000	V	GYGER II	18/18	F	S	5.5	350.00	250.00	
	Eroica High Out	20-22 ± 3	MC	No	25	2.5	1.5-2.0	100-500	V	GYGER II	18/18	F	S	5.5	300.00	200.00	
	G1042	20-20 ± 2	MM	No	25	6.5	1.5-2.5	150-200	V	GYGER S	24/16	U	S	6.3	275.00	175.00	
	G1022	20-20 ± 2	MM	No	25	6.5	1.5-2.5	150-200	V	GYGER II	24/16	U	S	6.3	200.00	130.00	
	G1012	20-20 ± 2	MM	No	25	6.5	1.5-2.5	150-200	V	GYGER I	24/16	U	S	6.3	150.00	90.00	
	G1012 78rpm	20-20 ± 2	MM	No	25	6.5	1.5-2.5	150-200	V	GYGER I	24/16	U	S	6.3	150.00	90.00	
	Epic II	20-20 ± 3	MM	No	20	6.0	1.75	150-400	E	0.7 x 0.3	20/	U	S	7.0	90.00	60.00	
	Elan	20-20 ± 3	MM	No	20	5.0	1.5-3.0	150-400	S	0.6	16/	U	S	4.2	60.00	60.00	
GRAOD LABORATORIES	Z2 +	10-60	MI	No	25	1.4	1.5				0.15 x 0.9	U	P/S	5	265.00	110.00	
	Z1 +	10-60	MI	No	25	1.4	1.5				0.2 x 0.2	U	P/S	5	180.00	75.00	
	Z +	10-55	MI	No	25	4.0	1-2			E		U	P/S	5.5	130.00	55.00	
	ZF1 +	10-55	MI	No	25	4.0	1-2			E		U	P/S	5.5	110.00	45.00	
	ZF2 +	10-55	MI	No	25	4.0	1-2			E		U	P/S	5.5	86.00	36.00	
	ZF3E +	10-55	MI	No	25	4.0	1-2			E		U	P/S	5.5	69.00	33.00	
	ZCE + 1	10-50	MI	No	20	4.0	1-2			E		U	P/S	5.5	55.00	30.00	
	ZTE + 1	10-50	MI	No	20	4.0	1-2			E		U	P/S	5.5	33.00	20.00	
	ZCE +	10-50	MI	No	20	4.0	2-3			E		U	S	5.5	45.00	28.00	
	ZTE +	10-50	MI	No	25	4.0	2-3			E		U	S	5.5	38.00	21.00	
DJ 100 (w/2 Styli) Signature Jr.	10-60	Flux Bridge	No	35	25	5	1.5				0.2 x 0.2	U	S	5	85.00	55.00	
JOSEPH GRAOD SIGNATURE PRODUCTS	XTZII	10-50	Flux Bridge	No	35	25	3.5	1.5			0.15 x 0.9	20/	U	S	5	750.00	375.00
	TLZII	10-50	Flux Bridge	No	35	25	3.5	1.5			0.15 x 0.9	20/	U	S	5	500.00	250.00
	MCZII	10-50	Flux Bridge	No	35	25	3.5	1.5			0.15 x 0.9	20/	U	S	5	300.00	150.00
	8MZII	10-50	Flux Bridge	No	35	25	5.5	1.5			0.2 x 0.2	20/	U	S	5	200.00	100.00
IKEEDA	9C III	10-45 ± 1.5	MC	No	27	0.2	2.0-2.5		X	0.25 x 0.8	6/10	F	S	14.5	1050.00		
	9R	10-45 ± 1.5	MC	No	27	0.2	2.0-2.5		X	0.25 x 0.8	6/10	F	S	15.7	1895.00		
	Kiwame	10-45 ± 1.5	MC	No	27	0.17	1.8-2.3		X	0.25 x 0.8	6/10	F	S	16.2	2495.00		
LINN	K5		MM	No			1.7		E	0.2 x 0.8	U	S	5.5	150.00	90.00		
	K9		MM	No			1.7		E	0.2 x 0.8	U	S	5.5	295.00	165.00		
	K18		MM	No			1.7		E	0.2 x 0.8	U	S	6.0	495.00	270.00		
	Asaka		MC	No			1.7		E	0.2 x 0.8	F	S	6.0	895.00	596.66		
	Troika		MC	No			1.7		E	0.2 x 0.8	F	S	6.0	1995.00	1263.34		
LYRA	Parnassus	10-50	MC	No	35	0.2	1.8-2.0		M		12/12	F	S	12.5	3000.00	1600.00	
	Clavis	10-50	MC	No	35	0.25	1.8-2.0		M		9/9	F	S	11	1695.00	995.00	
	Lydian	10-40	MC	No	30	0.3	1.8-2.0		M		10/10	F	S	10.5	895.00	600.00	
JOHN MAROVSKIS	JMAS MIT-1	10-10 ± 1.0	MC	No	25	20	0.25	2.25-2.5	500	V	0.2 x Line	16	F	S	5.5	650.00	325.00
MORCH	DACAPO	10-40 ± 1	MC	No	30	25	0.25	1.8-2		X		14/14	F	S	6.8	1200.00	850.00
ORTOFON	MC5000	20-20 +2.5,-0	MC	No	25		0.14	2.2-2.7		X	0.5 x 0.10	12/12	F	S	9.5	2000.00	1400.00
	MC3000MII	20-20 +2.5,-0	MC	No	25		0.15	1.7-2.2		X	0.5 x 0.10	13/13	F	S	9.5	1600.00	1120.00
	MC10 Super	10-30 +4,-1	MC	No	25		0.3	1.3-1.8		E		14/14	F	S	7	140.00	100.00
	Quasar	20-20 +4,-1	MC	No	25		0.2	1.6-2.0		X	0.5 x 0.8	16/16	F	S	10	650.00	455.00
	Quattro	20-20 +4,-1	MC	No	25		0.2	1.6-2.0		X	0.5 x 0.7	15/15	F	S	10	450.00	315.00
	Quartz	20-20 +4,-1	MC	No	24		0.5	1.8-2.2		E	0.8 x 0.18	14/14	F	S	10	350.00	245.00
	MC3 Turbo	20-40 +3,-1	MC	No			3.3	1.8-2.2		X		13/13	F	S	5	200.00	150.00
	MC1 Turbo	20-30 +3,-1	MC	No			3.3	1.8-2.2		E		13/13	F	S	5	150.00	117.00
	X5 MC	15-35 +4,-1	MC	No			2.2	1.7-2.2		X		12/12	F	S	5	300.00	228.00
	X3 MC	20-40 +3,-1	MC	No			2.2	1.7-2.2		X		13/13	F	P/S	5	175.00	127.00
	X1 MC	20-30 +3,-1	MC	No			2.2	1.7-2.2		X		13/13	F	P/S	5	125.00	92.00
	540	18-27 +3,-1	MM	No	25		3	1.25-1.5		X		30/30	U	P/S	5	300.00	150.00
	530	20-25 +3,-1	MM	No	25		3	1.25-1.5		X		30/30	U	P/S	5	225.00	120.00
	520	20-23 +3,-1	MM	No	25		3	1.25-1.5		E		25/25	U	P/S	5	150.00	75.00
	510	20-20	MM	No	25		3	1.25-1.5		E		25/25	U	P/S	5	75.00	40.00
	OM30 Super	20-20 +2.0	MM	No	25		4	1.0-1.5	300	X	0.40 x 0.8	40/35	U	P/S	5	225.00	90.00
	OM20 Super	20-20 +2,-1	MM	No	25		4	1.0-1.5	300	E	0.18 x 0.8	35/30	U	P/S	5	150.00	60.00
	OM10 Super	20-20 +3,-1	MM	No	22		4	1.25-1.75	300	E	0.18 x 0.8	30/25	U	P/S	5	75.00	30.00
	OMSE	20-20 +3,-1.5	MM	No	22		4	1.25-1.75	300	E		25/25	U	P/S	5	50.00	20.00
	OM3E	20-20 +3,-2	MM	No	20		4	1.25-1.75	300	E		25/25	U	P/S	5	35.00	12.00
TM20UD	20-20 +3,-1	MM	No	25		3.5	1.0-1.5	400	X		35/35	U	P/S	6	129.00	75.00	
TM14U	20-20	MM	No	20		4.5	1.0-1.5	400	X		30/30	U	P/S	6	89.00	30.00	
TM7	20-20	MM	No	20		5	1.0-1.5	400	E		30/30	U	P/S	6	60.00	25.00	



# PHONO CARTRIDGES

MANUFACTURER	Model	Frequency Response, Hz to kHz, ± dB	Principle: Moving Iron = MI, Moving Magnet = MM, Moving Coil = MC	Individual Channel Response	Channel Separation, 1 kHz, dB	Channel Separation, 10 kHz, dB	Output, mV, 1 kHz, 5 cm Sec. rms Lateral Velocity	Recommended Tracking Force	Stylus Type—See Code	Stylus Radius (Radius), Mils	Dynamic Compliance, Vertical/Lateral, μm/mN	Stylus Replacement: User = U, Factory = F	Mounting: Integral Shell = I, P-Mount = P, Standard = S	Weight, Grams	Price, \$	Replacement Stylus Price, \$	
																	Model
PICKERING	XSV 5000	10-50	MM	No	35		3.8	0.75-1.5	275	X	0.3 x 2.8	U	S	5.6	330.00	96.00	
	TL-3S	10-25	IM	No	35		4.4	0.75-1.5	275	X	0.3 x 2.8	U	S	5.9	168.00	48.00	
	TL-2E	10-25	IM	No	35		4.4	0.75-1.5	275	E	0.3 x 0.7	U	P/S	5.9	114.00	35.40	
	TL-1	10-20	IM	No	32		4.4	0.75-1.5	275	E	0.3 x 0.7	U	P/S	6	102.00	29.40	
	TL-Type 2	10-20	MM	No	28		3.0	1-1.5	275	E	0.3 x 0.7	U	P/S	6	72.00	27.00	
	TLE	10-20	MM	No	28		4.4	1-1.5	275	E	0.3 x 0.7	U	S	6.3	66.00	24.00	
	XV-15/625E	10-25	IM	No	35		4.4	0.75-1.5	275	E	0.3 x 0.7	U	S	6.3	133.00	36.00	
	XV-15/150DJ	10-20	IM	No	28		8.0	2-4	275	S	0.7	U	S	6.3	51.60	19.80	
	V-15/DJ	20-20	IM	No	30		4.4	2-5	275	E	0.7	U	S	5.5	51.60	15.40	
	XV-15/625DJ	20-20	IM	No	30		4.4	1-4	275	E	0.7	U	E	5.5	98.50	36.00	
	REALISTIC	Realistic/Shure V15	5-30	MM	Yes	30			1.25-1.75		E	1.5 x 2.0	U	S		79.95	
Realistic/Shure R25XT		20-20	MM	Yes	20			2.5-3.5		E	0.4 x 0.7	U	S		19.95	14.95	
Realistic/Shure R47XT		20-20	MM	Yes	25			1.75-2.25		E	0.4 x 0.7	U	S		26.95	17.95	
Realistic/Shure RXP3		20-20	MM	Yes	29			1.25-1.75		E	0.2 x 0.7	U	P		29.95	19.95	
Realistic/Stanton RS5000DJ		20-20	MM	Yes	28			2.5		S					29.95	19.95	
Realistic/Audio-Technica RX1500	15-25	MM	No	29			1.0-1.5		E					29.95	19.95		
REGA RESEARCH	Elys Bias		MM					1.75				F	S		255.00	152.00	
	RB78		MM					1.75				F	S		130.00	77.00	
			MM					1.75				F	S		130.00	77.00	
ROKSAN	Shiraz	10-22 ± 3	MC	Yes	30		1.25	2.0-2.5		M				8.2	1700.00	1300.00	
	Corus Black Corus Blue	20-20 ± 2 20-20 ± 2	MM MM	No No	25 26	25 26	6.5 6.5	1.8-2.5 1.8-2.5	150-300 150-300	M M		16 16 16 24 16 24	F U U	S S S	6.5 6.5 6.5	325.00 200.00	200.00 90.00
SHURE	V15 Type V-MR	20-28 ± 0.75	MM	Yes	25	18	3.2	1.0-1.25	250	M	0.15 x 3.0	U	S	6.6	297.00	140.00	
	M110HE	20-20	MM	No	25		4.0	1.25	250	X	0.2 x 1.5	U	P/S	5.9	122.95	56.95	
	M104E	20-20	MM	No	20		5.0	1.25	250	E	0.2 x 0.7	U	P/S	5.9	77.95	35.95	
	M99E	20-20	MM	No	20		5.0	1.25	250	E	0.2 x 0.7	U	P/S	5.9	55.95	26.95	
	M92E	20-18	MM	No	20		5.0	1.25	250	E	0.4 x 0.7	U	P/S	5.9	33.95	20.95	
	M55E	20-20	MM	No	20		6.2	0.75-2	450	E	0.2 x 0.7	U	S	6.7	72.95	30.95	
	M44E	20-20	MM	No	20		9.5	1.75-4.0	450	E	0.4 x 0.7	U	S	6.7	63.95	28.95	
	M44C	20-20	MM	No	20		9.5	3.0-5.0	450	S	0.7	U	S	6.7	56.95	25.95	
	M44G	20-20	MM	No	20		6.2	0.75-1.5	450	S	0.6	U	S	6.7	58.95	26.95	
	M44-7	20-20	MM	No	20		9.5	1.5-3	450	S	0.7	U	S	6.7	56.95	25.95	
	ME97HE	20-20	MM	No	25		4.0	0.75-1.5	250	X	0.2 x 1.5	U	S	6.6	89.95	41.95	
	ME95ED	20-20	MM	No	25		4.7	0.75-1.5	250	E	0.2 x 0.7	U	S	5.8	64.95	29.95	
	ME75ED	20-20	MM	No	25		6.0	0.75-1.5	250	E	0.2 x 0.7	U	S	6.1	49.95	35.95	
	ME70B	20-20	MM	No	20		6.0	1.5-3.0	250	S	0.6	U	S	6.5	21.95	17.95	
	ME75-6	20-20	MM	No	20		6.0	1.5-3.0	250	S	0.6	U	S	6.5	21.95	25.95	
	SC35C	20-20	MM	No	20		5.0	4-5	450	S	0.6	U	S	6.2	50.00	19.00	
	SC39EJ	20-20	MM	No	20	10	4.0	1.5-3	250	E	0.4 x 0.7	U	S	6.3	78.00	35.90	
SIGNET	AT-ART1	10-50	MC	Yes	30		0.35	1.4-1.8		M		F	S	9.5	1300.00		
	AT-DC9	15-50	MC	Yes			0.4	1.25-1.75		E	0.2 x 0.7	F	S	7.8	395.00		
	AM50	5-37	MM	Yes	33	25	5	0.8-1.8		M		U	S	6	350.00		
	AM40	5-35	MM	Yes	33	23	5	0.8-1.6		X		U	S	6	275.00		
	AM30	5-30	MM	Yes	30	20	5	0.8-1.6		E	0.3 x 0.7	U	S	6	225.00		
	AM20	10-30	MM	No	29	19	5	0.9-1.9		E	0.3 x 0.7	U	P/S	6	195.00		
	AM10	15-25	MM	No	27	17	5	1.3-2.3		E	0.3 x 0.7	U	P/S	6	125.00		
	103	15-25	MM	No	25	17	5	1.6		E	0.4 x 0.7	U	P/S		90.00		
	101	20-20	MM	No	24	15	5	1.6		C	0.6	U	P/S		60.00		
	100	20-22	MM	No	22	15	4.2	1.5-2.5		E	0.4 x 0.7	U	S		60.00		
SPECTRAL AUDIO	MCR-1 Signature	10-20 ± 0.5	MC		40	35	0.2	1.8		X		F	S	8.9	1190.00		
	MCR-1 Select	10-20 ± 0.5	MC		40	35	0.2	1.8		X		F	S	9.5	990.00		
STANTON	881 MKIIS	10-25	MM	Yes	35		3.5	0.75-1.5	275	X	0.3 x 2.8	U	S	5.5	216.00	90.00	
	681EEE MKIIS	10-22	IM	Yes	35		3.5	0.75-1.5	275	X	0.3 x 2.8	U	S	6.3	156.00	54.00	
	L747S	10-30	MM	Yes	35		3.0	0.75-1.5	275	X	0.3 x 2.8	U	P/S	5.9	174.00	43.20	
	L727E	10-20	MM	No	32		4.4	0.75-1.5	275	E	0.3 x 0.7	U	P/S	5.7	114.00	29.40	
	L725E	10-22	MM	No	28		3.0	0.75-1.5	275	E	0.4 x 0.7	U	P/S	5.7	82.00	26.40	
	L720EE	10-20	MM	No	28		3.2	0.75-1.5	275	E	0.4 x 0.7	U	P/S	5.7	72.00	26.40	
	L680EL	20-18	IM	No	28		4.5	4-5	275	E	0.4 x 0.7	U	P/S	8.4	138.00	36.00	
	680EL	20-18	IM	No	30		4.5	2-5	275	S	0.4 x 0.7	U	S	5.5	138.00	36.00	
	680AL	20-18	IM	No	30		4.5	2-5	275	S	0.7	U	S	5.5	120.00	36.00	
	500AL	20-17	MM	No	28		4.0	2-5	275	S	0.7	U	S	5	74.00	21.60	
	500AL-MP	20-17	MM	No	28		4.0	2-5	275	S	0.7	U	S	5	156.00	43.20	
	L500AL	20-17	MM	No	28		4.0	3.5-4	275	S	0.7	U	P/S	8.4	74.00	21.60	
	500AL-DP (w/2 Styli)	20-17	MM	No	28		4.0	3.5-4	275	S	0.7	U	S	6.3	96.00	62.40	
	680EE	20-20	IM	No	35		3.5	0.75-1.5	275	E	0.3 x 0.7	U	S	6.3	102.00	54.00	
	680EL-MP	20-18	IM	No	30		4.5	2-5	275	E	0.4 x 0.7	U	S	5.5	192.00	66.00	
	(Continued)	500EE MKII	10-22	MM	No	35		4.5	0.75-1.5	275	E	0.3 x 0.7	U	S	5.5	78.00	24.00
		500E MKII	10-22	MM	No	35		0.8	0.75-1.5	275	E	0.4 x 0.7	U	S	5.5	78.00	24.00

# PHONO CARTRIDGES

MANUFACTURER	Model	Frequency Response, Hz to kHz, ± dB	Principle: Moving Coil = MC, Indirect Magnet = MI, Moving Magnet = MM	Individual Response Curve Supplied?	Channel Separation, 1 kHz, dB	Channel Separation, 10 kHz, dB	Output, mV, 1 kHz, 5 cm Sec. rms Lateral Velocity	Recommended Tracking Force Range, Grams	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radius), Mils	Dynamic Compliance, Vertical/Lateral	Stylus Replacement: User = U, Factory = F	Mounting: Integral Shell = I, P-Mount = P, Standard = S	Weight, Grams	Price, \$	Replacement Stylus Price, \$	
STANTON (Continued)	STC-730	10-22	MM	No	28	3.0	0.75-1.5	275	E	0.4 x 0.7		U	P/S	5.9	35.95	26.40		
	STC-710	10-20	MM	No	28	3.0	0.75-1.5	275	F	0.4 x 0.7		U	P/S	5.9	23.95	26.40		
	890AL	20-20	MM	No	30	3.0	2-7	275	S	0.7		U	S	5.5	162.00	44.10		
	680AL (w/2 Styli) Collectors Series 100	20-18 20-20 ± 1	MI MM	No	28 35	1.1 3.2	2-5 0.75-1.5	275	S X	0.7 0.3 x 2.8	10/	U	S	5.5	120.00	30.00		
SYMPHONIC LINE	RG8 Copper	5-60	MC		40	0.8	1.5		V			F	S	18	4000.00	300.00		
	RG8 Gold	5-60	MC		40	0.2	1.5		V			F	S	18	5000.00	300.00		
VAN DEN HUL	MM-1	10-30 ± 1.5	MM	No	30	25	5.6	0.75-1.25	300	V	0.14 x 3.2	20/18	U	S	6.5	350.00	150.00	
	MM-2	10-30 ± 1.5	MM	No	30	28	5.6	0.75-1.25	300	V	0.10 x 3.2	20/18	U	S	6.5	375.00	150.00	
	MC-10	5-50 ± 1.5	MC	Yes	35	30	0.35	1.0-1.5		V	0.1 x 3.2	12/12	F	S	7.6	850.00	250.00	
	MC-One	5-50 ± 1.5	MC	Yes	35	30	0.35	1.0-1.5		V	0.1 x 3.2	12/12	F	S	7.6	1125.00	250.00	
	MC-One Super	5-50 ± 1.5	MC	Yes	35	30	1.0	1.0-1.5		V	0.1 x 3.2	12/12	F	S	7.6	1200.00	250.00	
	MC-Two	5-50 ± 1.5	MC	Yes	35	30	2.0	1.0-1.5		V	0.1 x 3.2	12/12	F	S	7.6	1350.00	250.00	
	Grasshopper III	5-60 ± 1.5	MC	Yes	38	30	0.75	1.0-1.5		V	0.1 x 3.2	14/14	F	S	12.5	2350.00	250.00	
	Grasshopper III Gold	5-60 ± 1.5	MC	Yes	38	30	0.75	1.0-1.5		V	0.1 x 3.2	14/14	F	S	12.5	3250.00	250.00	
	WIN RESEARCH	FET-10 (with Power Supply)	5-50 ± 3	FET	Yes	28	22	1V	0.75-1.25	∞	X	0.12 x 0.3		F	S	6	3500.00	



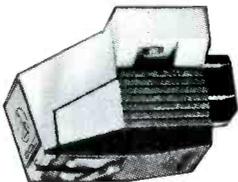
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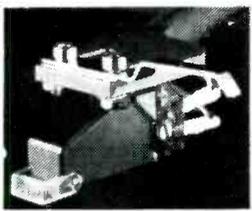
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# HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL for 1 mW input	Maximum Input, mV	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat = F, Coiled = C, Round = R	Plug Type: 3.5 mm Mini = M, 1/4" Phone = P, Adaptor Included = A	Individual Volume Controls?	Circumaural C, supra-aural = S, Over-Ear Design = O, In-ear = I	Headband: None (Fits in Ear) = N, Adjustable = A, Folding = F	Cover Material on Ear Cup	Weight, Ounces	Price, \$	Notes
AIWA	HP-X1000	Dynamic	5-30	45	103	1.5V	10	R	P/A	No	C	A	Foam	8.8	125.00		
	HP-X500	Dynamic	5-27	45	103	1.5V	10	R		No		A	Foam	8.5	75.00		
	HP-X80	Dynamic	5-25	40	102	1V	9.8	F	A	No	C	A	Foam	4.9	95.00		
	HP-J7	Dynamic	8-25	16	105	40	3.9	F	M/A	No	I	N	Plastic	0.02	50.00		
	HP-X50	Dynamic	5-24	40	102	1V	8.1	F	A	No	C	A	Foam	4.9	70.00		
	HP-X35	Dynamic	5-35	40	102	1V	26.2	F	M/P/A	No	C	A	Foam	4.9	60.00		
	HP-X30	Dynamic	5-23	40	102	1V	8.1	F	A	No	C	A	Foam	4.9	50.00		
	HP-A550	Dynamic	7-20	40	103	200	6.5	F	A	No	C	A	Foam	3	33.00		
	HP-A350	Dynamic	10-20	40	103	200	4.9	F	M/A	No	D	A	Foam	2.6	27.00		
	HP-A250	Dynamic	20-20	40	97	100	4.9	F	A	No	D	A	Foam	1.7	17.00		
	HP-A150	Dynamic	20-20	32	97	100	4.9	F	A	No	D	A	Foam	1.6	12.00		
	HP-V88	Dynamic	8-25	16	105	40	3.9	F	A	No	I	N	Plastic	0.32	80.00		
	HP-V57	Dynamic	10-25	16	104	40	3.9	F	A	Yes	I	N	Plastic	0.21	35.00		
	HP-V53	Dynamic	10-25	16	104	40	3.9	F	A	No	I	N	Plastic	0.18	22.00		
	HP-V27	Dynamic	15-30	16	105	40	4	R	P	No	I	N	Foam	0.2	22.00		
	HP-V14	Dynamic	15-30	16	105	40	4	R	P	No	I	N	Foam	0.2	12.00		
AKG	K33	Dynamic	20-20	50	100	100mW	6 1/2	R	M/A	No	S	A	Foam & Plastic	2.8	49.00		
	K44	Dynamic	20-24	50	100	100mW	6 1/2	R	M/A	No	S	A	Foam & Plastic	2.8	59.00		
	K141/2	Dynamic	20-20	600	97.5	200mW	10	R	P	No	S	A	Vinyl	7.9	119.00		
	K240M	Dynamic	15-20	600	88	200mW	10	R	P	No	C	A	Vinyl	8.4	139.00		
	K240DF	Dynamic	15-20	600	88	200mW	10	R	P	No	C	A	Vinyl	8.4	169.00		
	K270S	Dynamic	20-20	75	92	200mW	10	R	P	No	C	A	Vinyl	9.5	209.00		
	K280	Dynamic	20-20	75	94	200mW	10	R	P	No	C	A	Vinyl	8.75	199.00		
	K340	ES/Dyn.	16-25	400	88	200mW	10	C	P	No	C	A	Vinyl	13.3	249.00		
K400	Dynamic	20-26	120	96	200mW	10	R	M/A	No	C	A	Fabric	7.8	189.00			
K500	Dynamic	15-27	120	94	200mW	10	R	M/A	No	C	A	Fabric & Leather	8.1	229.00			
K1000	Dynamic	20-20	120	74	1W	0.05	15	R	XLR	No	D	A	Metal	10	999.00	Doesn't touch ear.	
AUDID-TECHNICA	ATH-M2X	Dynamic	20-20	4-16	100		11.5	F	M/A	No	C	A	Vinyl	4	29.95		
	ATH-M3X	Dynamic	20-21	4-16	100		11.5	F	M/A	No	C	A	Vinyl	5	39.95		
AZDEN	DM-100	Dynamic	3-28	32	106	1V	10	F	A	No	C	A	Vinyl		129.95		
	DM-90	Dynamic	4-26	32	105	800	10	F	A	No	S	A	Vinyl		99.95		
	DM-70	Dynamic	4-24	32	103	500	10	F	A	No	S	A	Vinyl		79.95		
	DM-40	Dynamic	15-22	40	102	200	10	F	A	No	S	A	Vinyl		69.95		
BANG & OLUFSEN	Form 1	Dynamic	20-20	35	94		10	C	M/A	No	D	A	Foam	5.5	130.00		
	Form 2	Dynamic	40-20	30	94		10	F	M/A	No	D	A	Foam	2.4	70.00		
BEYERDYNAMIC	DT-911	Dynamic	5-35	250	115	50	0.2†	10	C	P	No	C/D	A	Velvet	10	349.95	†At 115 dB. Diffuse-field EQ; replaceable cushion cover.
	DT-901	Dynamic	5-30	250	115	50	0.25†	10	C	P	No	C	A	Velvet	10	299.95	†At 115 dB. As above; closed back.
	DT-811	Dynamic	5-35	250	114	100	0.2†	10	C	P	No	C/D	A	Velvet	9	249.95	†At 114 dB. Diffuse-field EQ; replaceable cushion cover.
	DT-801	Dynamic	5-30	250	114	100	0.2†	10	C	P	No	C	A	Velvet	9	199.95	†At 114 dB. As above; closed back.
	DT-511	Dynamic	10-22	250	114	100	0.2†	10	C	P	No	C/D	A	Velvet	7	159.95	†At 114 dB. Diffuse-field EQ; replaceable cushion cover.
	DT-411	Dynamic	15-20	250	122	100	0.2†	10	F	P/A	No	S/D	A	Cloth	5	119.95	†At 122 dB.
	DT-311	Dynamic	20-20	40	118	100	0.3†	10	F	P/A	No	S/D	A	Cloth	5	79.95	†At 118 dB.
	DT-211	Dynamic	30-18	40	118	100	0.3†	10	F	P/A	No	S/D	A	Cloth	5	49.95	†At 118 dB.
	DT-211TV	Dynamic	30-18	40	118	100	0.3†	20	F	P/A	Yes	S/O	A	Cloth	5	59.95	†At 118 dB. Stereo/mono switch.
IRS-690	Dynamic	20-20		114	100	1.5†				Yes	C/D	A	Cloth	10	399.95	†At 114 dB. Cordless, infrared system; stereo/mono switch.	
DT-770 PRD	Dynamic	5-35	600	116	100	0.2†	10	C	P	No	C	A	Cloth	9	249.95	†At 116 dB. Diffuse-field EQ; closed back.	
DT-990 PRD	Dynamic	5-35	600	116	100	0.2†	10	C	P	No	C/D	A	Cloth	9	274.95	†At 116 dB. Diffuse-field EQ.	
CALRAD	15-148	Dynamic	18-22	600	105	3.1	6	F	P		D	A		6.5	65.00		
	15-120	Dynamic	20-22	40	105	100mW	7	F	P		D	A		5.7	38.00		
	15-116	Dynamic	25-20	32	95	100mW	7	F	P		D	A		3.9	29.00		
	15-135	Dynamic	20-18	4-16			10	C	P	Yes	C	A			15.00		
	15-145A	Dynamic	20-20	4-32	100		5	C	P		C	A		2	6.00		
	15-118	Dynamic	20-20	4-16			6	C	P	Yes	C	A			25.00		
	15-110	Dynamic	20-20	32			4	F	M/A		I	N		0.9	12.00		
	15-147	Dynamic	20-20	4-32			4	F	M		I	N			5.00		
	15-146	Dynamic	20-22	4-32		100mW	5	F	M/A		D	F			6.00		
CHADWICK MODIFICATIONS	CM-1000 ATC	Dynamic	20-20	50	100	800	0.8	10	F	M/A	No	O	A	F	4	225.00	
	CM-1 K6	Dynamic	10-22	200	100	400	0.2	10	F	M/P	No	O	A	F	6	725.00	
DATAWAVE	WH-200		80-10						M/A	Yes	S/D	A	Foam	4	99.95	Wireless; Model H-200 receiver, \$49.95.	
DENON	AH-D950	Dynamic	2-31	30	106	6.7V	10	F	M/A	No	C	A	Vinyl	9	150.00		
	AH-D750	Dynamic	2-30	30	106	6.7V	10	F	M/A	No	C	A	Vinyl	9	125.00		
	AH-D650	Dynamic	3-29	35	106	6.5V	10	F	M/A	No	C	A	Vinyl	7	100.00		
	AH-D550	Dynamic	3-28	35	106	6.5V	10	F	M/A	No	C	A	Vinyl	7	75.00		
	AH-D350	Dynamic	3-26	32	104	5V	10	F	M/A	No	C	A	Vinyl	7.5	60.00		
	AH-D210	Dynamic	5-26	32	104	5V	10	F	M/A	No	C	A	Vinyl	5.6	50.00		
DISCWASHER	Micro 30											N			4.49		
	Micro 40											N			7.99		
	Micro 50											N			9.99		
	DR 60											N			17.99		
	DR 70											N			27.99		
	HP 110											N			3.99		
	PRD 410											N			9.99		
	HP 310											N			11.99		
	PRD 510											N			17.99		
	PRD 610											N			24.99		
	HP 40											N			23.99		
	HP 50											N			29.99		
	HP 60											N			39.99		
HP 70											N			44.99			
PRD 80											N			49.99			



# HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to KHz	Impedance, Ohms	Sensitivity, dB SPL for 1 mW Input	Maximum Input, mV	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat = F, Coiled = C, Round = R	Plug Type: 3.5-mm Min = M, 1/8" Phone = P, Adaptor Included = A	Individual Volume Controls?	Circumaural C Suggests = M, Over-ear Design = O, In-Ear = I, Aesible = A, Folding = F	Cover Material on Ear Cup	Weight, Ounces	Price, \$	Notes	
ETYMOTIC RESEARCH	ER-4S	Dynamic	20-16	100	98	3V	1.5†	4	R	M/A	No	I	N	1	285.00	†At 100 dB.	
FOSTEX	T-20	†	50-30	††	96	200mW		8	R	P	No	C	A	Plastic	13	99.00	†Regulated phase. ††5 ohms at 1 kHz.
	T-40	†	30-40	††	98	200mW		8	R	P	No	C	A	Plastic	15	99.00	
	T-45	†	30-40	††	98	200mW		8	R	P	No	C	A	Plastic	15	230.00	
	T-10	†	65-25	††	91	200mW		8	R	P	No	C	A	Plastic	12	78.00	
GRADO LABORATORIES	SR100	Dynamic	20-20	40	94	100mW		7	R	P	No	A	A	Foam	8	150.00	
	SR200	Dynamic	20-22	40	94	100mW		7	R	P	No	A	A	Foam	8	200.00	
	SR300	Dynamic	18-24	40	94	100mW		7	R	P	No	A	A	Foam	8	275.00	
JOSEPH GRADO SIGNATURE PRODUCTS	HP-1	Dynamic	18-24	40	96	150mW		7	R	P	†	††	A	Foam	14	595.00	†Polarity. ††Proprietary design. Hand-stitched leather headband; drivers match within 0.5 dB. Headband and driver matching as above.
	HP-2	Dynamic	18-24	40	96	150mW		7	R	P	No	††	A	Foam	14	495.00	Headband as above; looser tolerance for driver matching.
	HP-3	Dynamic	18-24	40	96	150mW		7	R	P	No	††	A	Foam	14	395.00	
JECKLIN	JJ I	Dynamic	35-20	200				10	F	P	No	O	F	Plastic	14	99.00	
	JJ II	Dynamic	30-20	200				10	F	P	No	O	F	Plastic	14	169.00	
	ESC	ES	20-20	4.16				10	F	P	No	O	F	Plastic	14	650.00	
JVC	HA-W70	Dynamic	16-28							M/A	Yes	C	A	Vinyl	9.9	249.95	Cordless.
	HA-D990	Dynamic	5-27	65	106	100mW		93/4	R	P	No	C	A	Vinyl	8.5	119.95	
	HA-D700	Dynamic	5-28	32	106	100mW		93/4	R	M/A	No	C	A	Vinyl	7.1	89.95	
	HA-D690	Dynamic	8-28	32	102	100mW		93/4	R	M/A	No	C	A	Vinyl	7.8	69.95	
	HA-D590	Dynamic	10-26	32	102	100mW		93/4	R	M/A	No	C	A	Vinyl	7.8	59.95	
	HA-D500	Dynamic	10-23	40	102	100mW		93/4	R	M/A	No	S	A	Vinyl	3.9	39.95	
	HA-D490	Dynamic	20-20	32	98	100mW		93/4	R	M/A	No	C	A	Vinyl	7.1	44.95	
	HA-D400	Dynamic	20-20	32	97	50mW		6 1/2	R	M/A	No	S/O	A	Foam	3.2	34.95	
	HA-F205	Dynamic	15-24	16	108	50mW		3 3/8	R	M	No	I	N	Foam	0.2	39.95	
	HA-F203	Dynamic	16-22	16	107	40mW		3 3/8	R	M	No	I	N	Foam	0.2	29.95	
	HA-CD4	Dynamic	18-20	32	98	50mW		6 1/2	R	M/A	No	O	A	Foam	1.2	24.95	
	HA-CD77	Dynamic	15-22	32	102	100mW		6 1/2	R	M/A	No	O	A	Foam	6.5	34.95	
	HA-M5	Dynamic	50-18	32	95	30mW		3 3/8	R	M/A	No	O	A	Foam	1.5	14.95	
	HA-M3	Dynamic	50-18	32	90	30mW		3 3/8	R	M/A	No	O	A	Foam	1.2	9.95	
KENWOOD	KH-959	Dynamic	15-25	16	110			4	R	P/A	No	I	N	Plastic	0.5	45.00	
	KH-535	Dynamic	18-22	16	105			4	R	P/A	No	I	N	Plastic	0.5	30.00	
KOSS	PRO/4XTC	Dynamic	10-24.5	93	100	2.45V	0.055	10	C	M/A	No	C/O	A	Cloth	11.5	99.99	
	KX-4	Dynamic	20-20	32	91	1.79V	1		F	M	No	S/O	A	Foam	2.56	19.99	
	KX-3	Dynamic	25-20	32	91	1.79V	1		F	M	No	S/O	A	Foam	2.2	15.99	
	KX-2	Dynamic	30-20	16	84	1.25V	1		F	M	No	S/O	A	Foam	1.78	9.99	
	LS-9	Dynamic	30-20	32	84	565	1	3	F	M	No	I	A	None	0.9	19.99	
	LS-7	Dynamic	20-20	32	92	565	1	3	F	M	No	I	A	None	0.78	14.99	
	LS-6	Dynamic	20-20	32	98	565	1	3	F	M	No	I	N	None	0.5	9.99	
	JCK-300	Dynamic	20-20								Yes	C	A	Vinyl		274.95	
	JCK-200	Dynamic	20-20								No	C	A	Vinyl	10	159.95	
	PRO/4XL	Dynamic	10-25	180	94	100mW	0.1	3, 7	C/R	M/P/A	No	C	A	Vinyl	12	129.99	
	PRO/4X Plus	Dynamic	10-40	100	100		0.5	10	C	P/A	No	C	A	Vinyl	8.3	90.00	
	PRO/4AAA Plus	Dynamic	10-22	100	100		0.75	10	C	P/A	No	C	A	Vinyl	13	70.00	
	HV/PRO	Dynamic	15-35	100	93		0.1	8	F	A	Yes	C	A	Foam	9.23	74.95	
	HV/1A Plus	Dynamic	15-35	140	95		0.75	10	F	P/A	No	S/O	A	Foam	9.3	49.95	
	TNT/88	Dynamic	15-30	60	94.5		0.20	10	F	P/A	No	C	A	Vinyl	5	89.95	
	TNT/77	Dynamic	15-20	60	91.5		0.20	10	F	P/A	No	S/O	A	Foam	4.5	69.95	
	TNT/66	Dynamic	15-20	60	93.5		0.20	10	F	P/A	No	C	A	Vinyl	3	49.95	
	TNT/55	Dynamic	15-25	60	90		0.2	10	F	A	No	S/O	A	Foam	2.05	39.99	
	Porta Pro	Dynamic	15-25	60	97		0.20	6	F	P/A	No	S/O	A/F	Foam	2.3	49.95	
	Porta Pro Jr.	Dynamic	15-25	60	97		0.20	4 1/2	F	P/A	No	S/O	A/F	Foam	2.3	39.95	
	PRO/4AA	Dynamic	10-22	230	94		0.5	10	C	P/A	No	C	A	Vinyl	22	99.95	
	TO/60	Dynamic	18-20	27	90		0.5	10	F	P/A	No	C	A	Vinyl	7.3	19.99	
	CS/2	Dynamic	20-20	32	98		1.0	3	F	M/A	No	I	N		0.43	29.99	
CS/1	Dynamic	20-20	32	98		1.0	3	F	M/A	No	I	N		0.43	29.99		
CD/4	Dynamic	20-20	60	101		0.02	9	F	A	No	C	A	Foam	3.6	44.95		
CD/3	Dynamic	15-20	60	102		0.02	9	F	A	No	C	A	Vinyl	3.3	34.95		
NS/1	Dynamic	20-20	32	98		1	3	R	A	No	I	N	None	0.43	14.99		
ESP/950	ES	8-35	100			900	0.001	4, 6	F	Yes	C/O	A	Vinyl	12.45	2000.00	Includes E/90 energizer amp.	
MAC/7	Dynamic	20-20	60	95	100mW	0.2	9	F	M/A	No	S	A	Vinyl	5.5	49.99		
MAC/5	Dynamic	20-20	60	95	100mW	0.3	9	F	M/A	No	S	A	Foam	3.4	29.99		
Light Switch	Dynamic	20-20	32	94	100mW	1.5	3 1/2	F	M/A	No	S	A	Foam	1.75	9.99		
MAXELL	HP100		50-18	32	96	20		3.5	F	M	No	I	N	Foam		4.99	
	HP200		50-18	32	90	100mW		3.3	F	M	No	O	A	Foam		5.99	
	HP300		20-20	32	90	100mW		3.3	F	M	No	I	A	Foam		5.99	
	HP400		20-18	32	96	20mW		4	F	M	No	I	N	Foam		9.99	
	HP500		20-20	32	96	100mW		5	R	M/A	No	O	A	Foam		14.99	
	HP600		20-20	32	102	20mW		4	R	M/A	No	I	N	Foam		14.99	
	HP1000		20-20	32	100	100mW		9	R	M/A	No	C	A	Foam		19.99	
	HP2000		18-22	32	102	100mW		5	R	M/A	No	C	A	Plastic		24.99	
MB QUART ELECTRONICS	QuartPhone 30X	Dynamic	24-21	80	102			10	F	M/P		C	A	Foam	5.6	89.00	
	QuartPhone 45X	Dynamic	24-20	100	98			10	C	P		C	A	Foam	7.8	119.00	
	QuartPhone 55X	Dynamic	10-22	100	98			10	C	P		C	A	Foam	7.8	139.00	
	QuartPhone 75X	Dynamic	20-20	100	97			10	C	P		C	A	Foam	8.1	159.00	
	QuartPhone 95X	Dynamic	16-23	300	96			10	C	P		C	A	Foam	7.6	199.00	
	QuartPhone 85X	Dynamic	28-24	300	92			10	C	P		O	A	Foam	9	299.00	



# HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL for 1 mW input	Maximum Input, mV	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat = F, Coiled = C, Round = R	Plug Type: 3.5mm Mini = M, 1/8" Phone = P, Adaptor Included = A	Individual Volume Controls?	Construction: C, Supra-Aural = S, Over-Ear Design = O, In-Car = I	Headband: Home = H, Adjustable = A, Folding = F	Cover Material on Ear Cup	Weight, Ounces	Price, \$	Notes
MEMOREX	Air Buds	Dynamic	100-20	32	90	25mW	3 3/4	F	M	No	I	N	Foam	1	3.99		
	SL 40	Dynamic	50-16	32	80	50mW	3 3/4	F	M	No	I	N	Foam	1 1/2	4.99		
	Colorphone	Dynamic	50-16	32	84	100mV	3 3/4	F	M	No	I	N	Foam		5.99		
	Flair-Fones	Dynamic	100-20	32	92	100mW	3 3/4	F	M	No	I	N	Foam	1 1/4	6.99		
	SL 55	Dynamic	20-20	32	92	25	3 3/4	F	M	No	I	N	Foam	1 1/4	7.99		
	SL 60V	Dynamic	50-18	32	96	100	6	F	M	Yes	I	N	Foam	1 3/4	9.99		
	SL 78	Dynamic	100-20	17	100	40mW	3 3/4	R	A	No	O	F	Plastic	1	11.99		
	SL 80	Dynamic	55-18	33	34	92	3 3/4	R	A	No	O	A	Foam	1 3/4	12.99		
	SL 88V	Dynamic	20-20	32	100	100	3 3/4	R	A	Yes	I	N	Rubber	1 1/2	14.99		
	SL 90V	Dynamic	20-20	32	103	100	5	R	M	Yes	D	A	Foam	1 3/4	14.99		
	DL 92	Dynamic	18-22	32	103	96	3 3/4	R	M	No	I	N	Rubber	1 1/2	17.99		
	DL 94	Dynamic	50-18	40	100	100mW	6	F	A	No	O	A	Foam	5	17.99		
	DL 100	Dynamic	18-22	32	102	100mW	6	R	A	No	O	A	Foam	2	19.99		
	DXL 200	Dynamic	20-22	32	106	100	6	R	A	Yes	C	A	Cloth	8	29.99		
NADY	WH-90													124.95		Wireless; includes transmitter; extra headsets, \$69.95 each.	
NAKAMICHI	SP-7	Dynamic	20-20	45	98	100	10	F	P	No	O	A	Foam	4.8	100.00	Includes extra earpads.	
NAKKO	NH50	Dynamic	20-20	32	105	100mW			P/A	No	C	A			29.95		
	NH100	ES	15-20	32	103	100mW			P/A	No	C/O	A			49.95		
	NH200DD	ES	3-30	32	101	300mW			P/A	No	C	A			79.95		
	NH500IR	ES	20-23	32	116				P/A	Yes	C	A			159.95	Cordless, infrared.	
	NH10B	Dynamic	20-20	32	97	100mW			M	No	I	N			9.95		
	NH20B	ES	20-20	32	100	100mW			M	No	I	N			19.95		
NH30DB	Dynamic	20-20	32	92	100mW			M	No	I	N			14.95	Detachable headband.		
ONKYO	DP-200	Dynamic	20-22	40	97	200mW	8.2	F	M/A	No	O	A	Foam	2	40.00		
	DP-400	Dynamic	4-28	35	106	100mW	10	F	M/A	No	S	A	Foam	7	70.00		
	DP-600	Dynamic	4-28	60	92	120mW	10	F	P	No	S	A	Foam	7	110.00		
PICKERING	CD-5	Dynamic	20-20	35	100	100mW	0.5	7 1/2	C	P	No	D	A	Foam	8.8	79.95	
	CD-4	Dynamic	20-20	32	105	100mW	0.5	7 1/2	C	P	No	D	A	Foam	3	66.00	
	CD-2	Dynamic	20-20	32	112	100mW	0.5	7 1/2	C	P	No	D	A	Vinyl	5	50.00	
	CD-1	Dynamic	20-20	32	105	100mW	0.5	7	F	M/A	No	D	A	Vinyl	2.5	35.00	
	F102	Dynamic	20-20	32	92	50mW	0.5	5	F	M	No	D	A	Foam	1.1	25.00	
REALISTIC	33-1011	Dynamic	15-25				8	R	P	Yes	C	A	Plastic		69.95	Balance control.	
	33-1001	Dynamic	20-20				8	R	P	No	C	A	Plastic		39.95		
	Nova-28	Dynamic	20-20				9	R	P	No	C	A	Plastic		19.95		
	33-1029																
	33-993	Dynamic	30-18	8			10	C	P	No	C	A	Vinyl	18.9	24.95		
	33-976	Dynamic	50-20	40		30	4	R	M	No	D	A	Foam	1.4	11.95	†At 100 dB.	
	33-1019	Dynamic	50-15			15	4	R	P	Yes	C	A	Vinyl	9	19.95		
	33-999	Dynamic	15-35	90		50	10	C	P	No	C	A	Foam	7.7	49.95		
	33-1021	Dynamic	20-20	32		16	6 1/2	R	M/A	No	O	A	Foam	3.3	24.95		
	33-2002	Dynamic	40-20	32		100	4	R	M	No	D	A/F	Foam	2	8.95		
	33-2004	Dynamic	20-20			50	10	C	P	No	C	A	Foam	3	29.95		
	33-1025	Dynamic	20-20				10	C	P	No	C	A	Foam		34.95		
	33-981	Dynamic	50-20				5	R	M	No	O	A/F	Foam	3.3	24.95		
	33-2003	Dynamic	50-20				4	R	M	No	I	A	Foam	2	15.95		
33-1022	Dynamic	15-25				6	R	M	Yes	O	A	Foam		39.95			
33-991	Dynamic	10-22				3 3/8	R	M	Yes	I	N			29.95			
SENNHEISER	HD10	Dynamic	50-17	32	100	1	3	F	M	No	S/O	A	Foam	2.1	29.00		
	HD35	Dynamic	50-18.5	32	100	1	3	F	M	No	S/O	A	Foam	2.19	49.00		
	HD55	Dynamic	20-20	32	100	1	3	F	M	No	S/O	A	Foam	2.54	69.00		
	HD40	Dynamic	22-18	50	90	1	4	F	M/A	Opt.	S/O	A	Foam	2.1	59.00		
	HD450II	Dynamic	20-20	60	94	1	10	F	M/A	Opt.	S/O	A	Cotton	4.8	99.00		
	HD450-13II	Dynamic	20-20	600	94	1	10	F	P	Opt.	S/O	A	Cotton	19	109.00	Includes carrying case.	
	HD480	Dynamic	20-22	70	94	1	10	F	M/A	Opt.	S/O	A	Foam	4.8	119.00		
	HD490	Dynamic	18-22	70	94	0.1	10	F	M/A	Opt.	S/O	A	Foam	4.8	129.00		
	HD520II	Dynamic	18-22	300	94	0.3	10	F	M/A	Opt.	C/O	A	Vinyl	7.5	169.00		
	HD530II	Dynamic	20-25	300	94	0.3	10	F	M/A	Opt.	C/O	A	Vinyl	8.3	189.00		
	HD540II	Dynamic	16-25	300	94	0.4	10	F	M/A	Opt.	C/O	A	Velvet	8.8	199.00		
	HD540 Gold	Dynamic	16-32	300	94	0.4	10	F	P	Opt.	C/O	A	Velvet	8.8	359.00	Matched elements.	
	HD560II	Dynamic	16-30	300	94	0.2	10	F	M/A	Opt.	S/O	A	Velvet	8.8	279.00		
	HD250II	Dynamic	10-25	300	94	0.2	10	F	M/A	Opt.	C	A	Vinyl	8.8	239.00		
	HD25	Dynamic	30-16	70	105	0.5	5	F	M/A	Opt.	S/O	A	Vinyl	14	229.00		
	HDC450	Dynamic	20-18	10k	94	387	1	4	F	M	Opt.	S	A	Cloth	3.88	990.00	Active noise compression. Includes tube amp with volume control and D/A converter.
	HE HEV90 System	ES	25-75		98	0.01	10	F	F	No	C/O	A	Velvet, Leather		12.900.	Includes infrared system; includes transmitter.	
	Audiolink PLS200		30-18							Yes	I	N		1.4	395.00		
SONY	MDRV900	Dynamic	5-30	45	107	3W	9.8	C	M/P	No	C	A/F	Plastic	10.5	189.95		
	MDRV600	Dynamic	5-30	45	106	1W	9.8	C	M/P	No	C	A/F	Plastic	9.1	99.95		
	MDRIF710K	Dynamic	18-22	25						Yes	C	A	Plastic		279.95	Infrared, cordless; operates up to 23 feet.	
STANTON	SRS-275	Dynamic	5-22	100	101	100mW	0.5	10	C	A	No	†	A	Fabric	8.6	192.00	†Semi-open.
	SRS-265	Dynamic	5-22	100	96	100mW	0.5	10	F	P	No	O	A	Vinyl	8.6	162.00	
	SRS-225	Dynamic	10-22	100	94	100mW	0.5	10	F	P	No	O	A	Vinyl	8.5	96.00	
	SRS-215	Dynamic	20-20	50	98	100mW	0.5	10	F	M/P	No	O	A	Vinyl	2.1	72.00	
	ST-1	Dynamic	25-20	32	110	100mW	0.5	7 1/2	F	M	No	O	A	Foam	3.2	29.95	
	ST-2	Dynamic	20-22	32	100	100mW	0.5	7 1/2	F	P	No	O	A	Vinyl	5	35.95	
	ST Surround	Dynamic	20-20	32	103	100mW	0.5	7 1/2	C	P	No	O	A	Foam	9.8	83.95	
	ST-10	Dynamic	10-20	50	98	100mW	0.5	7	F	M/P	No	C	A	Vinyl	9.3	132.00	Dual driver; closed back.
	LS-1	Dynamic	20-20	32	92	100mW	0.5	5	F	M/P	No	O	A	Foam	1	17.95	
	LS-4	Dynamic	20-20	32	102	50mW	0.5	3	F	M/P	No	I	N	Foam	0.25	41.95	
	30M/SR	Dynamic	20-22	100	110	250mW	0.25	12	C	P	No	†	N	Foam	3.8	69.00	
	35M/HB	Dynamic	20-22	100	110	250mW	0.25	12	C	P	No	†	A	Foam	3.8	79.00	
	45M/MC	Dynamic	20-18	400	96	500mW	0.25	12	F	(2)P	No	C	A	Vinyl	7	150.00	Closed back; includes mike.



# HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL for 1 mW input	Maximum Input, mV	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: F=Flat, C=Cable, R=Round	Plug Type: 3=3.5mm Mini-M, 4=4mm, P=Adaptor Included=A	Individual Volume Controls?	Crumpled-C Super-Mat=S, Open-Air Design=O, In-Ear=E, Headset=H, (Fit in Ear)=I, Adjustable=A, Folding=F	Cover Material on Ear Cup	Weight, Ounces	Price, \$	Notes	
SAX	SR-84 Pro	ES	20-25	8	95	0.02	7	F	A	No	C/O	A	Vinyl	7.5	299.95	Includes Model SRD-4 Pro adaptor. As above.	
	SR-34 Pro	ES	20-25	8	95	0.02	7	F	A	No	C/O	A	Vinyl	8	199.95	As above.	
	SR-5NB	ES	15-25	8	97	0.05	7	F	A	No	C/O	A	Vinyl	13	349.95	Includes Model SRD-6SB adaptor. As above.	
	SR-Gamma	ES	10-35	8	97	0.05	7	F	A	No	C/O	A	Vinyl	7.5	399.95	As above.	
	SR-Lambda	ES	8-35	8	102	0.005	7	F	A	No	C/O	A	Vinyl	15.1	599.95	As above.	
	SR-Gamma Pro 1	ES	10-35	8	100	0.005	7	F	A	No	C/O	A	Vinyl	7.5	699.95	Includes Model SRD-7 Pro adaptor. As above.	
	SR-Lambda Pro 1	ES	8-35	8	108	0.005	7	F	A	No	C/O	A	Vinyl	15.1	799.95	As above.	
	SR-Lambda Pro 2	ES	8-35	12.5k	108	0.005	7	F	A	Yes	C/O	A	Vinyl	15.1	799.95	Includes Model SRD-P adaptor. Includes Model SRD-7 Pro adaptor.	
	SR-Sigma Pro 1	ES	25-38	8	110	0.001	7	F	A	No	C/O	A	Vinyl	18.2	1299.95	Includes Model SRM-XS direct drive amp.	
	SR-80MX	ES	20-25	50k	95	0.02	7	F	A	Yes	C/O	A	Vinyl	7.5	499.95	Includes Model SRM-XH direct drive amp.	
	SR-Lambda Classic MX	ES	8-35	50k	108	0.001	7	F	A	Yes	C/O	A	Vinyl	15.1	999.95	Includes SRM-1/MK2 Pro Class-A amp.	
	SR-Lambda Pro 3	ES	8-35	50k	108	0.001	7	F	A	Yes	C/O	A	Vinyl	15.1	1199.95	Includes Model SRM-X Pro direct drive amp.	
	SR-Lambda Signature MX	ES	7-41	50k	108	0.001	7	F	A	Yes	C/O	A	Vinyl	15.1	1499.95	Includes Model SRM-X Pro direct drive amp.	
	SR-Lambda Signature T1	ES	7-41	50k	108	0.001	7	F	A	Yes	C/O	A	Vinyl	15.1	1999.95	Includes Model SRM-T1 tube amp.	
TELEX	V200	Dynamic	15-20	600	90	11V	0.3	5	R	Opt.	No	C	A	Mole-skin			
YAMAHA	YHD-2	Orthodyn.	20-20	125	97	700m W	8	F	P/A	No	O	A/F	Screen	4.7	60.00		
	YHD-3	Orthodyn.	20-20	125	97	500m W	8	F	P/A	No	D	A/F	Screen	4.2	40.00		

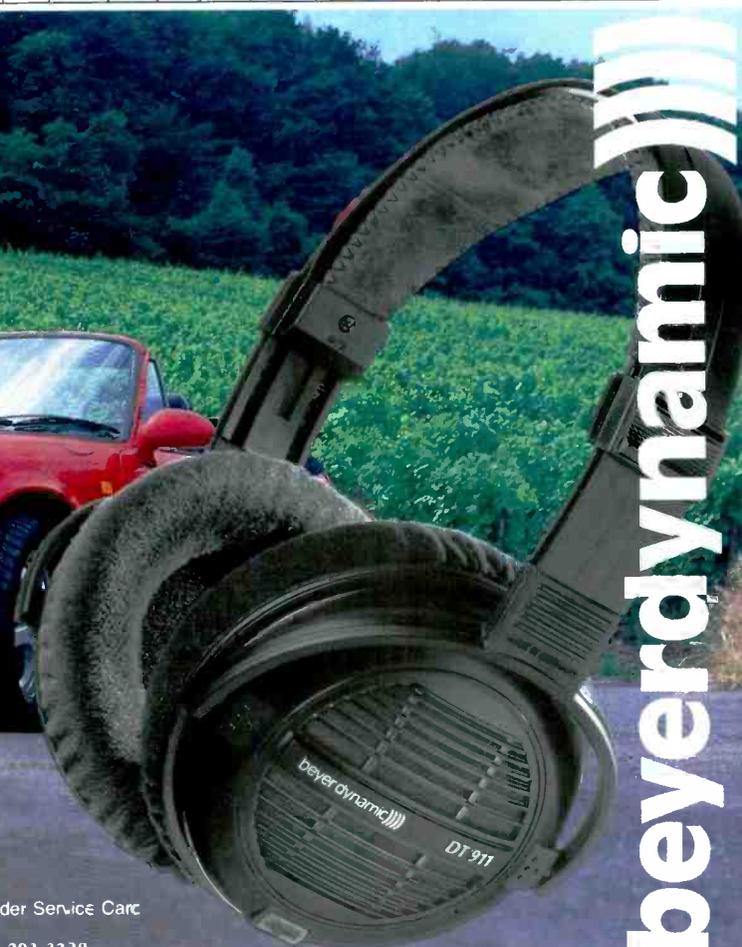
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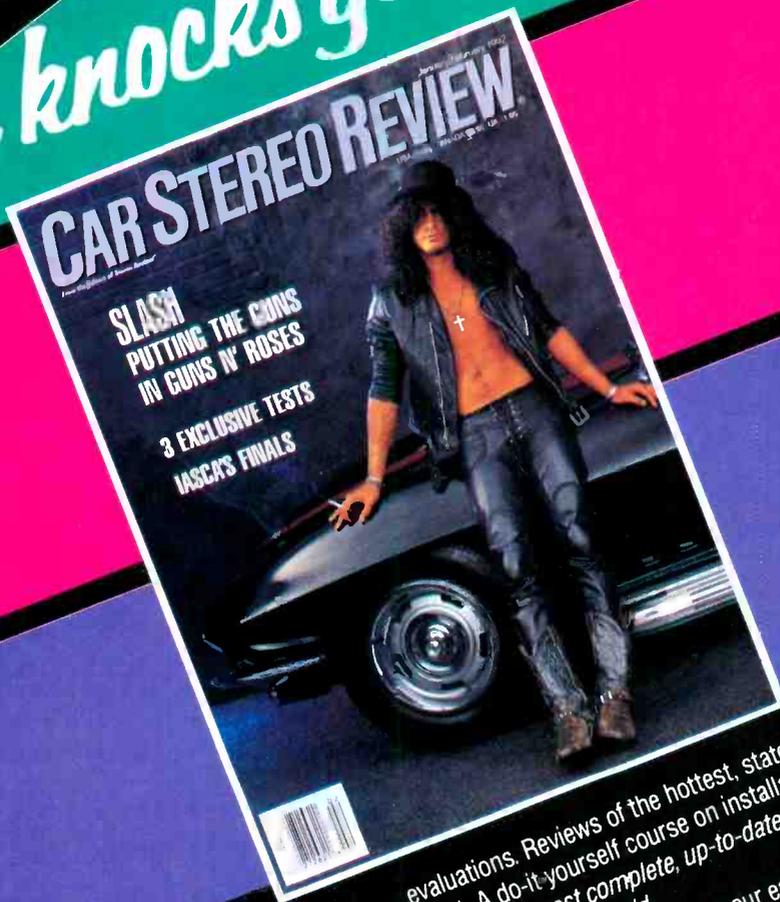
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# DIGITAL RECORDERS

MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	Recording Medium—See Code	Recording Sampling Rate: kHz = A, 44.1 kHz = B, 32 kHz = C	Frequency Response: Hz to kHz, ± dB	Dynamic Range, dB	THD at kHz, % at Maximum (0-100) Record Level	Input Filter: Analog Plus Digital = A, Digital Only = B, Analog Only = C	Output Filter: Analog Plus Digital = A, Digital Only = B, Analog Only = C	Decoding System: Number of Bits	Inputs: Mike = M, Line = L, Balanced = B, Coaxial Digital = D, Fiber Optic = F	Outputs: Line = L, Line with Level Control = LL, Balanced = B, Right = R, Right with Level Control = RL, Fiber Optic = F, Coaxial Digital = D	Headroom (Margin) Indicator?	IDS: Auto Encode = A, Manual Encode = M, Remembers = R, D = Disc, S = S, Track = T, Program = C	Repeat Functions: Enter Tape or Disc = A, Audible Fast Search?	Price, \$	Notes	
																	Model
AIWA	HD-X3000	DAT	A/B/C	20-22 ±1	85	0.018	A	A	1-64X	M/L/D	L/H/L/D		A/M/R/X		2500.00		
	HD-V2000	DAT	A/B/C	10-22 ±1	87	0.009	A	A	1-64X	M/L/D	L/H/L/D		A/M/R/X		2000.00		
	XD-S260(RI)	DAT	A/B/C	2-22 ±5	90	0.005	A	A	1-256X	L/D/F	L/F		A/M/R/X	Yes	1100.00	Mini-sized; A/D conversion, 1-64X. Portable.	
	HD-S100(RI)	DAT	A/B/C	10-22 ±1	90	0.009	A	A	1	M/L/D	L/H/L/D		A/M/R/X		950.00		
CARVER	DTD-1880	DCC	A/B/C	20-20 ±0.2	105		A	A		M/L/D		Yes	A/B/C		1199.95		
DENDN	DTR-2000(RI)	DAT	A/B/C	2-22 ±0.5	90	0.006	B	A	20-8X	L/D/F	L/H/L/D/F	Yes	A/R/S/E/X	B	Yes	800.00	Lambda System D/A converters. Portable; uses alkaline or nickel-cadmium batteries; mike inputs; digital in/out. Includes BU-0170A analog interface.
	DTR-80P(RD)	DAT	A/B/C	20-22 ±0.5	90	0.008	B	A	18-8X	M/L/D/F	L/H/L/D	Yes	A/R/S/E/X		Yes	900.00	
	DN-7700R	CDR	B	20-20	86	0.008	A	A	16-8X	L/B/D	L/H/L/B/D	Yes	A/M		Yes	16,000.	
FOSTEX	PD-2	DAT	A/B	20-20 ±1	90	0.05	A	A	16X	D		Yes	A/M/R/S/E/X	A/B/C	Yes	10,950.	Portable; time code.
	D-20	DAT	A/B	20-20	90	0.05	A	A	16X	D	D	Yes	A/M/R/S/E/X	A/B/C	Yes	8500.00	Time code; with sync generator, Model D-20B.
JVC	XDZ507TW(RI)	DAT	A/B/C	2-22 ±0.5	91	0.004	A	A	18-8X	L/D/F	L/H/L/D/F	Yes	A/M/R/S/E/X	A/B	Yes	1000.00	
	XDZ1010TW(RI)	DAT	A/B/C	2-22 ±0.5	93	0.003	A	A	18-8X	M/L/D/F	LL/H/L/D/F	Yes	A/M/R/E/X	A/B/C	Yes	1700.00	
MARANTZ	CDR-1(RI)	CDR	B	20-20 ±0.1	96	0.002	B	A	1-192X	M/L/B/D/F	L/H/L/B/D/F	No	A/M/R/S	A/B/C	Yes	7000.00	
	DD-92(RI)	DCC	A/B/C	20-20 ±0.1	105	0.002	B	A	1-192X	L/D/F	LL/H/L/D/F	No	A/M/R/S/E/X	A/B/C	No	1200.00	Text display.
	DD-82(RI)	DCC	A/B/C	20-20 ±0.1	105	0.002	B	A	1-192X	L/D/F	LL/H/L/D/F	No	A/M/R/S/E/X	A/B/C	No	1100.00	As above.
MICROMEGA	Solo R	CDR	A/B/C					1-256X	M/L/B/D/F	L/H/L/B/D/F			A/B/C		8500.00		
NAKAMICHI	1000DARS(RI)	DAT	A/B/C	5-20 ±0.5	100	0.005	A	A	20-8X	L/B/D/F	LL/H/L/B/D/F	Yes	A/M/R/S/E/X	A/C	Yes	11,900.	Includes 1000P A/D and D/A converter (see also "D/A Converters").
DNKYO	DT-901(RI)	DAT	A/B/C	2-22 ±0.5	90	0.005	A	A	1-64X	L/D/F	L/H/L/F	Yes	A/M/R/S/E/X	A/C	Yes	1099.95	
	DT-9000	DAT	A/B/C	2-22 ±0.5	90	0.005	A	A	1-8X	L/D/F	L/H/L/F	Yes	A/M/R/S/E/X	A	Yes	1099.95	
OPTIMUS	DCT-2000(RI)	DCC	B	5-20 ±5	90	0.0035	A	A	18-64X	L/D/F	L/H/L/D/F	Yes	A/M/R/S/X	A	No		Text display.
PHILIPS	DCC-900(RI)	DCC	A/B/C	20-20 ±0.2	95	0.003	A	A	16-256X	L/D/F	LL/H/L/D/F	No	A/M/R/S/X	A/B	No	799.95	
SDNY	DTC-670(RI)	DAT	A/B/C	20-22 ±0.5	90	0.005	D	A		L/D/F	L/F	Yes	A/M/R/S/E/X	A/B/C	Yes	799.00	
	TCD-D3(RD)	DAT	A/B/C	20-22 ±1	90	0.008	A	A	18-8X	M/L/F	L/H/L/F	Yes	A/M/R/X		Yes	849.95	Portable.
STELLAVOX	Stelladat	DAT	A/B	20-20 ±0.4	96	†				L/B/D	HL/B/D/F	Yes	A/M/R/S/E/X		Yes	7500.00	Portable; 32-kHz sampling rate optional. †0.005% from 20 Hz to 20 kHz at 6 dBm out.
TECHNICS	SV-DA10	DAT	A/B/C	20-20 ±0.2	90	0.003	A	A	MASH 1	D/F	LL/H/L/D/F		A/R/S/X	A/B	Yes	899.95	
	RS-DC10	DCC	A/B/C	20-20 ±0.2	92	0.003	A	A						A/B	Yes	1000.00	



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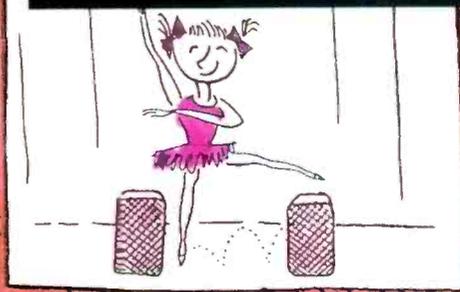
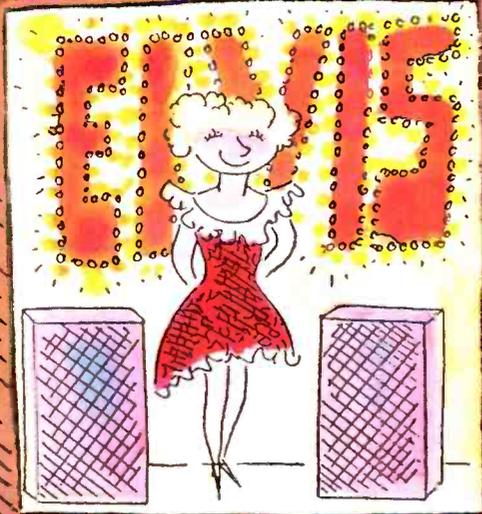
# ANALOG CASSETTE DECKS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Frequency Response with Best Tape, Hz to kHz, ±dB		Monitoring DIF Tape During Recording?		Wow & Flutter, Wtd. Peak, %		S/N without Noise Reduction		S/N with Noise Reduction		Noise Reduction Circuit: Dolby B, C, S, S-C, S-D, S-E, S-F, S-G, S-H, S-I, S-J, S-K, S-L, S-M, S-N, S-O, S-P, S-Q, S-R, S-S, S-T, S-U, S-V, S-W, S-X, S-Y, S-Z		Bias Fine Tuning: Auto = A, Manual = M		Number of Preset Bias EQ Positions		Program Search?		Intro Scan?		Level Indicators: Average = A, Peak = P, Peak-Hold = PH		Counter Indications: Number of Turns = T, Expected Time = E, Remaining Time = R		Auto Reverse?		Number of Mike Inputs		Dual Wells?		Weight, Lbs.		Price, \$		Notes	
		Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
AIWA	XK-S9000(RI)	13-23 ±3	Yes	0.018		80	B/C/S/H	M	3	No	No	PH	E		1	No	31	1150.00	Built-in D/A converter.																		
	AD-F810(RI)	15-20 ±3	Yes	0.035		78	B/C/H	M	3	Yes	No	PH	E		0	No	11.2	400.00																			
ARCAM	Delta 100(RD)	20-20 ±3	Yes	0.07	66	88	B/C/S	M	3	Yes	No	PH	E	No	0	No	17	2000.00																			
BANG & OLUFSEN	Beocord 7000	30-18 ±3	No	0.09	55	74	B/C/H	A	3	Yes	No	P/PH	T	Yes	1	No	18.4	1250.00																			
	Beocord 4500	30-18 ±3	No	0.09	55	66	B/H	A	3	Yes	No	P	P	Yes	No	No	9.9	900.00																			
CAMBRIDGE AUDIO	CT50(RD)	30-16 ±3	No	0.07	55	75	B/C/H	A	3	No	No		T	No			9.7	499.95																			
CARRERA	CX-3250	40-14 ±3	No	0.08	52	63	B		3	No	No	P	T	No	2	Yes	10	149.95																			
CARVER	TD-1200	30-20 ±3	No	0.05		76	B/C/H	M	3	No	No	P	T	No	0	No	5	399.95																			
	TD-1440(RI)	30-20 ±3	No	0.05		78	B/C/H	M	3	No	No	P	T	No	0	No	9	379.95																			
	TDR-1550(RI)	20-20 ±3	No	0.065		78	B/C/H	M	3	Yes	No	P	T	Yes	0	No	10	459.95																			
	TD-1770(RI)	20-20 ±3	Yes	0.035		78	B/C/H	M	3	Yes	No	P	T	No	0	No	11½	599.95																			
	TDR-2400(RI)	20-20 ±3	No	0.08			B/C/H	M	3	Yes	No	P	T	Yes	1	Yes	10½	499.95	High-speed dubbing.																		
DENDN	DRW-850(RI)	20-19 ±3	No	0.055		74	B/C/H	M	3	Yes	No	P	E	Yes	0	Yes		500.00	High-speed dubbing; twin and relay record; relay play.																		
	DRW-840	20-18 ±3	No	0.06		74	B/C/H	M	3	Yes	No	P	T	Yes	0	Yes		400.00	As above.																		
	DRW-660	20-18 ±3	No	0.07		74	B/C/H	M	3	Yes	No	P	T	Yes	0	Yes		300.00	High-speed dubbing; relay play.																		
	DRR-780(RI)	25-18 ±3	No	0.06		74	B/C/H	M	3	Yes	No	P	E/R	Yes	0	No		400.00	Horizontal loading.																		
	DRR-730	20-19 ±3	No	0.06		74	B/C/H	M	3	Yes	No	P	T	Yes	0	No		300.00																			
	DRS-810	20-20 ±3	Yes	0.038		75	B/C/H	M	3	Yes	No	P/PH	E/R	No	0	No		500.00	As above; dual capstan.																		
	DRM-710	20-20 ±3	Yes	0.038		75	B/C/H	M	3	Yes	No	P/PH	E	No	0	No		400.00	Dual capstan.																		
	DRS-610	25-18 ±3	No	0.055		74	B/C/H	M	3	Yes	No	P	E/R	No	0	No		300.00	Horizontal loading.																		
	DRM-510	25-18 ±3	No	0.055		74	B/C/H	M	3	Yes	No	P	T	No	0	No		250.00																			
DUAL	CC 5850 RC (RI)	25-19	Yes	0.05	65	75	B/C/H	A		Yes		PH	E/R				13	505.00	Two motors.																		
	CC 8065 RC (RI)	25-15	Yes	0.06	65	73	B/C/H	A				PH	E/R				12	440.00	As above.																		
ELITE	CT-93	15-23	Yes	0.022	61		B/C/S/H	A/M	3	Yes	No	PH	T/E	No	0	No	23¾	1200.00																			
	CT-42	15-22	Yes	0.023	61		B/C/S/H	A	3	Yes	No	PH	T/E	No	0	No	18	800.00	Three motors.																		
	CT-W51	20-20	No	0.055	57		B/C/H	A	2	Yes	No	PH	T/E	Yes	0	Yes	12½	570.00	Relay record.																		
FISHER	CR-W681	50-15 ±3	Yes	0.15	51	61	B		3	No	No	P	T	No	0	Yes	8.5	149.95	High-speed dubbing.																		
	CR-W781	40-15 ±3	Yes	0.15	51	61	B/C		3	No	No	P	T	No	0	Yes	9.3	199.95	As above.																		
	CR-W981	35-17 ±3	Yes	0.12	52	72	B/C/H	A	3	Yes	Yes	P	T	Yes	0	Yes	10.3	299.95	As above.																		
	CR-905(RI)	40-17 ±3	Yes	0.06	52	72	B/C		3	Yes	Yes	P	T	Yes	0	Yes	11.5	349.95																			
	CR-9070	15-22 ±3	Yes	0.05	52	72	B/C/H	A/M	3	Yes	Yes	P	E/R	No	0	No	11.5	399.95																			
FOSTEX	X-18	40-12.5	No	0.17		58	B	M	1			PH	T		4	No	2¾	399.00	Four-channel multi-track.																		
	X-28	40-12.5	No	0.1		58	B	M	1			PH	T		8	No	4	599.00	As above.																		
	280	40-14	No	0.05		65	B/C	M	1			PH	T		8	No	11	849.00	As above.																		
HARMAN KARDON	TD4200	20-20 ±3		0.05	57	73	B/C	M	3	No	No	P	E	No	0	No	11.9	299.00																			
	TD4400	20-20 ±3		0.05	57	73	B/C/H	M	3	Yes	Yes	P	E	No	0	No	11.9	419.00																			
	TD4600	20-20 ±3		0.045	57	74	B/C/H	M	3	Yes	Yes	P	E	No	0	No	12	749.00	Bias and record calibration tones.																		
	TD4800	20-20 ±3		0.045	58	75	S/H	M	3	Yes	Yes	P	E	No	0	No	12	1199.00	As above; double Dolby NR; closed-loop dual capstan.																		
	DC5300	20-18 ±3		0.06	57	73	B/C/S/H	M	3	No	No	P	E	Yes	0	Yes	17.2	529.00	One-touch normal and high-speed dubbing; sync dub with auto reverse.																		
	DC5500	20-18 ±3		0.06	57	73	B/C/H	M	3	Yes	Yes	P	E	Yes	0	Yes	17.2	649.00	As above.																		
	DC5700	20-18 ±3		0.06	57	73	B/C/H	M	3	Yes	Yes	P	E	Yes	0	Yes	17.2	799.00	As above; recording in both wells; bidirectional record.																		
JVC	TDW106BK	40-15 ±3	No	0.1	58	68	B	A	3	No	No	P	T	No	0	Yes	7.8																				
	TDW207TN	30-16 ±3	No	0.08	58	78	B/C/H	A	3	No	No	P	T	Yes	0	Yes	10.9	215.00																			
	TDW307TN	20-17 ±3	No	0.08	58	78	B/C/H	A	3	Yes	No	P	T	Yes	1	Yes	10.9	260.00																			
	TDW707TN	20-17 ±3	No	0.08	58	78	B/C/H	A	3	Yes	No	P	T	Yes	1	Yes	11.3	330.00																			
	TDW805TN	30-16 ±3	No	0.08	58		B/C/H	†	3	Yes	No	P/PH	T	†	0	Yes	12.2	370.00	†Manual line bias and quick reverse in B well.																		
	TDR441TN	30-16 ±3	No	0.08	58		B/C/H	M	3	No	No	P/PH	T	Yes	0	No	10.2	260.00																			
	TDV541TN	15-19 ±3	Yes	0.023	59		B/C/H	M	3	Yes	No	P/PH	E/R	No	0	No	12.2	380.00																			
	TDV1050TN(RI)	15-21 ±3	Yes	0.022	61		B/C/H	M	3	Yes	No	P/PH	T/E/R	No	0	No	17	700.00	Record calibration.																		
KENWOOD	KX-W8040(RD)	20-20 ±3	Yes	0.06	57	72	B/C/H	A		Yes	Yes	A/P	E/R	Yes	0	Yes	10¾	379.00	High-speed dubbing.																		
	KX-W6040(RD)	20-20 ±3	Yes	0.08	57	72	B/C/H	A		Yes	Yes	A/P	E	Yes	0	Yes	10	299.00	As above.																		
	KX-W5040(RD)	20-20 ±3	Yes	0.08	57	72	B/C	A		Yes	Yes	P	E	Yes	0	Yes	10	279.00	As above.																		
	KX-W4040(RD)	20-20 ±3	Yes	0.08	57	72	B/C	A		Yes	Yes	P	E	Yes	0	Yes	9¾	229.00	As above.																		
	KX-7030(RD)	20-20 ±3	Yes	0.0045	59	75	B/C/H	A		Yes	Yes	A/P	E/R	No	0	Yes	11¼	379.00	Three motors; MPX filter.																		
	KX-5530(RD)	20-20 ±3	Yes	0.06	58	73	B/C/H	A		Yes	Yes	A/P	E/R	Yes	0	Yes	10	299.00	MPX filter.																		
LUXMAN	K-321	40-17 ±3	No	0.08	56	71	B/C/H	M	3	No	No	P	T	No	2	No	12¾	420.00	High-speed dubbing.																		
	K-331W	40-17 ±3	No	0.08	56	71	B/C/H	M	3	No	No	P	T	Yes	0	Yes	15	600.00																			
	K-351	25-19	No	0.07	56	74	B/C/H	M	3	No	No	P	T	Yes	2	No	15	600.00																			





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# ANALOG CASSETTE DECKS

MANUFACTURER	Model (RI) = Remote Included; (RO) = Remote Optional	Frequency Response with Best Tape, Hz to kHz, ±dB	Monitoring Off Tape During Recording?	Wow & Flutter, Wtd. Peak, %	S/N without Noise Reduction, "A" Wtd., -dB	S/N with Noise Reduction, "A" Wtd., -dB	Noise-Reduction Circuit: Dolby B, C, Dolby S, S-dbx, D, HX Pro, H	Bias Fine Tuning: Auto - A, Manual - M	Number of Preset Bias/EQ Positions	Program Search?	Intro Scan?	Level Indicators: W/P, A, Peak = P, Peak Hold = PH	Counter Indications: Number of Turns = T, Elapsed Time = E, Remaining Time = R	Auto Reverse?	Number of Mike Inputs	Dual Wells?	Weight, Lbs.	Price, \$	Notes
SANSUI	D-X317WR(RO)	20-19 ±3	Yes	0.06	58	75	B/C/H	M	3	Yes	No	P	T/E	Yes	0	Yes	10.8	350.00	High-speed dubbing; edit dubbing; timer record and play. High-speed dubbing; switchable MPX filter.
	D-X117WR(RO)	20-20 ±3		0.09	58	75	B/C/H	A	3	Yes	No	P	T	Yes	0	Yes	10.5	270.00	
	D-X117HX(RO)	20-20 ±3	Yes	0.06	58	75	B/C/H	M	3	Yes	No	P	T	No	0	No	8.4	230.00	
	D-790WR(RO) D-590W(RO)	20-18 ±3 35-16 ±3	Yes Yes	0.09 0.2	58 50	65 60	B/C/H B	M	3 3	Yes No	No No	P P	T T	Yes No	0 0	Yes Yes	10.4 8.6	215.00 140.00	
SHERWOOD	DD-1010C	35-16 ±3	No	0.1	63	72	B		3	No	No	P	T	No	0	Yes	9	120.00	High-speed dubbing. As above. As above; auto tape selector; two motors; auto reverse in both wells; full logic transport. High-speed dubbing; mike mixing.
	DD-2010C	35-16 ±3	No	0.08	72	73	B/C		3	No	No	P	T	No	0	Yes	9	140.00	
	DD-3010C	35-16.5 ±3	No	0.07	72	73	B/C/H		3	Yes	No	P	T	Yes	1	Yes	11	225.00	
SONY	TC-FX170	30-15 ±3	No	0.11	58	68	B/C	M		Yes	No	PH	T	No	0	No	10	Three motors. Four motors. As above. As above. As above.	
	TC-RX390	30-15 ±3	No	0.07	58	73	B/C/H	M		Yes	No	PH	T	Yes	0	No	8 1/2		
	TC-K690	20-20 ±3	Yes	0.05	60	75	B/C/H	A		Yes	No	PH	T	No	0	No	10 3/4		
	TC-WR490	30-18 ±3	No	0.08	63	78	B/C/H			Yes	No	PH	T	Yes	0	Yes	10		
	TC-WR590	30-18 ±3	No	0.08	63	78	B/C/H			Yes	No	PH	T	Yes	0	Yes	10		
	TC-WR690(RI)	30-18 ±3	No	0.07	63	78	B/C/H			Yes	No	PH	T	Yes	0	Yes	10		
	TC-WR790(RI)	30-18 ±3	No	0.07	63	78	B/C/H			Yes	No	PH	T	Yes	0	Yes	10		
SONY ES	TC-RX79ES	30-20 ±3	No	0.06	59	74	B/C/H	M		Yes	No	PH	E	Yes	2			330.00	Quick reverse. Recording in both wells. Six motors; quick reverse.
	TC-K679ES	20-21 ±3	Yes	0.05	60	75	B/C/H	M		Yes	No	PH	E	No	0			430.00	
	TC-K890ES	15-22 ±3	Yes	0.024	61	76	B/C/H	A		Yes	No	PH	E	No	0			650.00	
	TC-WR87ES	30-20 ±3	No	0.07	59	74	B/C/H	M		Yes	No	PH	E	Yes	0	Yes		430.00	
	TC-WR99ES	20-20 ±3	No	0.06	59	74	B/C/H	M		Yes	No	PH	E	Yes	0	Yes		600.00	
TEAC	V-8000S(RI)	15-21 ±3	Yes	0.022	60		B/C/S/H	M	3	No	No	P/PH	E	No	0	No	24 1/4	1300.00	CD sync.
	V-7010(RI)	15-21 ±3	Yes	0.022	60		B/C/H	M	3	Yes	No	P/PH	E	No	0	No	19 3/4	1000.00	As above.
	V-5010(RI)	15-21 ±3	Yes	0.027	60		B/C/H	M	3	Yes	No	P	E	No	0	No	17 1/2	799.00	As above.
	V-3010(RI)	15-21 ±3	Yes	0.045	60		B/C/H	M	3	No	No	P	T/E	No	0	No	15 1/4	620.00	
	V-1010(RO)	15-21 ±3	Yes	0.045	60		B/C/H	M		No	No	P	T	No	0	No	13	450.00	
	V-510(RO)	30-19	No	0.06	59		B/C/H	M	3	No	Yes	P	T	No	0	No	6 1/2	189.00	Bidirectional record and play; auto reverse in both wells; auto fade in/out.
	V-370(RO)	30-16	No	0.09	59		B	A	3	No	No	P	T	No	0	No	6 1/2	119.00	
	W-6000R(RI)	25-19	No	0.06	59		B/C/H	A	3	Yes	No	P	T	Yes	2	Yes	14 3/4	750.00	As above.
	W-585R(RO)	25-19	No	0.06	59		B/C/H	M		No	Yes	P		Yes	2	Yes	10 3/4	369.00	Auto reverse in both wells. As above.
	W-525R(RO)	25-19	No	0.06	59		B/C/H	M		No	No	P		Yes	0	Yes	10 3/4	289.00	
W-410(RO)	30-16	No	0.09	55		B	A	3	No	No	P	T	No	0	Yes	7	159.00		
TECHNICS	RS-TR515	40-16 ±3	No	0.1	56	74	B/C/H	M		Yes	No	P	T	Yes	0	Yes	10.6	299.95	Record and quick reverse in both wells; high-speed editing. Auto reverse in both wells; high-speed editing. High-speed editing. Dual capstan; bias and record calibration tones. Two motors. As above; quick reverse.
	RS-TR333	20-17	Yes	0.1	56	74	B/C/H	M		Yes	No	P	T	Yes	0	Yes	10.6	219.95	
	RS-TR232	20-17	Yes	0.1	56	74	B/C/H	M		Yes	No	P	T	Yes	0	Yes	10.6	199.95	
	RS-B965	20-21 ±3	Yes	0.03	57	74	B/C/O/H	M		Yes	No	PH	T	No	0	No	14.1	699.95	
	RS-BX606	30-19 ±3	Yes	0.05	57	74	B/C/H	M		Yes	No	PH	T/E	No	0	No		299.95	
RS-BR465	30-17 ±3	No	0.07	56	74	B/C/H	M		No	No	PH	T	Yes	2	No	9.5	229.95		
UHER	CR 1600	30-16 ±1	Yes	0.3	52	60	B	A		Yes	Yes	P	T	Yes	1	No	7	2179.00	8-hour record time. As above.
	CR 1601	20-19 ±1	Yes	0.2	50				4	Yes	Yes	P	T	No	1	No	7	2179.00	
VECTOR RESEARCH	VCX-255	30-18 ±3	No	0.05	56	75	B/C	M	3	No	No	P	T	No	0	No	11 1/2	179.00	
	VCX-270	30-20 ±3	No	0.05	60	75	B/C/H	M	3	Yes	No	P	T	No	2	No	14	279.00	
YAMAHA	KX-150	20-16 ±3	No	0.15	58	74	B/C	A	3	No	No	P	T	No	0	No	9 3/8	219.00	"Playtrim" adjustment. Four motors; quick auto reverse. High-speed dubbing. As above. "Playtrim" adjustment.
	KX-260(RO)	20-19 ±3	Yes	0.08	58	74	B/C/H	M		Yes	Yes	A/P	T	No	0	No	10 3/8	249.00	
	KX-360(RO)	20-20 ±3	Yes	0.05	60	76	B/C/H	M		Yes	Yes	A/P	E	No	0	No	10 5/8	329.00	
	KX-530(RI)	20-17 ±3	Yes	0.08	60	76	B/C/H	A/M		Yes	Yes	P/PH	E/R	No	0	No	10 1/2	399.00	
	KX-R430(RI)	20-19 ±3	No	0.08	58	74	B/C/H	M	3	Yes	Yes	P	T	Yes	0	No	9 1/2	349.00	
	KX-R730(RI)	20-20 ±3	Yes	0.08	60	76	B/C/H	A		Yes	No	P/PH	E/R	Yes	0	No	11 3/4	499.00	
	KX-W262(RO)	20-20 ±3	Yes	0.08	58	74	B/C			No	No	A/P	T	Yes	0	Yes	11 5/8	299.00	
	KX-W362(RO)	20-20 ±3	Yes	0.08	58	74	B/C/H			Yes	No	A/PH	E	Yes	0	Yes	11 5/8	429.00	
	KX-W602(RI)	20-20 ±3	No	0.08	58	74	B/C/H		3	Yes	No	P	R	Yes	0	Yes	12 1/8	519.00	
	KX-W952(RI)	20-20 ±3	No	0.08	58	74	B/C/H		3	Yes	Yes	P/PH	R	Yes	0	Yes	17 5/8	699.00	



# BLANK CASSETTES

ANALOG CASSETTE TAPE TYPE CODE I — Normal Ferric II — Chrome/Chrome Equivalent IV — Metal Particle		ANALOG											DCC			DAT			Notes												
		MANUFACTURER	Brand	Tape Type—See Code	C-30		C-45 or C-46		C-60		C-74, C-75, or C-76		C-90		C-100		C-120			D-60		D-90		R-46		R-60		R-90		R-120	
					C-30	C-45 or C-46	C-60	C-74, C-75, or C-76	C-90	C-100	C-120	D-60	D-90	R-46	R-60	R-90	R-120														
BASF	DCC Maxima Ferro Extra I Chrome Extra II Chrome Super II Chrome Maxima II R-DAT	I II II II II			1.49 2.69 3.29			1.69 2.99 3.69 4.29		1.89 3.29 4.19 4.69									9.99						9.99	10.99	11.99		D-75, \$7.99.		
DENON	R-DT R-200M  K-10CL MG-X100 HDM HD8 HD7 HD6 S-PORT Metal S-PORT High DX1	I IV IV II II II II IV II I			3.75  1.75	4.99 4.25 3.50 2.75	5.50 4.75 4.00 3.25	8.99 5.99 4.99 4.25 3.50 3.49† 2.49†	2.25																	10.99	12.99	14.99	20-minute Demo-Master DAT, \$9.99. DAT cleaning tape, \$12.99.  Metal/ferric hybrid.  †Sold in two-pack only.		
DIC DIGITAL	DIC//DAT DIC//DAT MQ																												R-30, \$6.99. R-30, \$7.99.		
DYSAN	DDI DDII DDIV	I II IV			1.29			1.49 2.29 2.99		1.99																			C-110, \$1.79. C-110, \$2.49. C-110, \$3.49.		
FUJI	DR-I DR-II FR-IIx FR-IIx Pro FR Metal DAT	I II II II IV			1.49 2.49 3.49 4.49 5.49			1.99 2.99 3.99 4.99 5.99		3.49 4.49 5.49 6.49																				Double-coated. As above. As above.	
GREENCORP	XDS Plus Chrome	I II	.39 .45 .52	.44 .49 .58	.49 .56 .65		.61 .69 .86	.89																					C-12, 32¢. C-12, 35¢. C-12, 42¢.		
JVC	XFIV AFII GI R-(DAT)	IV II I			2.19 1.29			3.89 2.49 1.55																					R-100, \$12.70.		
LORAN	ES2 90 Pro DAT	II						4.99																					R-140, \$13.80.		
MAXELL	UR UDI UDI XLII XLI-S XLI-S MX MX-S Metal Vertex CP-UDX MCP DAT DCC	I I II II I II IV IV IV IV II		1.49 2.49 3.29	1.49 2.49 3.29 3.59 3.59 2.99 4.39		1.79 2.99 2.99 3.79 4.39 3.99 5.29 14.99 3.29 5.29		2.79	3.69 4.39 4.99 5.99																			C-110, \$4.49.  C-50, \$2.49. C-50, \$4.49.		
MEMOREX	dBS MRXI HBSII CDXIV ORX DCC	I I II IV		1.09	1.29 1.99		1.59 2.29 1.99 2.99		1.99	2.99																			C-110, \$1.79.  C-110, \$2.49. C-110, \$3.49.		
NAKAMICHI	ZX SXII SX EXII DAT	IV II II I					10.00 8.90 6.50 6.00																								
PANASONIC	RT-RP																														
REALISTIC	Supertape Low Noise Supertape XR Extended Range Supertape HD Chrome Supertape Premium MII Metal Supertape Digital Ready	I I II II IV	1.69†		1.99† 1.39 2.39 4.99	1.49 2.79 4.49	1.99 2.99 4.79 5.99	3.69 4.99	2.79† 2.79																					†Two-pack.	
RECOTON	RC SX XCD	I I II			1.99† 3.99†		1.99†† 4.49†		4.99† 7.99†																					†Three-pack. ††Two-pack. †Two-pack. †Two-pack.	
SKC	GX OX CO ZX	I II II IV			1.39		1.59 2.79 3.39 5.59		2.39 3.99																					Cobalt-doped ferric oxide. Pure chromium dioxide.	



# BLANK CASSETTES

ANALOG CASSETTE TAPE TYPE CODE I — Normal Ferric II — Chrome/Chrome Equivalent IV — Metal Particle		ANALOG							DCC			DAT		Notes		
MANUFACTURER	Brand	Tape Type—See Code	C-30	C-45 or C-46	C-60	C-74, C-75, or C-78	C-90	C-100	C-120	D-60	D-90	R-46	R-60		R-90	R-120
SONY	HF	I			1.59		1.69		2.69							
	UX	II			2.29		2.99									
	UX Pro	II			3.99		4.49									
	CDit	II				2.49	††	3.49								
	CDit	IV				2.99	††	3.99								
	Metal SR	IV			2.99		3.49	3.99								
	UX Turbo	II			3.29		3.99	4.49								
	Metal Master	IV					10.99									
	ES	I			2.59	2.99	3.49	3.99								
	ES	II			2.99	3.49	3.99	4.49								
ES	IV			5.99		6.99	7.49									
DAT												12.49	15.99	18.00		
TDK	D	I	1.49		1.69		1.99		2.99							
	DS-X	I			2.49		2.99	3.69								
	SD	II			2.49		2.99	3.69								
	SA	II			3.29		3.79	4.39								
	SA-X	II			3.99		4.49	4.99								
	MA	IV			2.99		3.99									
	MA-X	IV			4.39		5.29	5.99								
	MA-XG DAR	IV			16.99		18.99						10.99	12.99	14.99	
3M BLACK WATCH	2020	II				4.00		6.00								
	4040	IV				6.00		9.00								
	7707									9.00						
	2001													18.00		
3M/SCOTCH	DCC	I			1.69		1.99			7.99						
	BX	I			2.59		2.99									
	CX	II			3.29		4.19									
	XSII-S DAT											8.99	10.99	12.49	14.99	

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# EQUALIZERS

MANUFACTURER	Model (RI) = Remote Included; (RD) = Remote Optional		Number of Channels	Number of Bands per Channel	Bandwidth, Octaves	Switched Tape EQ?	Unity Gain Control?	Rated Output, rms V	THD at Rated Output, %	S/N, -dB, at Rated Output, "A" Wtd.	Variable Center Frequencies?	Booster/Cut Filter "Q"?	Real-Time or Spectrum Analyzer?	Test Frequency, ±dB	Pink Noise = P	With Calibrated Mikes?	Number of Memories	Number of Tape Monitors	Subsonic Filter?	Video Inputs?	Price, \$	Notes
	Model	Price																				
AB INTERNATIONAL	131	1	31	1/3	No	Yes	20	0.01	110	No	No	6/12	No	No	No	0	0	Yes	No	339.00		
	215	2	15	2/3	No	Yes	20	0.01	110	No	No	6/12	No	No	No	0	0	Yes	No	349.00		
	231	2	31	1/3	No	Yes	20	0.01	110	No	No	6/12	No	No	No	0	0	Yes	No	599.00		
ANDDYNE GROUP	Turbo.LFA	2	1							Yes	Yes	+6						Yes		795.00	For B & W Matrix 2 series speakers; balanced version, \$1095.00.	
	Mono Turbo.LFA	1	1							Yes	Yes	+6						Yes		1595.00 Pair	For speakers as above; balanced and unbalanced.	
API AUDIO PRODUCTS	550B	1	4	†	No	Yes	††	0.01	102	Sel.	†	12	No	No	No	0	0	No	No	1095.00	†Bandwidth varies with boost cut setting. †† +4 dBm.	
	554B	1	4	0.1-5	No	Yes	††	0.01	88	Yes	Yes	12	No	No	No	0	0	No	No	1195.00		
	560B	1	10	1 1/2	No	Yes	††	0.01	100	No	No	12	No	No	No	0	0	No	No	695.00		
AR	The Limited Tonal Shaping Unit	2	6							No	No	Var.	No							2200.00		
AUDIOD CENTROM	AC-GE215	2	15	2/3	No	No	15	0.01	95	No	No	12	No	No	No	0	0	No	No	365.00		
	AC-GE131	2	31	1/3	No	No	15	0.01	95	No	No	12	No	No	No	0	0	No	No	365.00		
AUDIOCONTROL	C-131	1	30	1/3	No	Yes	7.5	0.005	105	No	No	15	No	No	No	0	1	Yes	No	529.00	Constant Q; balanced and RCA inputs and outputs.	
	The Architect	2	6	Var.	No	No	7.5	0.005	110	Yes	Yes	15	No	No	No	0	1	Yes	No	189.00	For wall-mount speakers.	
	Octave	2	10	1	Yes		7.5	0.008	118	No	No	12	No	No	No	0	1	Yes	No	159.00		
	Ten	2	10	1	Yes		7.5	0.005	120	Yes	No	15	No	No	No	0	1	Yes	Yes	229.00		
	Series Two	2	10	1	Yes		7.5	0.005	120	Yes	No	15	Yes	W	Yes	0	1	Yes	Yes	329.00	Stepped warble generator; 0-dB indicator.	
	Ten Plus	2	10	1	Yes		7.0	0.009	116	Yes	No	15	Yes	P	Yes	0	1	Yes	No	429.00	SPL display; rumble reducer.	
Series Two	2	10	1	Yes		7.0	0.009	116	Yes	No	15	Yes	P	Yes	0	1	Yes	No	429.00			
Richter Scale	2	6	1/2	Yes		8.0	0.005	120	Yes	No	12	Yes	W	Yes	0	1	Yes	No	349.00	Includes 24-dB/octave crossover and bridging adaptor (see also "Crossovers").		
AUDIOSOURCE	EQ Eight II	2	10	1	Yes	Yes	11	0.03	85	No	Yes	12	Yes	No	No	0	1	Yes	Yes	159.95		
	EQ Ten	2	12	1	Yes	Yes	12	0.008	99.7	No	Yes	12	Yes	Yes	No	4	2	Yes	Yes	429.95	Auto EQ; remote controlled; reverse EQ.	
	EQ Eleven	2	10	1	Yes	Yes	6	0.03	80	Yes	Yes	12	Yes	No	No	0	2	Yes	Yes	199.95	Tape-to-tape dubbing.	
EQ Twelve	2	10	1	Yes	Yes	10	0.015	98	No	No	12	Yes	P	Yes	0	2	Yes	Yes	299.95			
BRIGHT STAR AUDIO	EFC	2		1/3	No	No		0.02		No	No		No	No		0	0	Yes	No	319.00	Electronic Foundation Control; for Bright Star Altair series speakers.	
CARVIN	EQ2029	1	29	1/3	No	Yes	7.8	0.01	104	No	Yes	15	No	No	No	0	0	Yes	No	319.00	Balanced and unbalanced inputs and outputs.	
CELLO	Audio Palette	2	6	Var.	No	No	15	0.005	80	No	No	Var.	No	No	No	0	0	No	No	15,000.	Optional external power supply.	
	Audio Palette (MIV)	2	6	Var.	No	No	15	0.005	80	No	No	Var.	No	No	No	0	0	No	No	17,000.	As above; multiple inputs.	
	Palette Preamp	2	6	Var.	No	No	9	0.008	80	No	No	Var.	No	No	No	0	2	No	No	6500.00	Includes external power supply (see also "Preampifiers").	
DB SYSTEMS	DB-5	2	6				4	.0008	108	Yes		15								420.00	Model DB-2A power supply or DBP-1 cable required.	
ELECTRO-VOICE	EQ-131	1	31	1/3	No	Yes	7.75	0.01	97	No	No	12	No	No	No	0	0	Yes	No	450.00	Balanced inputs and outputs; range selector.	
	EQ-215	2	15	2/3	No	Yes	7.75	0.01	97	No	No	12	No	No	No	0	0	Yes	No	480.00	As above.	
	EQ-231	2	31	1/3	No	Yes	7.75	0.01	97	No	No	12	No	No	No	0	0	Yes	No	740.00	As above.	
ESOTERIC SOUND	Re-Equalizer	2	2	10	No	No	3.5	0.02	85	No	No	16	No	No	No	36	0	No	No	279.00	For replay of early LPs, 78s, and transcriptions.	
FISHER	EQ-961(RI)	2	7		Yes			0.01	100	No	No	10	Yes	No	No	5		Yes	No	299.95		
HARMAN KARDON	EQ8	2	10	1/3	Yes	Yes	2	0.02	†	No		12	No	No	No	0	1	††	No	329.00	†105 dB re: 0.5 V out. ††Variable subsonic filter.	
JRM	Remote Unit	2	6	1	Yes	Yes	7	0.001	110	No	No	8						Yes	Yes	625.00	JRM preamp or 3BPB crossover required; continuously variable loudness.	
KENWOOD	GE-7030	2	14		Yes	No	9	0.006	100	Yes	No	12	Yes	No	No	11	1	No	No	379.00		
	GE-4030	2	7		Yes	No	5.4	0.006	100	Yes	No	12	Yes	No	No	10	1	No	No	249.00		
	GE-292	2	7		Yes	Yes	4.5	0.009	96	Yes	Yes	10	No	No	No	0	1	No	No	79.00		

# EQUALIZERS

MANUFACTURER	Model (RI) = Remote Included (RO) = Remote Optional	Number of Channels	Number of Bands per Channel	Bandwidth, Octaves	Switched Tape EQ?	Unity Gain Control?	Rated Output, rms V	THD at Rated Output, rms V	S.M. - dB, at Rated Output, %	Variable Center Frequencies?	Booster Filter "Q"?	Real-Time or Spectrum Analyzer?	Test Generator? Peak Noise - P, Variable Tone - W	With Calibrated Mikes?	Number of Memories?	Number of Tape Monitors	Subsonic Filter?	Video Inputs?	Price, \$	Notes	
McINTOSH	MQ 107	2	7	1/3	No	Yes	2.5	0.02	85	Yes	Yes	10	No	No	No	0	0	No	No	699.00	
MTX SOUND-CRAFTSMEN	PRD-EQ 22	2	10	1	Yes	Yes	10	0.01	114			15				1				349.00	Differential comparator system.
	PRO-EQ 44	2	21	1/3-2/3	Yes	Yes	10	0.01	114			15				1				549.00	As above.
NIKKO	EQ150	2	7		Yes	No		0.001	95	No	No	10	No	No	No	0	1	No	No	99.95	
ONKYO	EQ-101	2	7	1	Yes	No	0.15	0.01	100	No	No	12	No	No	No	0	1	No	No	160.00	
	EQ-201	2	7	1	Yes	No	0.15	0.01	100	No	No	12	Yes	No	No	0	1	No	No	250.00	
	Integra EQ-35	2	12	1	Yes	Yes	0.15	0.01	100	No	No	12.6	No	P	No	0	2	No	No	330.00	
	Integra EQ-540	2	12	1	Yes	Yes	0.15	0.01	100	No	No	12.6	Yes	W	Yes	0	2	No	No	400.00	
OPTIMUS	31-2025	2	10		Yes	Yes	10	0.015	95	No	No	12	Yes	No	No	0	2	No	No	139.95	
PEAVEY	Autograph	1	28	1/3	No	Yes	†	0.01	110	No	No	6/12	Yes	P	No	††	0	Yes	No	549.99	Auto EQ; balanced and unbalanced inputs and outputs; MIDI control inputs and outputs. †Balanced, 14 V; unbalanced, 7 V. ††128.
	Automate	1	28	1/3	No	Yes	†	0.01	110	No	No	6/12	No	No	No	††	0	Yes	No	449.99	EQ, inputs, and outputs as above; MIDI slave operation.
PIONEER	GR-777(RI)	2	10	1/3	Yes	Yes	0.15	0.02	110	No	No	10	Yes	No	No	5	1	No	No	385.00	
	GR-555	2	7	1/3	Yes	Yes	0.15	0.02	104	No	No	10	Yes	No	No	0	1	No	No	240.00	
	GR-470	2	7	1/3	Yes	Yes	0.15	0.03	106	No	No	10	No	No	No	0	1	No	No	125.00	
RANE	THX 44	4	13	1/3	No	No		0.015	89	Yes	Yes	6	No	No	No		No	No	No	1299.00	
	ME 60	2	30	1/3	No	Yes	1.3	0.008	94	No	No	12	No	No	No		No	No	No	549.00	
	PE 15	1	5	.03-1.5	No	Yes	1.3	0.02	89	Yes	Yes	+15, -20	No	No	No		Yes	No	No	399.00	
	FPE 13	1	3	.03-2.0	No	Yes	1.3	0.03	90	Yes	Yes	+15, -20	No	No	No		Yes	No	No	299.00	
	ME 15	2	15	2/3	No	Yes	1.3	0.009	92	No	No	12	No	No	No		Yes	No	No	369.00	
MQ 15	2	15	2/3	No	Yes	1.3	0.009	92	No	No	12	No	No	No		Yes	No	No	499.00		
SIGTECH	AEC1000(RI)	2	Var	Var.	No		Sel.	.0014		Auto	Yes	30	†	†	No	4	0	No	No	8000.00	Automatic digital corrector for room/speaker interaction; A/D and D/A converters; balanced analog, unbalanced analog, digital coaxial, fiber-optic, and AES/EBU inputs and outputs; initial setup by dealer; optional PC software for user setup, \$2200.00. †Included in setup software.
SOUND ENGINEERING	PFM-8	2	3	Adj.	Yes	Yes	17	0.03	118	Yes	Yes	+4, -12	No	P	No	0	3	Sel.	No	2450.00	Tilt control; peak/average level meters; tape outputs pre- or post-EQ.
STAX	ED-1				Yes			0.05	90	No	No		No	No	No	0	0	No	No	899.95	Diffuse field EQ; for Stax headphones.
TEAC	EQA-22	2	10									12	Yes							139.00	
	EQA-3	2	10									12	No							99.00	
TECHNICS	SH-GE70	2	7				1	0.03	105						12	1		No	No	179.95	
	SH-8038	2	7				1	0.01	110							1		No	No	119.95	
	SH-8017	2	7				1		110							1		No	No	99.95	
VTL	Manley Enhanced	1			No	Yes	1			Sel.		15	No	No	No	0	0	No	No	2150.00	Tube.
	Pultec	1			No	Yes	1			No		10	No	No	No	0	0	No	No	2000.00	As above; midrange tilt control; selectable polarity; 5-input selector.
	Manley Equalizer/Line Preamp	2			No	Yes	1			No		10	No	No	No	0	1	No	No	4000.00	As above but stereo (see also "Preampifiers").
	Ultimate Line Equalizer	1			No	Yes	1			Yes		15	No	No	No	0	0	No	No	1750.00	Tube.
	Manley Mid-Frequency Equalizer	1			No	Yes	1						No	No	No	0	0	No	No	2000.00	As above; midrange boost.
Manley Contour Shelf Equalizer	1			No	Yes	1						No	No	No	0	0	No	No	2000.00		
YAMAHA	EQ-70	2	10	1	Yes	Yes	5.4	0.005	105	No	No	12	No	No	No	0	1	No	No	179.00	
	EQ-550	2	10		Yes	Yes	1	0.005	105	No	No	12	Yes	P	Yes	0	1	Yes	No	399.00	



# AMBIENCE & SURROUND SOUND PROCESSORS

MANUFACTURER	Model (R) = Remote Included (RO) = Remote Optional	Matrix—See Code	UNIT TYPE						DELAY FUNCTIONS										Price, \$	Notes
			Time Manipulation—Delay = D, Reverb = R	Other Manipulation Techniques: Frequency Shaping = F, Comb Filter = C, Phase Manipulation = P, One = O	Number and Use of Outputs—See Code	Delay Time, mS	Number of Hall Room Simulations	Hall Room Adjustments: Volume = V, Shape (Height/Broad Ratio) = S	Continuous Amp Power, Watts per Channel	THD, %	S/N Ratio, "A" Wtd., -dB	Channel Separation, dB	Stereo Simulation?	Number of Tape Monitors	Video Inputs?					
ARCHER	15-1279	D	D			2F, 2B	20				10 x 2, 5 x 4	0.5	70		Yes	2	No	129.95		
AUDIO DESIGN ASSOCIATES	SSD-66	DP	D			3F, 2B, SW	0-40					0.03		35	Yes			1695.00		
	SSD-66THX	DP	D			3F, 2B, SW	0-97.5					0.003		35	Yes			2850.00	THX certified.	
AUDIOSOURCE	SS One/II	D/O	D	F/P/O		2B	10-30				30 x 2	0.01	85	60	Yes	1	No	199.95	100-Hz and 10-kHz boost; front/rear fader; master volume.	
	SS Two(RI)	D/O	D	F/P/O		2B	10-30				30 x 2	0.01	85	60	Yes	1	No	249.95	As above.	
	SS Three/II (RI)	SQ	D	F/P		3F, 2B, SW	30	1	V		30 x 2	0.01	90	60	Yes	1	No	399.95	Automatic balance calibration; selectable crossover frequency; subwoofer level control; with center-channel speaker, two satellite speakers, and cable, Model SS 3001, \$579.95.	
	SS Four	DP	D	F/P		3F, 2B	30-50	1			24 x 2	1	90	45	Yes	1	No	329.00	With center-channel speaker, two satellite speakers, and cable, Model SS 4001, \$499.95.	
CARVER	DPL-33(RI)	DP	D	P/O		3F, 2B, SW	20 or 30	2			25 x 1, 15 x 2	0.05	85	80	Yes	1	No	469.95	Surround-channel level display.	
DENON	AVP-5000(RI)	DP/O	D/R	F/P		3F, 2B, SW	0-150	6	†			0.005	105		No	4	Yes	2500.00	Digital processing preamp (see also "Preamps") with two DSP units, two A/D converters, and six D/A converters; parametric EQ. †Volume and liveness adjustments.	
	AVR-3000(RI)	DP/O	D/R	F/P		3F, 2B	0-150	9	V		110 x 3, 35 x 2	0.03, 0.05			No	2	Yes	1300.00	A/V receiver (see also "Receivers") with digital signal processing for surround and ambience modes; adjustable parameters; two remotes.	
	AVR-2000(RI)	DP/O	D/R	F/P		3F, 2B	0-150	9	V		80 x 3, 25 x 2	0.03, 0.05			No	2	Yes	850.00	As above but one remote.	
	AVR-810(RI)	DP/O	D	P		3F, 2B	0-40	3			80 x 2, 30 x 1, 30 x 2	0.1, 0.4, 2.0			No	4	Yes	750.00	A/V receiver (see also "Receivers"); S-video inputs and outputs.	
	AVR-610(RI)	DP/O	D	P		3F, 2B	0-40	2			75 x 2, 75 x 1, 20 x 2	0.1, 0.4, 2.0			No	2	Yes	600.00	As above.	
	AVC-3030(RI)	DP/D	D/R	F/P		3F, 2B	0-150	9	V		110 x 3, 35 x 2	0.03, 0.05							1000.00	A/V amp (see also "Amps") with digital signal processing for surround and ambience modes; on-screen TV display; adjustable parameters; two remotes.
	AVC-3020(RI)	OP/D	D	P		3F, 2B	0-130	5			80 x 2, 35 x 2, 35 x 2	0.08, 0.4, 1.0			No	4	Yes	1000.00	A/V amp (see also "Amps"); Dolby Time-Link digital delay; on-screen TV display.	
DYNACO	QD-1 Series II	DM				3F, 2B											No	80.00	Passive unit; no additional amps required.	
ELITE	SP-91D	D/DP	D	F/P		3F, 2B, 2S, SW	1-50	8	V/S				95		Yes		No	1000.00	18-bit D/A conversion.	
FISHER	CAV-975	DP/O	D	F/P/O		2F, 2B	10-30	5			20 x 3	0.4	85	70	Yes	3	5	499.95		
FOSGATE-AUDIONICS	One	D/DM/O		F/C/P/O		3F, 2B, SW	15-30	9	V/S		20 x 2	0.05	95	25	Yes	1	No	699.00	Digital servo logic.	
	Two	DP/DM/O	D/R	F/C/P/O		3F, 2B, 2S, 3 SW	15-30	9	V/S		25 x 2	0.05	95	40	Yes	1	No	1299.00	As above.	
	Three	DP/DM/O	D/R	F/C/P/O		3F, 2B, 2S, 4 SW	15-30	9	V/S			0.05	95	50	Yes	1	6	2499.00	As above; THX certified.	
HARMAN KARDON	AVP1	DP/O				3F, 2B, 2S, SW									No	2	4	2499.00	THX certified.	
	AVR30	DP	D			3F, 2B, SW	15-30	20	V		50 x 3, 20 x 2	0.09			Yes	4	6	1049.00	On-screen TV display.	
HITACHI	HA V5EX	A/D/DP/SQ	D			3F, 2B	0-30	6	V	†		0.09	90	60	Yes	1	Yes	699.95	†In Dolby modes, 45 watts x 2 and 15 watts x 2; other modes, 50 watts x 2.	
HUGHES	AK-100 Retriever	O		†		2F									Yes			299.00 179.00	†Sound Retrieval System.	
JVC	XPA1010(RI)	O	D/R	F/O		4F, 2B	0-200	20	V/S			0.002	110		No	1	No	1200.00	Compensation for listening room size, listening room reverb time, and source reverb.	
	SUA400(RI)	D/O	D	F/P		2F, 2B	15-30	2			10 x 2	0.5	85		Yes	1	No	305.00		
	SUA30	D/O	D	F/P		2F, 2B	15-30	2			10 x 2	0.5	85		Yes	1	No	235.00		
KENWOOD	KA-V9500(RI)	DP									80 x 2, 45 x 1	0.08					10	1299.00	Digital signal processing; A/V amp (see also "Amplifiers"); four S-video inputs.	
	KA-V7500(RI)	DP	D								70 x 3	0.08			No		6	899.00	A/V amp (see also "Amplifiers"); †Center, 35 watts x 1; rear, 15 watts x 2.	
	SS-992(RO)	DP									†	0.9	95				No	299.00		

**OUTPUT CODE**  
 2F—Left & Right Front  
 3F—Left, Center, & Right Front  
 2B—Left & Right Back  
 3B—Left, Center, & Right Back  
 2S—Left & Right Sides  
 SW—Subwoofer



# AMBIENCE & SURROUND SOUND PROCESSORS

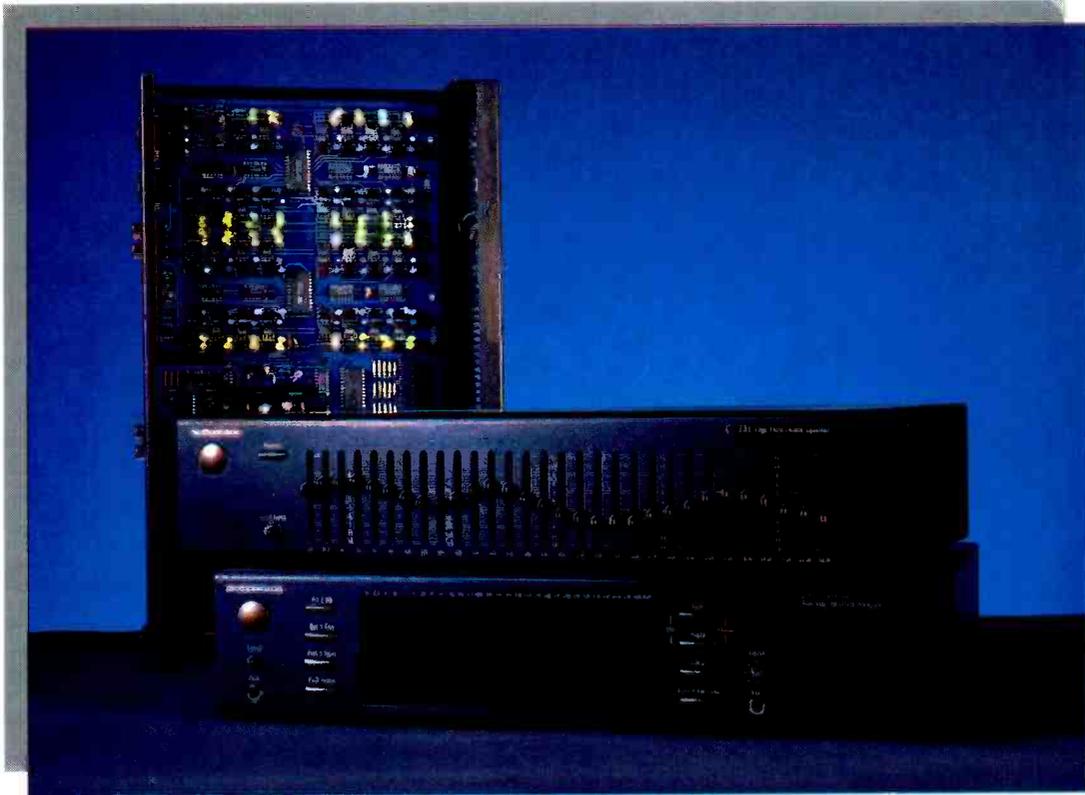
MANUFACTURER	Model (RI) = Remote Included (RO) = Remote Optional	Matrix—See Code	UNIT TYPE						DELAY FUNCTIONS						Price, \$	Notes	
			Time Manipulation	Delay = D, Reverb = R	One Manipulation Technique: Frequency Shaping = F, Sibilance Filter = C, Phase Manipulation = P, Other = O	Number and Use of Outputs—See Code	Delay Time, ms	Number of Hall Room Simulations	Hall Room Adjustments: Volume = V, Shape, Height/Wall Ratio = S	Continuous Amp Power, Watts per Channel	THD, %	S/N Ratio, "A" Wtd., - dB	Channel Separation, dB	Stereo Simulation?			Number of Tape Monitors
<b>MATRIX CODE</b> A—Ambisonics D—Dolby Surround DP—Dolby Pro-Logic DM—Dynaco Matrix SQ—SQ O—Other															<b>OUTPUT CODE</b> 2F—Left & Right Front 3F—Left, Center, & Right Front 2B—Left & Right Back 3B—Left, Center, & Right Back 2S—Left & Right Sides SW—Subwoofer		
<b>KENWOOD</b> (Continued)	SS-592	D	D		2B	20-30	2	V	10 x 2	0.9	62		No	No	199.00		
<b>KINERGETICS RESEARCH</b>	KSP-2	DP	D		3F, 2B, SW	Var.				0.02	90	80	Yes	0	No	2595.00	16-bit digital delay.
<b>LEXICON</b>	CP-1(RI)	D/DP/O	D/R	F/P/O	3F, 2B, 2S, SW	†	9	V/S		0.05	85	40 Min. 40	Yes	1	No	1495.00	†0 ms to 14 S. Auto azimuth; auto input balance; true digital Pro-Logic. As above.
	CP-2(RI)	D/DP/O	D	F/P/O	3F, 2B, SW	16-32				0.05	85	40 Min.	Yes	0	No	995.00	
	CP-3(RI)	D/DP/O	D/R	F/P/O	3F, 2B, 2S, SW	†	9	V/S		0.025	90	40 Min.	Yes	1	Yes	2995.00	As above; THX: on-screen TV display; includes two remotes.
<b>LIRPA LABS</b>	U8-IT	D/O/O W/O/P	D†	O	3F, 2F, 2B, 3B, 16SW	†	††		Var.	50.3	2.5	½	Var.	½	No	524.92	†15 mins. inbound, 20 outbound (75 on L.I.E.). ††Presets include "Concert Hall, Coughs" and "Jazz Club, Drunks at Bar."
<b>LUXMAN</b>	F-116	D/DP	D	O	3F, 2B	0-32	0			0.05	80		Yes	0	No	800.00	
<b>MARANTZ</b>	PM-70DAV(RI)	DP	D	O	3F, 2B	10-30	2		50 x 3, 25 x 2	0.02	85		No	1	Yes	699.00	Universal remote; bass EQ.
	AV-500(RI)	DP	D	O	3F, 2B	10-99	3				100			1	Yes	899.00	A/V preamp; true digital Pro-Logic; on-screen TV display.
<b>MUSEATEX AUDIO</b>	HES-5500(RI)	O	D		3F, 2B, 2S, SW	16-36				0.1	90		Yes	1	No	1395.00	Acra-Vector Logic; programmable memory.
<b>ONKYO</b>	ES-300	D	O		2B	20 or 30	2		30 x 2	0.9	79		No	No	No	279.95	
	ES-600PRO (RI)	DP/O	D		3B	5-40	3		†	0.09	80		No	0	No	400.00	†Center, 50 watts x 1; rear, 20 watts x 2. Input balance control; programmable remote.
	Integra A-SV810PRO (RI)	DP							75 x 2	0.06				Yes		1100.00	Digital sound processing; A/V amp (see also "Amplifiers"); S-video inputs; on-screen TV display.
	Integra TX-SV909PRO (RI)	A/DP	D/R		3F, 2B, 2S, SW	15-30	8	V/S	110 x 3, 30 x 4	0.04	100			2	6	1800.00	A/V receiver (see also "Receivers") with digital signal processing, true digital Pro-Logic, and multi-room/multi-source capability; on-screen TV display; S-video inputs; programmable remote.
<b>PIONEER</b>	SP-700D(RI)	D/DP/O	D/R	O	5F, 5B, 2S	10-35	16	V/S		0.008	90				No	700.00	Digital signal processing; digital seven-band EQ.
<b>PROTON</b>	SD-1000(RI)	O		F/P	3F, 3B, SW			V		0.008	100	58	No	1	No	600.00	
<b>SANSUI</b>	Vintage AV-7000(RI)	D/DP/O	D	P	3F, 2B, SW	0-100	6	V	70 x 2, 70 x 1, 35 x 2	0.02	110	85	No	2	4	1000.00	On-screen TV display; video amps; processor loops; programmable remote (see also "Amplifiers"); AM/FM tuner and five-channel amp (see also "Receivers").
	RZ-9500AV (RI)	DP	D	P	3F, 2B	0-350	3	V/S	100 x 2, 30 x 2, 40 x 1	0.02	85	70	Yes	2	Yes	750.00	
<b>SOUND CONCEPTS</b>	SSD550	D	D/R		2F, 2B	5-100		V		0.1	92	80	Yes		No	975.00	Music/film mode switching.
<b>SSI SURROUND SOUND</b>	System 1000	D/O	D		3F, 2B, SW	10-30		V	20 x 2	0.05	85	50	Yes	1	1	199.00	With speakers, \$249.00; A/V amp (see also "Amplifiers").
	System 3000 (RI)	DP	D		3F, 2B, SW	15-30	3	V/S	25 x 2	0.05	85	50		0	No	349.00	A/V amp (see also "Amplifiers"); with center-channel power, System 3200(RI), \$379.00.
	System 4000II (RI)	D/O	D		6F, 4B, 2SW	10-30		V/S	45 x 2	0.03	95	70	Yes	4	4	549.00	Dynamic Logic Dolby Surround steering; amp switchable for center channel, surround channels, or both (see also "Amplifiers").
	System 5000A (RI)	DP	D		3F, 2B, SW	10-40	3	V/S	25 x 3	0.05	95	50		1	Yes	499.00	A/V processor with multimedia switcher and bridgeable amp (see also "Amps"); S-video inputs; on-screen TV display; without amp, System 5000, \$399.00.
	Cineplex 3000SW(RI)	DP	D		3F, 2B, SW	15-30	3	V/S	40 x 5, 25 x 2	0.05	85	50			No	999.00	Includes amp, subwoofer, center-channel speaker, and four satellites.
<b>YAMAHA</b>	DSP-A1000 (RI)	DP/O	D/R	O	5F, 2B, SW	1-99	23	V/S	80 x 3, 25 x 4	0.05	96	60	Yes	2	Yes	1499.00	Digital sound-field processing.
	DSP-E1000 (RI)	DP/O	D/R	O	5F, 2B, SW	1-49	23	V/S	80 x 1, 25 x 4	0.015	96	65	Yes	1	2	999.00	As above.
	DSP-E200(RI)	DP/O	D	O	3F, 2B	1-100	6	V	25 x 3	0.08	95	65	Yes	1	0	499.00	As above.

# SIGNAL PROCESSORS

MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	Type of Processing	Function: Closed Loop = C, Open Loop = O, Transient = T	Application: Tape Rec. = R, Phono = P, FM = F, Video = V, Universal = U	Simultaneous Encode/Decode?	Degree of Noise Reduction, dB @ Hz	Record = R, Play = P, Both = RP	THD, %	Frequency Response, Hz to kHz, ±dB	Price, \$	Notes
ACE AUDIO	4000	Subsonic Filter		R/P/F	No	†	RP	0.002	20-20 +0,-3	98.50	†18 dB/octave slope below 20 Hz. †Low, 18 dB/octave slope; high, 12 dB/octave. †Low, 24 dB/octave slope. †Low, 24 dB/octave slope; high, 12 dB/octave.
	4100	Infra/Ultrasonic Filter		R/P/F	No	†	RP	0.002	20-20 +0,-3	101.00	
	4000-X24 4100-X24	Subsonic Filter Infra/Ultrasonic Filter		R/P/F R/P/F	No No	† †	RP RP	0.002 0.002	20-20 +0,-3 20-20 +0,-3	132.00 142.00	
API AUDIO PRODUCTS	525b	Limiter/Compressor/Noise Gate/De-Esser	C	U		30 dB		0.08	20-20 ± 0.5	1195.00	
AUDIOCONTROL	Phase Coupled Activator	Proprietary	O	U	No		RP	0.005	25-20 ± 0.5	259.00	Restores lower frequencies; includes programmable crossover (see also "Crossovers").
CARVER	H-9AV	Sonic Hologram Generator	O	U			P	0.01	1-60 +0,-0.3	399.95	Independent outputs for L - R and L + R; vocal centering; switchable vocal "presence" EQ. High-frequency EQ; variable bass Q; soundstage distancing.
	ECS-U	Sonic Hologram Generator, Sub-Bass Restoration, EQ	O	U			P	0.01	1-60 +0,-0.3	349.95	
ENSEMBLE	Subsonic Filter	Subsonic Filter		U			RP	0.003	39-100	1000.00	25-Hz high-pass filter, -40 dB at 5 Hz; includes external power supply.
MARANTZ	AX-1000	Audio Computer		U	Yes				20-20 ± 0.1	15,000.	Digital EQ, reverb, hall ambience, compander, LP scratch eliminator, tester, and spectrum analyzer; automatic digital room-acoustic compensation.
MARCHAND	WM8	Bass Correction	O				P	0.01	2-20	345.00	For use with subwoofers and full-range speakers; kit, S225.00.
PACKBURN	323 A	Transient, Dynamic NR	O,T	U	No	Varies	RP	0.05	Sel.	2650.00	Mono/stereo; has three NR processors.
RANE	DC 24	Compander/Limiter/Noise Gate Limiter	O	U			P	0.05	20-20 +0,-0.5	549.00	
	FPL 44		O	U			P	0.03	20-20 ± 0.25	389.00	
SNELL DIGITAL	M. O. S. Acoustic Correction System	†	O	U			RP				†Corrects time, room, and speaker frequency response in digital domain. Updatable, plug-in firmware; open architecture for software and cards from other companies; analog and digital input and output.
SOUND CONCEPTS	IR2100(RI) IR2200 VSP-1	Image Enhancer Image Enhancer Stereo Synthesizer	O	U			RP	0.01	20-25 ± 0.1	360.00	Includes wired remote. Kit, Model KIR-1, \$95.00. Kit, Model KVSP-1, \$90.00.
			O	U			RP	0.01	20-20 ± 0.3	199.00	
			O	U			RP	0.01	20-20 ± 0.3	169.00	
SYMETRIX	425	Compressor/Limiter/Downward Expander	O	U		30 dB		0.02	20-20 ± 0.5	579.00	Two processors, rms compressor and peak limiter. Two processors per channel, program-controlled compressor/limiter and expander/noise gate. Four independent channels; switchable between expansion and gating. Expander has dynamic filter. Four-channel.
	501	Limiter/Compressor		U			RP	0.035	20-20 +0,-1	279.00	
	525	Dual-Gated Limiter/Compressor		U			RP	0.035	20-20 +0,-1	495.00	
	544	Expander/Noise Gate		U			RP	0.035	20-20 +0,-1	649.00	
	511A	Single-Ended NR, Downward Expander		U		30 dB Max.	RP	0.035	20-20 +0,-1	629.00	
	564E	Expander/Noise Gate	O	U	No	30 dB		0.03	20-20 ± 0.5	989.00	



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We are the best because we *specialize* in forming a perfect match between stereo components and listening rooms. We are the best because of our pro sound heritage, passion for musical pleasure, quest for the highest possible quality, and adherence to our principles for the last 14 years. Built in the USA. Five year warranty.

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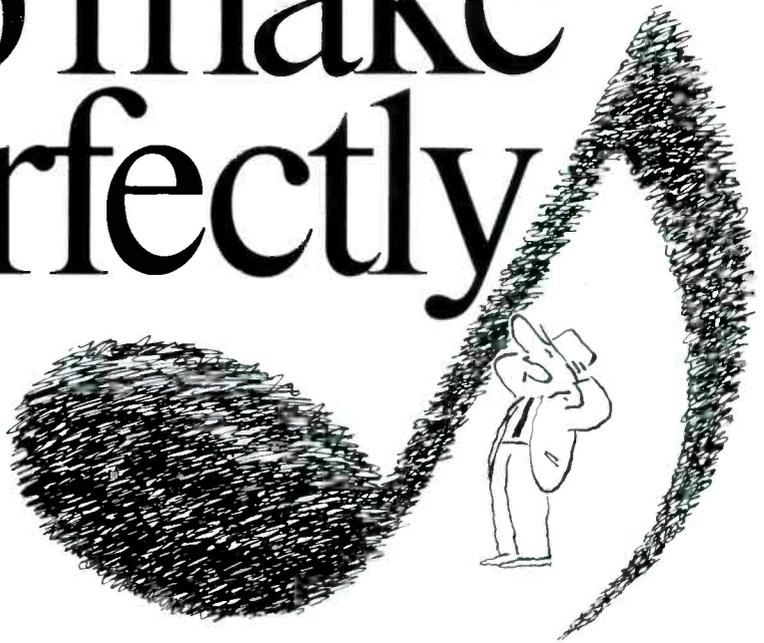
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# CROSSOVERS

MANUFACTURER	Model	Type: Active = A, Passive = P, Combined Active & Passive = C				Number of Frequency Bands per Channel	Crossover Frequencies - Hz	Independent High and Low-Pass Frequency Selection?				Variable = V, Plug-In Modules = P				Subwoofer Output: Stereo = S, Mono = M, Inverted for Mono Bridging = B				Level Control: High-Pass = H, Midrange = M, Low-Pass = L (For Total Number of Controls)				S/M Ratio - dB	Distortion, %	Nominal Input Level, V		Input Impedance, Ohms		Output Impedance, Ohms		Price, \$	Notes
		Mono M, Stereo S, Other = O	Mono M, Stereo S, Other = O	Mono M, Stereo S, Other = O	Mono M, Stereo S, Other = O			Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No			Yes	No	Yes	No	Yes	No		
ACE AUDIO	6500-DSB 6000 6000-6	A	M/S/X	2	30-200 200-15k 30-18k	Yes	P	S/M	H or L	90	0.002	1.0	100k	100	175.00	Optional subsonic filter, \$25. As above.																	
		A C	S S	2 2		Yes Yes	P P	S/M S/M	H or L H or L	90 90	0.002 0.002	1.0 1.0	100k 100k	100 100	175.00 195.00																		
AMERICAN HYBRID TECHNOLOGY	AHT-X	A	S	2	Custom	No	F		H	120	0.005		10k	100	5200.00	Line-level preamp/crossover (see also "Preampifiers"); optional low-pass level control; custom filter slopes; external power supply.																	
ANALOG RESEARCH	Custom	A	S	2	Custom	Yes	F	S	L	90	0.01		10k	500	From 600.00	External power supply required.																	
APOGEE ACOUSTICS	DAX 3	A	S	2	330	No	F	No	H/L	100	0.003	1	Adj.	8	3295.00	For Apogee Diva, Duetta Signature, and Centaur Major.																	
ATHENA	DF-10 DF-100 DF-1000	A	S	2	15-15k	No	V	S	H/L	96	0.001	1.0	100k	560	2500.00	Custom order. As above.																	
		A	S	3	15-15k	Yes	V	S	H/M/L	96	0.001	1	100k	560	5000.00																		
		A	S	4	15-15k	Yes	V	S	4	96	0.001	1	100k	560	7500.00																		
AUDIO CENTRON	AC-X32	A	S		20-10k	Yes	V		H/M/L	95	0.001	1.0	10k	1k	365.00																		
AUDIO CONNECTION	Frequency Module Pro Module	P	M	1	Optional	Yes	F		No		0.04				34.95	High- or low-pass filters with male RCA plugs at both ends. As above; 12-V power required.																	
		A	M	2	Optional	Yes	F		No		0.04				49.95																		
AUDIOCONTROL	Phase Coupled Activator Richter Scale Series III	A	S	2	20-20k		P	S	L	118	0.005	1.0	100k	150	259.00	Proprietary bass restoration circuits; subsonic filter (see also "Signal Processors"). Linkwitz-Riley alignment; 1/2-octave bass EQ and analyzer (see also "Equalizers").																	
		A	S	2	20-20k		P	S/M/B	L	120	0.005	1.0	100k	150	349.00																		
AUDIO RESEARCH	EC-22	A	S	2	30-5k	Yes	P		L	120	0.01	1	50k	250	2600.00	Bypass outputs; mute switch.																	
BAG END	ELF-1 Dual Integrator	A	†	2	50-205	Yes	V	S/M	H/L	90	0.05	0.75	50k	25	2388.00	†Usable as mono, dual mono, or stereo. For Bag End S18E and D18E; protection limiters; custom EQ.																	
BRYSTON	10B-SUB 10B-Standard	A	S	†	40-500	Yes	S	S	H	90	0.005	1	20k	100	1195.00	†Usable as stereo 2-way or mono 3-way. Optional Linkwitz-Riley alignment. As above.																	
		A	S	†	70-4.5k	Yes	S	S	H	90	0.005	1	20k	100	1195.00																		
CARVIN	XL1000	A	S	†	90-16k	No	V	M	H/M/L	112	0.01		600		279.00	†Usable as stereo 2-way or mono 3-way.																	
CROWN	PIP-AMC PIP-XOV FFX-2	A	M	2	72-8k	No	P	M	No	85	0.05		20k	100	160.00	†Usable as stereo 2-way or mono 3-way.																	
		A	M	2	60-10k	Yes	P	M	No	85	0.05		20k	100	95.00																		
		A	M/X	†	60-10k	Yes	P	M	No	100	0.05		20k	600	345.00																		
DB SYSTEMS	DB-3-18 DB-3-24 DB-3-36	A	S/X	2, 3	Optional	Yes	F	S/M/B	H/M/L	100	0.0008	1	90k	1.4k	From 450.00	18-dB/octave slope; 6 or 12 dB available. Linkwitz-Riley alignment. 36-dB/octave slope.																	
		A	S/X	2	Optional	Yes	F	S/M/B	H/L	100	0.0008	1	90k	1.4k	615.00																		
		A	S/X	2	Optional	Yes	F	S/M/B	H/L	100	0.0008	1	90k	1.4k	690.00																		
DeCOURSEY	120-B4 120-T8 120-Q8	A	M/S/X	2	Optional	Yes	P	S/M/B	Opt.	90	0.002	1	100k	100	184.25	Optional rack and panel; optional summing circuit and subsonic filters. As above. As above.																	
		A	M/S/X M/S/X	3 4	Optional	Yes Yes	P P	S/M/B S/M/B	Opt. Opt.	90 90	0.002 0.002	1 1	100k 100k	100 100	288.75 387.75																		
DENNESEN	Activ	A	S	2	200	No	F	S	H	90	0.01	1	50k	100	375.00	For Dennesen Class A.																	
ELECTRO-VOICE	EX-24	A	M/S	†	80-6.3k	Yes	F/P	S/M	H/M/L	96	0.05	.775	15k	100	622.00	†Usable as stereo 2-way or mono 3-way. Balanced and unbalanced inputs and outputs; balanced impedance, 30 kilohms in and 200 ohms out; EQ for constant-directivity horn.																	
ESSENCE	MF2 MF3 Reference	P	M	2	40-200	Yes	S	M	H/L				Adj.	Adj.	485.00	†2 to 6 bands per channel, with level control for each band. ††\$985.00 to \$2350.00. Optimized for Essence Reference subwoofer.																	
		M	M	3	40-200, 100-1k	Yes	S	M	H/M/L				Adj.	Adj.	685.00																		
		P	M	†	Adjustable	Yes	P	M	†				Adj.	Adj.	††																		
EXPOSURE	V-2 V-3	A	S	2	Custom		F								1295.00	Requires external power supply. As above.																	
		A	S	3	Custom		F								1295.00																		
FM ACOUSTICS	236-X100 MK II 236-X1000 MK II 236/4-3 MK II 236/4-4 MK II	A	S	2	60-1.6k	Yes	P	S	H/L	110	0.008	.775	30k	1	10,800.	Balanced inputs; with balanced inputs and outputs, Model 236-X100B MK II, \$12,000. Balanced inputs; with balanced inputs and outputs, 236-X1000B MK II, \$12,000. Balanced inputs and outputs. As above.																	
		A	S	2	600-16k	Yes	P	S	H/L	110	0.008	.775	30k	1	10,800.																		
		A M	M M	3 4	60-16k 60-16k	Yes Yes	P P	M M	H/M/L 4	110 110	0.009 0.009	.775 .775	40k 40k	5 5	9300.00 11,100.																		
HSU RESEARCH	HDEC	A	S	2	20-100	No	P	S	L	90	0.01	0.75	100k	100	350.00	Custom EQ for Hsu Research HRSW subwoofers.																	



# Adcom would like to make this perfectly clear.



## Again, The Critics Agree

*"Electronic equipment (especially digital audio gear) is vulnerable to both annoying and catastrophic power-line problems. Your stereo gear should have line spike and surge protection, with hash filters thrown in too. Line protection—you can pay a little for it now, or you can pay a lot for it later."*

—Ken Pohlman, *AUDIO*, November 1987.

For a modest investment, the ADCOM ACE-515 enhances both audio and video clarity while protecting your equipment from damaging line voltage disturbances. Once again, ADCOM lives up to its reputation of offering superior performance at a reasonable cost. For complete technical data, please visit your Adcom dealer. You'll discover the ACE-515 is more than an accessory. It's a necessity.



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Regardless of how sophisticated your stereo and video system is, it may never achieve its full performance if plugged directly into an AC outlet. Raw and unprocessed AC power can severely diminish the clarity of audio signals and reduce the resolution of your video picture.

ADCOM's ACE-515 AC Enhancer significantly improves the performance capabilities of your system by filtering and processing raw AC power, unveiling a pure, noise-free power source.

## Listen To The Critics

*"...the effective suppression of AC 'RF hash' by the ACE-515 improved clarity and lowered noise in all three CD players. . . .the significant improvements in instrumental and vocal harmonic retrieval and hall ambience are superb. . . . it simply appears to allow musical information to be passed through to the listener with less veil and electronic 'haze.' "*

—Lewis Lipnick, *Stereophile*, Vol. 11 No. 4, April 1988.

Recommended accessory in *Stereophile*, Vol. 12 No. 4, April 1989.

## Line Protection: It Pays For Itself

The ACE-515 also protects your valuable equipment from harmful high-voltage spikes and surges. And, its sequential turn-on/turn-off control circuit guards your speakers from disturbing, damaging thumps.

# CROSSOVERS

MANUFACTURER	Model	Type: Active = A, Passive = P, Combined Active & Passive = C, Mono = M, Stereo = S, Stereo with Mono Output = S, Mono = M, Stereo = M.				Number of Frequency Bands per Channel	Crossover Frequencies, Hz	Independent High- and Low-Pass Frequency Sections				Subwoofer Output: Plug-in Modules = P, Inverted for Mono Bridging = I	Level Controls: High-Pass = H, Midrange = M, Low-Pass = L	S/N Ratio, -dB	Distortion, %	Nominal Input Level, V	Input Impedance, Ohms	Output Impedance, Ohms	Price, \$	Notes
		1	2	3	4			1	2	3	4									
JANIS	Interphase 1A	A	X	2	100	No	F	M	L	98	0.01	0.6	200k	100	795.00					Independent low-pass filter output; integral 100-watt bass amp.
	Interphase 3/A	A	X	2	100	No	F	M	L	96	0.02	0.6	200k	100	†					†Included with Janis 3/A subwoofer. As above but 70 watts.
JRM	3BPB X8	A	S/X	†	75-600, 180-1.5k, 1.2k-10k	Yes	P	S/M/B	8††	110	0.001	Sel.	20k	100	1125.00					†Usable as stereo 2-, 3-, or 4-way. ††0.5-dB steps. Cascaded 18-dB/octave filters: stereo and bridging outputs for all sections; infrasonic and ultrasonic filters; optional EQ for each band.
	3BPB X4	A	S/X	2	Optional	Yes	P	S/M/B	4†	110	0.001	Sel.	20k	100	750.00					†0.5-dB steps. As above but 2-way only.
KINERGETICS RESEARCH	SW-800C	C	S	2	60, 80, 100, 120	Yes	S	S	L	96	0.01	1.0	47k	50	995.00					Three selectable filter slopes.
KINETIC AUDIO	Three-Point Four-Point	P	M	†	60/90/180	Yes	S	M	H/M				8	Var.	150.00					†High-pass only.
		P	M	†	60/90/180/350	Yes	S	M	H/M				8	Var.	150.00					†Low-pass only.
LEGACY	Active Crossover	A	S	2	50-200	Yes	S	S	L	100	0.005	0.75	50k	100	796.00					Linkwitz-Riley alignment.
LINN	Aktiv-Keltik Kaber Aktiv Aktiv	A	S	3		No	F		H/L				5k	60	2295.00					For Linn Keltik.
		A	S	3	375, 3k	No	F		H/L				0.7		2295.00					For Linn OMS.
MADISOUND	24CX-2	A	M/S	†	60-7k	No	V	S/M	H/L	108	0.01	1.95	20k	300	425.00					†Usable as stereo 2-way or mono 3-way. Linkwitz-Riley alignment.
	24CX-4	A	M/S	†	60-700, 600-7k	No	V	S/M	H/M/L	108	0.01	1.95	20k	300	525.00					†Usable as stereo 3-way, mono 5-way, or four-channel 2-way. Alignment as above.
MARCHAND	XM1-A	A	M	2	20-5k	No	P	M		100	0.005	2	25k	100	24.00					Kit, \$19.95.
	XM6-A	A	X	2	20-5k	No	V	S/M/B	H/L	110	0.005	2	25k	50	495.00					
	XM9-A	A	M	2	20-5k	No	P	M	H/L	110	0.001	2	25k	100	50.00					Kit, \$40.00.
	XM9-AA	A	X	3	20-5k	No	P	S/M	H/L	110	0.001	2	25k	100	275.00					Kit, \$225.00.
	XM16-A	A	M	2	20-5k	Yes	P	M	H/L	110	0.001	2	25k	100	75.00					Kit, \$60.00.
M & K	LP-1S	P	S	†	100	No	F	S	H/L						350.00					†High-pass only, to match low-pass filter in M & K powered subwoofers. Line level.
	VF-100	P	S	†	100	No	F	S							50.00					As above.
MUSEATEX AUDIO	EXD	C	X	2	50, 63, 80, 100	Yes	S	S/M	L	95	0.03	1	100k	300	699.00					24-dB/octave slope on active output, 6-dB/octave slope on passive output.
	HP63 HP80	P	S		63 80		F	S					1 1		129.00 129.00					High-pass filter. As above.
MUSIC REFERENCE	RM-3	A	S	2	20-20k	Yes	P	S	H/L	100	0.001	0.5	100k	600	1200.00					Selectable filter slopes.
NAIM AUDIO	NAX03-6	A	S	3	Custom	Yes	F		H/M/L	90	0.1	1	20k	47	1235.00					Requires Naim Hi-Cap power supply, \$1355.00.
	NAX02-4	A	S	2	Custom	Yes	F		H/L	90	0.1	1	20k	47	1235.00					As above.
NELSON-REED	AC-1204	C	S	2	62	No	F	S/M	L	118	0.007	1.0	22k	100	850.00					For Nelson-Reed 1204/P subwoofer.
NESTOROVIC LABS	NL12A	A	S	2	200	No	F	S	H/L	90	0.01	1	50k	100	935.00					For Nestorovic System 12A.
NOBIS TECHNOLOGIES	EC-1	C	X	2	90†	Yes	F	S/M/B	L	90	0.01	.775	50k	600	399.00					†Other frequencies optional.
PEAVEY	PC4-XL	A	M/S	4/2	20-20k	Yes	V	S	6	90	0.015	1	10k	100	799.99					Digital filters and delay; time alignment; selectable filter type and slope; output limiters; simple EQ.
RANE	AC 22	A	S	2	70-3.6k	No	V	M	H/L	92	0.02	0.75	20k	100	389.00					
	AC 23	A	S	3	70-1k, 450-7k	No	V	M	H/M/L	92	0.02	0.75	20k	100	499.00					
	FAC 24	A	M	2	60-12k	No	V	M	H/L	95	0.02	0.75	20k	100	339.00					
	FAC 28	A	M	2	60-12k	No	V	M	H/L	95	0.02	0.75	20k	100	449.00					
	DC 24	A	M	2	70-7k	No	V	M	H/L	92	0.05	0.75	20k	100	549.00					
SONOGRAPHE	SX1	A	X	2	110	No	F	S/M	L	95	0.007				495.00					
SOUND ENGINEERING	PFM-9	A	X	3	40-160, 400-3.2k	No	S/V	S/M	L†	118	0.03	Var.	20k	50	2050.00					†Subwoofer.
SUMO	Delilah II		S/X/D	2	50, 63, 80, 100, 125	Yes	S	S/M	L	95	0.007	1.5	47k	75	579.00					Bypassable Class-A high-pass section.
SYMETRIX	524E Multi Mode	A	M/S/O	†	Selectable	Yes	P	M/B	4	109	0.02	0.75	40	10	1095.00					†Usable as stereo 2-way, mono 3-way, or mono 4-way. Plug-in modules for ISO 1/2-octave frequencies; subwoofer out in 3- or 4-way mode only.
TC SOUNDS	TCEX	A	S		50-150	No	S	S	L	95	0.01	1	30k	100	795.00					For TC Sounds TC1 Reference and TC2 Reference.
UNITY AUDIO	Unity PARM	C	S	2	40-300	Yes	P	S	L	115	0.001	1	600	600	2400.00					Fully balanced differential circuits.
VANDERSTEEN AUDIO	WX-4B	C	S	2	80	Yes	F	S	L	90	0.01	0.75	100k	400	600.00					Balanced.



# 0 to 100 in under 5 seconds

*Ultra Fast, 100 CD Changer from NSM of Germany*

## 5 seconds.

That's all it takes, on the average, for our new CD Changer to find any song you like on any of the 100 CD's in its library. Which means almost instant access to some 1000 to 2000 songs.

No more searching through jewel boxes. No more unloading this CD from the player, loading that one. And no more scratched CD's because of it all.

## Better yet, our 100 CD Changer can read your mind.

Well, not exactly. You do have to tell it the music you like ... **once**. But from then on, it will play just the music you want to hear, in just the order you want to hear it. Up to 100



3101 Controller

groups of songs — any songs, with the push of a few buttons.

You can also play music randomly. Automatically replay selections ... or just select passages. Scan to hear "sample bites". Even feed a recording component, like a tape recorder, with the timing and editing precision of a broadcast studio.

All, and much more, simply by coupling our 3101 CD Changer to our 3101 Controller.

## Even better, it does it from a distance.

Our full-function wireless Remote Control, along with our



3101 100-CD Changer

CD Register, lets you satisfy your every musical whim without ever leaving your easy chair.

## Better still, you can change the entire 100 disc library in little more time than it takes to change a single disc in an ordinary CD player.

That's because our Changer's two 50-CD magazines simply snap in and out.

An extra set of magazines, and you can protectively store another 100 CD's ... yet all but instantly access any of them, whenever the musical whim strikes you.

## Where did this CD Changer come from?

A jukebox. The kind you put quarters in. The most technologically advanced, number one selling jukebox in the world ... from NSM.

*Yes!*

## Yes, it does.

That's the best answer we can give you to most any other question about our system you might have.

3101 CD Register



It plays 3" singles, 5 1/4" albums ... or any mixture. It sends signals to other components in analog or optically. Even provides you with a second CD player in the 3101 Controller for checking out CD's before "librarying" them.

## Test drive one yourself at your nearest NSM dealer.

To find out more, call, write or FAX us for our free booklet "HI-FI Visions" and the name of the dealer nearest you.



3101 Remote Control

## NSM

The Performance Machine™

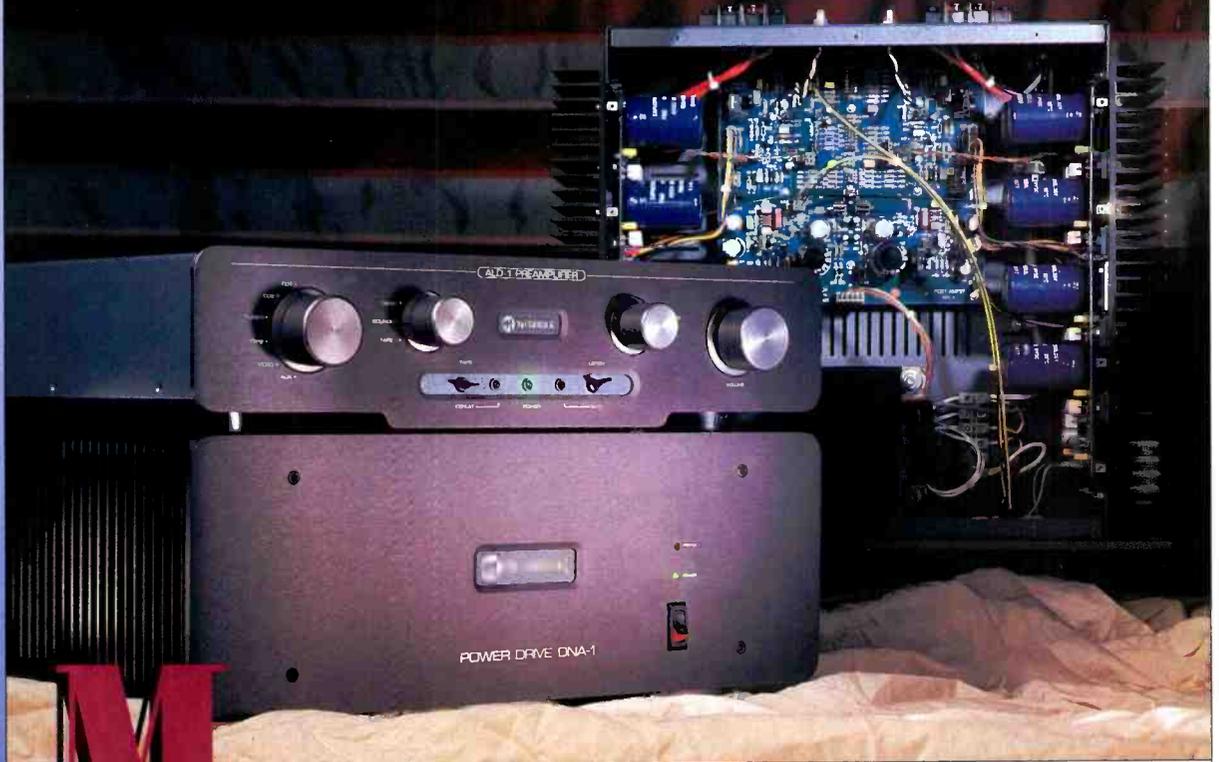
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Northport, NY 11768  
516-261-7700 (FAX 7751)



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer W, Midrange M, Tweeter T, Superwoofer - ST	Anchelic Frequency Response, SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$		
ABSC	A-One	Planar Dynamic	18x24	8 1/2x6	Styro-por	8 1/2x6	Styro-por		35-20	99	10	800,5k	8/5.5	48 x 28 x 7	Opt.	Opt., Cloth	50	2250.00 Pair	
ACCLAIM/MAVRICK	Acclaim Type 82	Aperiodic Pressure Release (APR)	8			3/4	Dome		49-25 ±5	93	20		5/4	10 x 8 x 16	Oak	Black Knit		399.00 Pair	
	Acclaim Type 83	APR	8			3/4	Dome		39-25 ±5	93	20		5/4	10 x 12 x 19	Oak	Black Knit		599.00 Pair	
	Acclaim Type 123	APR Sat. & Subwoof.	12	6	Cone	3/4	Dome		29-25 ±5	94	20		5/4	Three Pieces	Oak	Black Knit		799.00 Sys.	
	Ebony Seven	APR	6				Ribbon		50-22 ±4	91	25		5/4			Black Oak	Black Knit		699.00 Pair
	Ebony Ten	APR	6				Ribbon		40-22 ±4	91	25		5/4			Black Oak	Black Knit		999.00 Pair
	Ebony "The Woofer"	APR Subwoof.	15						28-150 ±3	94	30	Ext.	5/4	16 x 18 x 29		Black Oak	Black Knit		1599.00 Pair
	Ebony Ribbon Tower	APR	6			Ribbon	Ribbon		35-22 ±4	91	30		5/4			Black Oak	Black Knit		1999.00 Pair
	Ebony Ribbon System	Dipole & APR	15	(2)	Ribbons		Ribbon		28-22 ±3	88	30	Ext.	6/4	Four Pieces		Black Lacq.	Black Knit		2999.00 Sys.
	Ebony Ribbon Reference	Subwoof. Dipole & APR	15	(8)	Ribbons		Ribbon		28-22 ±2	88	30	Ext.	6/4	Four Pieces		Black Lacq.	Black Knit		3999.00 Sys.
	Imager I	Subwoof. Dipole & APR	6			Ribbon	Ribbon		40-22 ±3	88	30		5/4	Four Pieces		Black Lacq.	Black Knit		2200.00 Sys.
	Imager II	Dipole & APR	15,6			Ribbon	Ribbon		28-22 ±3	88	30	Ext.	5/4	Five Pieces		Black Lacq.	Black Knit		3000.00 Sys.
	Imager III	Subwoof. Dipole & APR	15			Ribbon	Ribbon		28-22 ±3	88	35	Ext.	5/4	Five Pieces		Black Lacq.	Black Knit		4800.00 Sys.
	Nonspeaker Reference Subwoofer	APR Subwoof.	18						27-100 ±2	89	200	Ext.	8/7			Black Lacq.	Black Knit		4999.00 Each
	Nonspeaker Granite Reference Five	Dipole & APR Subwoof.	15	(6)	Ribbons		Ribbon		28-44 ±2	88	50	Ext.	6/4	Three Pieces		Gran.	Black Knit		4999.00 Sys.
	Nonspeaker Designer Granite Four	Dipole & APR Subwoof.	12	(4)	Ribbons		Ribbon		29-44 ±2	88	50	Ext.	4/3	Three Pieces		Gran.	Black Mesh		5999.00 Sys.
	Nonspeaker Designer Granite Three	Dipole & APR Subwoof.	12	(6)	Ribbons		Ribbon		29-44 ±2	88	50	Ext.	6/4	Three Pieces		Gran.	Black Mesh		6999.00 Sys.
	Nonspeaker Granite Reference Two	Dipole & APR Subwoof.	15	(9)	Ribbons		Ribbon		28-44 ±2	88	50	Ext.	4/3	Four Pieces		Gran.	Black Knit		8999.00 Sys.
	Nonspeaker Granite Reference One	Dipole & APR Subwoof.	18	(16)	Ribbons		Ribbon		27-44 ±2	89	50	Ext.	4/3	Three Pieces		Gran.	Black Knit		14,000.00 Sys.
Mavrick Signature Three	Dipole & APR Subwoof.	18	(16)	Ribbons		Ribbon		27-44 ±2	89	50	Ext.	4/3	Four Pieces		Gran.	Black Knit		22,000.00 Sys.	
Mavrick Signature Two	Dipole & APR Subwoof.	18	(25)	Ribbons		Ribbon		27-44 ±2	89	50	Ext.	4/3	Four Pieces			Black Knit		28,000.00 Sys.	
Mavrick Signature One	Dipole & APR Subwoof.	21	(25)	Ribbons		Ribbon		26-44 ±2	89	50	Ext.	4/3	Six Pieces			Black Knit		44,000.00 Sys.	
ACDUSTAT	Spectra 11	ES, Ac. Sus. Hybrid	8						40-20 ±3	88	75	250	8/3	72 x 15 x 15	Opt.	Black	74	1200.00 Pair	
	Spectra 1100	ES	8						35-20 ±3	88	75	250	8/3	68 x 16 x 17	Opt., Oak	Opt.	83	1700.00 Pair	
	Spectra 2200	ES							30-20 ±3	100			4/3	78 x 33 x 17	Opt., Oak	Opt.	82 1/2	2800.00 Pair	
	Spectra 3300	ES							30-20 ±3	100			4/3	78 x 33 x 17	Opt., Oak	Opt.	103	3400.00 Pair	
	Spectra 4400	ES							28-20 ±3	100			4/3	94 x 25 x 17	Opt., Oak	Opt.	110	4200.00 Pair	
	Spectra 6600	ES							26-20 ±3	100			6/3	94 x 35 x 17	Opt., Oak	Opt.	147	6500.00 Pair	
	SPW-1	Vented Subwoof.	(4)6 1/2									100				Opt., Oak	Opt., Cloth	85	600.00 Each
ACDUSTIC ENERGY	AE-1	Bass Ref.	5		1		Dome		70-22 ±2.5	88	30	3k	8/8	11 x 7 x 10	Satin Black	Black Knit	20	1895.00 Pair	
	AE-2A	Bass Ref.	(2)5		1		Dome		60-18 ±2.5	90	30	3k	8/8	16 x 9 x 13	Satin Black	Black Knit	35	2795.00 Pair	
ACDUSTIC INTERFACE	Angstrom	Ac. Sus.	6 1/2		1		Dome		78-20 ±2.5	90	15	5k	8/6	13 x 7 x 6	Black Enam.	Black Cloth	10	150.00 Each	
	Tremor	Vented Subwoof.	(2)12					M, T	29-200 ±2.5	95	15	100	8/6	62 x 26 x 16	Oiled Wal.	Black Cloth	150	1290.00 Each	
	Shadow	Ac. Sus.	8		1		Dome		69-20 ±2.5	91	15	5k	8/6	25 x 9 x 9	Black Cloth	Black Cloth	18	190.00 Each	
	Intimate	Ac. Sus.	10		1		Dome	T	49-20 ±2.5	93	15	5k	8/6	24 x 12 x 10	Oiled Oak	Black Cloth	29	290.00 Each	
	Transcendant	Vented	12	1 1/4	Dome	1 1/4	Dome	M, T	38-20 ±2.5	94	15	1.9k	8/6	32 x 16 x 12	Oiled Wal.	Black Cloth	51	490.00 Each	
	Professional Series II S	Vented	12	2	Dome	1	Dome	M, T	29-20 ±2.5	95	15	800,6.6k	8/6	48 x 16 x 14	Oiled Oak	Black Cloth	80	890.00 Each	

Photography by Albert Porter



**M**

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**DIMENSIONAL  
PURITY.**

# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches		Tweeter Diameter, Inches		Tweeter Type		Separate Level Controls? Woofer, W. Midrange, M. Tweeter, T.		Anchelic Frequency Response, SPL, 1 Watt/1 Meter, dB		Recommended Min. Amp Power, Watts Ch.		Crossover Frequencies, Hz		Impedance Ohms: Nominal/Minimum		Dimensions Inches (To Nearest Inch)		Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			12	3.1 1/2	Domes	3/4	Dome	T, (2) M, T	25-20 ± 2.5	95	15	600,2k,6k	8/6	48 x 16 x 14	Oiled Wal.	Black Cloth	90	1290.00									
ACOUSTIC INTERFACE (Continued)	Professional Series III	Vented	12	3.1 1/2	Domes	3/4	Dome	T, (2) M, T	25-20 ± 2.5	95	15	600,2k,6k	8/6	48 x 16 x 14	Oiled Wal.	Black Cloth	90	1290.00									
	Studio Reference Sound Portal	Vented	12	4x15	Horn	2x5 1/2	Horn	M, T	22-20 ± 2.5	98	15	880,5k	8/6	60 x 16 x 14	Oiled Wal.	Black Cloth	102	2190.00									
	Sound Prism	Horn	24x32	24	Horn	5x6	Horn	M, T	15-20 ± 2.5	101	15	800,5k	8/6	72 x 26 x 24	Oiled Oak	None	175	7500.00									
	Sound Prism	Triamped, Horn	24x52	26	Horn	3x7 1/4	Horn	M, T	10-20 ± 1	105	100, 300, 1.5k Inc.	550,5k	8/6	80 x 27 x 36	Oiled Wal.	None	500	30,000.00									
ADJO	Ethic	Vented	6 1/2			1	Dome		55-20 ± 3	88	30	3.3k	8/6	10 x 12 x 35	Opt., Wood	Black Knit	27 1/2	2400.00									
A/D/S/	M20	Bandpass	(2)8	6	Cone	1	Oome		32-20 ± 3	91	25	160,3k		43 x 10 x 16	Rswd.	Black Metal	88	3500.00									
	M30	Bandpass	(2)10	(2)6	Cones	1	Dome		20-22 ± 3	91	50	160,3k		56 x 22 x 25	Rswd.	Black Metal	150	800.00									
	SubSat 2	Sat. & Subwoof.	6	4	Cone	1	Dome		42-20 ± 3	86	20	150,2k	4/	Three Pieces	Opt.	Perf. Metal	33	669.00									
	SubSat 3	Sat. & Subwoof.	6	5 1/4	Cone	1	Oome		42-20 ± 3	88	20	150,2k	4/	Three Pieces	Opt.	Perf. Metal	41	769.00									
	SUB 6	Bandpass Subwoof.	6						42-150 ± 3	89	20	150	8/	9 x 8 x 19	Opt.	Perf. Metal	21	269.00									
	SUB 10	Powered Subwoof.	10				W		20-100 ± 3		150 Inc.	60,80,100 (Adj.)		18 x 19 x 19	Opt.	Perf. Metal		1295.00									
	SUB 12	Powered Subwoof.	12				W		15-100 ± 3		350 Inc.	60,80,100 (Adj.)		22 x 19 x 19	Opt.	Perf. Metal		1895.00									
	750iL	In-Wall Inf. Baf.	7	1 1/2	Oome	1	Oome		35-20 ± 3	90	50	1k,4k		18 x 10		Perf. Metal		999.00									
	SAT 5	Inf. Baf. Ac. Sus.	5			1	Dome		60-20 ± 3	86	15	2k	4/	10 x 6 x 7	Opt.	Black Perf. Metal	14	649.00									
	SAT 6	Ac. Sus.	6			1	Dome		50-20 ± 3	87	15	2k	4/	13 x 8 x 9	Opt.	Black Perf. Metal	22	799.00									
	SAT 7	Ac. Sus.	8	1 1/2	Oome	1			40-20 ± 3	87	15	700,4k	4/	17 x 9 x 11	Opt.	Black Perf. Metal	19	1399.00									
	L400e	Sat.	7			1	Dome		60-20 ± 3	88	35	2k		12 x 8 x 8	Opt.	Perf. Metal	9 1/2	599.00									
	L300e	Sat.	5 1/4				Dome		70-20 ± 3	88	30	2k	4/	9 x 6 x 6	Opt.	Perf. Metal	9 1/2	499.00									
	L200e	Sat.	4			1	Dome		85-20 ± 3	86	15	2k		7 x 5 x 9	Opt.	Perf. Metal	6	399.00									
C300i/s	In-Wall Inf. Baf.	5 1/4			1	Oome		50-20 ± 3	90	5	2.5k	4/	7 x 9	Opt.	Opt., Metal	5	399.95										
C400i/s	In-Wall Inf. Baf.	6			1	Dome		42-30 ± 3	91	5	1.6k	4/	7 x 11	Opt.	Opt., Metal	6 1/2	499.95										
ADVANCED AKUSTIC	101 MkII Micro Reference Monitor	QB3 Vented	5			1 1/8	Dome	No	50-24 ± 2	88	50	3.15k	8/4	13 x 7 x 9	Opt., Wood	Black Perf. Metal	25	1400.00									
	201 MkII Compact Monitor	Aperiodic	7			3/4	Oome	No	45-40 ± 2	86	50	3.15k	8/6	15 x 9 x 11	Opt., Wood	Black Perf. Metal	30	1200.00									
	401 MkII Akustic Monitor	Aperiodic	(2)7			1 1/8	Dome	No	40-24 ± 2	90	50	3.15k	4/3	36 x 9 x 11	Opt., Wood	Black Perf. Metal	50	2000.00									
	701 MkII Reference Monitor	QB3 Vented	9			1 1/8	Dome	No	35-24 ± 2	89	50	2.25k	8/6	40 x 10 x 12	Opt., Wood	Black Perf. Metal	70	2400.00									
	801 MkII Akustic Reference Monitor	B6 Vented	(2)9			1 1/8	Dome	No	30-24 ± 2	92	50	2.25k	4/3	50 x 11 x 14	Opt., Wood	Black Perf. Metal	100	3800.00									
	1001 MkII Akustic Reference Monitor	Aperiodic	(2)12	(2)5	Cones	1 1/8	Dome	No	25-24 ± 2	92	100	115,3.15k	4/2	62 x 14 x 22	Opt., Wood	Black Perf. Metal	200	6800.00									
	1001 MkII PPIS Reference Standard	Push-Pull Isobarik	(4)12	(2)5	Cones	1 1/8	Dome	No	20-24 ± 2	92	100	115,2.7k	4/2	62 x 14 x 22	Opt., Wood	Black Perf. Metal	300	9800.00									
	Compact MkII Subwoofer	B6 Vented Subwoof.	9					W	30-200 ± 2	89	50	115	8/6	24 x 11 x 16	Opt., Wood	Black Perf. Metal	60	1200.00									
	MkII Reference Subwoofer	Aperiodic Subwoof.	12					W	25-200 ± 2	90	100	115	8/6	26 x 14 x 22	Opt., Wood	Black Perf. Metal	90	2200.00									
	MkII PPIS Reference Subwoofer	Push-Pull Isobarik Subwoof.	(2)12					W	20-200 ± 2	90	100	115	4/2	26 x 14 x 22	Opt., Wood	Black Perf. Metal	120	3400.00									
ADVANCED ELECTRO-DYNAMIC SYSTEMS	Cybele DLS-73	Inf. Baf.	12			2x6	Cyl.	No	30-20 ± 3	85	40	1.5k	8/7	15 x 10 x 44	Cloth	Opt., Knit	63	2195.00									
ADVANCED SOUND	Bi Polar Satellite	Bipolar Sat.	(2)8	4 1/2	Cone	1, 1 1/4	Domes	No	150-22 ± 3	94	200	150,1k, 5k, 12k	6/4	50 x 30 x 6	Opt., Wood	Opt., Knit	180	7500.00									
	Bi Polar Amplified Subwoofer	Powered Subwoof.	(4)10					W	30-150 ± 3	94	160 Inc.	150	3/4	50 x 20 x 28	Opt., Wood	Opt., Knit	300	5900.00									
	Ziggurat	Time Aligned, Tuned Port	12	8	Cone	3	Dome	M/T	32-20 ± 3	91	200	300,2.5k	6/8	41 x 17 x 15	Opt., Wood	Opt., Knit	150	3500.00									



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type			Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer, W. Midrange, M. Tweeter, T. Subwoofer - ST	Analogic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Oh.	Impedance Ohms: Nominal/Minimum	Crossover Frequencies, Hz	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$	
			Woofer	Midrange	Tweeter																
ADVANCED SOUND (Continued)	Campanile I	Tuned Port	(2)8	4½	Cone	3		Dome	M/T		38-20 ±3	92	100	900,6k	6.4	36 x 13 x 13	Opt., Wood	Opt., Knit	95	2000.00 Pair	
	Campanile II	Tuned Port	(2)10	8	Cone	3		Dome	M/T		35-22 ±3	93	200	300,2.5k	4/3	49 x 13 x 20	Opt., Wood	Opt., Knit	130	4000.00 Pair	
	Monolith 12P	Powered Tuned Port Subwoof.	12							W		38-150 ±3	91	100 Inc.	150	6.8	22 x 20 x 20	Opt., Wood	Opt., Knit	130	1800.00 Pair
	Monolith 12	Tuned Port Subwoof.	12						No			38-150 ±3	91	100	150	6.8	22 x 20 x 20	Opt., Wood	Opt., Knit	110	1200.00 Pair
	Monolith 10P	Powered Tuned Port Subwoof.	10						W			32-150 ±3	91	100 Inc.	150	6.8	22 x 20 x 20	Opt., Wood	Opt., Knit	125	1500.00 Pair
	Monolith 10	Tuned Port Subwoof.	10						No			32-150 ±3	91	100	150	6.8	22 x 20 x 20	Opt., Wood	Opt., Knit	110	1100.00 Pair
	Cornerstone Bookshelf	Sat.	(2)4½			3		Dome	No			120-20 ±3	94	35	6k	4.6	18 x 8 x 12	Opt., Wood	Opt., Knit	30	425.00 Pair
	Cornerstone 12SP	Powered Tuned Port Stereo Subwoof.	12						(2)W			38-150 ±3	89	(2) 50 Inc.	150	4/3	22 x 20 x 20	Opt., Wood	Opt., Knit	130	750.00 Each
	Cornerstone 4/8SP	Powered Tuned Port Stereo Subwoof.	(4)8						(2)W			45-150 ±3	94	(2) 50 Inc.	150	4/3	22 x 20 x 20	Opt., Wood	Opt., Knit	145	908.00 Each
	Cornerstone 12S	Tuned Port Stereo Subwoof.	12						No			38-150 ±3	89	100	150	4.3	22 x 20 x 20	Opt., Wood	Opt., Knit	115	458.00 Each
Cornerstone 4/8S	Tuned Port Stereo Subwoof.	(4)8						No			45-150 ±3	94	100	150	4.3	22 x 20 x 20	Opt., Wood	Opt., Knit	115	600.00 Each	
ADVENT	Heritage	Ac. Sus.	(2)8			1		Dome			42-23 ±3	89.5	10	3.5k	6/4	38 x 10 x 13	Oiled Pecan	Brown Knit	45	699.95 Pair	
	Legacy II	Ac. Sus.	10			1		Dome			42-23 ±3	90	10	2k	6/4	28 x 16 x 10	Oiled Pecan	Brown Knit	45½	459.95 Pair	
	Graduate	Ac. Sus.	8			½		Dome			55-21 ±3	89		4.5k	6/8	18 x 12 x 7	Opt., Wood	Black Wrap	18	298.00 Pair	
	Mini Advent	Ac. Sus.	5¼			½		Dome			110-21 ±3	88	10	4.5k	6/4	11 x 6 x 5	Oiled Hackberry	Brown Knit	10	199.95 Pair	
	Mini Advent Subwoofer II	Ac. Sus. Subwoof.	(2)6½								50-220 ±3	91	10	220	6/4	13 x 15 x 18	Black Vinyl		11	179.95 Each	
	Baby II	Ac. Sus.	6½			½		Dome				60-21 ±3	89	10	4.5k	6/4	16 x 11 x 6	Opt.	Brown Knit	13	249.95 Pair
	Prodigy Tower	Ac. Sus.	8			¾		Dome				45-23 ±3	89	10	3k	6/4	28 x 10 x 9	Opt., Wood	Brown Knit	25½	349.95 Pair
	Indoor/Outdoor Mini Prodigy II	Ac. Sus.	5¼			½		Dome				110-21 ±3	88	10	4.5k	6/4	11 x 6 x 5	Opt.	Opt., Metal	10	199.95 Pair
	Laureate	Ac. Sus.	(2)6½			1		Dome				45-23 ±3	89	10	3k	6/4	23 x 13 x 8	Pecan	Brown Knit	25¼	350.00 Pair
	In-Wall Gallery Series	In-Wall	6½			½		Dome				60-21 ±3	89	10	4.5k	6/4	13 x 9	Black/Pecan Opt.	Brown Knit	46	549.95 Pair
	New Vision Series 500	Bass Ref.	6½	5¼	Cone	1		Dome				40-23 ±3	90	10	200,3k	6/4	45 x 12 x 9	Oiled Teak	Black Knit	42	529.95 Pair
	New Vision Series 350		(2)6½			1		Dome				41-23 ±3	89	10	3k	6/4	43 x 14 x 10	Black Teak	Black Knit	43	369.95 Each
	New Vision Series 250	Ported Bandpass Ctr. Ch.	5¼	5¼	Cone	1		Dome				45-23 ±3	88		150,3k	6/4	18 x 11 x 8	Vinyl Ven. Black Vinyl	Black	22	599.00 Pair
Audio Focus		(2)4										92	10		8/	6 x 13 x 6	Black Vinyl	Black	6	149.00 Each	
AERIAL ACOUSTICS	10T	Vented	10¼	5¼	Cone	1		Dome			28-20 ±2	86	100	360,2.7k	4/3	42 x 13 x 19	Opt., Wood	Black Foam	110	4495.00 Pair	
AES	.5	In-Wall	5¼			2¼		Cone			70-20 ±5	90	10	3k	8/4	7 x 10 x 3	White Plast.	White Steel		99.95 Each	
	1	In-Wall	6½			2¼		Cone			55-20	90	10	3k	8/4	7 x 10 x 3	White Plast.	White Steel		124.95 Each	
	2	In-Wall	6½			1		Dome			40-20	90	10	2.5k	8/4	7 x 10 x 3	White Plast.	White Steel		179.95 Each	
	3	In-Wall Subwoof.	6x9								28-90	90	10	90	8/4	7 x 10 x 3	White Plast.	White Steel		229.95 Each	
	4	In-Wall Subwoof.	6x9								28-90	90	10	90	8/4	7 x 10 x 3	White Plast.	White Steel		295.00 Each	
ALLISDM ACOUSTICS	IC-20 (With remote control)	Ac. Sus.	(2)10	(4)3½	Inv. Cones	(4)1		Inv. Cones				87	30	350,3.75k	8.5.5	48 x 21 x 12	Opt., Wood	Black Cloth	100	5200.00 Pair	
	IC-10 (Optional remote cntrl.)	Ac. Sus.	(2)8	(2)3½	Inv. Cones	(2)1		Inv. Cones				87	20	350,3.75k	8.5	40 x 19 x 11	Opt.	Black Knit	73	1250.00 Each	
	IC-6	Ac. Sus.	8			1		Inv. Cone				87	15	2k	6/4	11 x 11 x 11	Opt.	Black Perf.	17	600.00 Pair	
	IC-5	Ac. Sus.	4			1		Inv. Cone				87	10	2.5k	6/4	8 x 7 x 7	Opt.	Black Perf. Metal	8	400.00 Pair	

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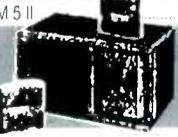
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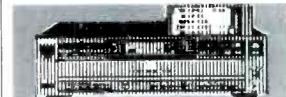
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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type			Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate or Common? Woofer W Midrange H. Tweeter T Super-tweeter - ST	Anechoic Frequency Response, Hz to kHz, ± dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter																
ALLISON ACOUSTICS (Continued)	AL 100	Ac. Sus.	6 1/2			1	Dome				87	15	2.5k	6/4	13 x 9 x 8	Opt., Vinyl	Black Knit	11	219.90		
	AL 105	Ac. Sus.	6 1/2			1	Dome				87	15	2.5k	6/4	15 x 10 x 8	Opt., Vinyl	Black Knit	13	259.90		
	AL 110	Ac. Sus.	6 1/2			1	Inv. Cone				87	15	2k	6/4	16 x 10 x 9	Opt., Vinyl	Black Knit	16	359.90		
	AL 115	Ac. Sus.	8			1	Inv. Cone				87	15	2k	6/4	20 x 11 x 10	Opt., Vinyl	Black Knit	22	459.90		
	AL 120	Ac. Sus.	(2)6 1/2			1	Inv. Cone				87	15	100,2k	6/4	24 x 11 x 11	Opt., Vinyl	Black Knit	33	329.95		
	AL 125	Ac. Sus.	(2)6 1/2	3 1/2	Inv. Cone	1	Inv. Cone				87	15	450,4k	6/4	31 x 11 x 12	Opt., Vinyl	Black Knit	40	479.95		
	AL 130	Ac. Sus.	(2)8	3 1/2	Inv. Cone	1	Inv. Cone				87	15	450,4k	6/4	38 x 13 x 14	Opt., Vinyl	Black Knit	57	599.95		
	MS 200	Ac. Sus.	4			1	Inv. Cone				87	10	2.5k	6/4	10 x 5 x 4	Opt., Vinyl	Black Knit	5	259.90		
	MS 205	Ac. Sus.	8	(2)4	Cones	(2)1	Inv. Cones				87	10	150,2.5k	6/4	Three Pieces	Enam. Black Enam.	Black Knit	28 Sys.	549.95		
ALÓN	IV	Inf. Baf.	12	5	Cone	1	Dome	No	29-25 ± 3	87	100		8/3	46 x 15 x 18	Opt., Wood	Opt., Knit	105	3000.00			
	II	Inf. Baf.	10	5	Cone	1	Dome	No	39-25 ± 3	87	100		8/4	40 x 11 x 13	Opt., Wood	Opt., Knit	60	1800.00			
ALTEC LANSING	75	Ac. Sus. Ctr. Ch.	5 1/4			1/2	Dome				40-80 ± 3	89	10	4k	8/	10 x 6 x 7	Opt., Vinyl	Black Knit	9	80.00	
	115	Ac. Sus.	6			1	Dome				50-20 ± 3	91	10	2.5k	8/	17 x 10 x 9	Opt., Vinyl	Black Knit	20	275.00	
	215	Ac. Sus.	8	3 1/2	Dome	1	Dome				40-20 ± 3	91	10	250,3.5k	8/	22 x 12 x 9	Opt., Vinyl	Black Knit	35	500.00	
	315	Ac. Sus.	10	2	Dome	1	Dome				30-20 ± 3	93	10	550,3.5k	8/	27 x 15 x 12	Opt., Vinyl	Black Knit	50	650.00	
	515	Ac. Sus.	10	3 1/2	Dome	1	Dome				28-22 ± 3	92	10	250,3.5k	8/	34 x 12 x 13	Opt., Vinyl	Black Knit	54	700.00	
	SW8	Subwoof.	8									35-250 ± 3	90	10	180	6/	10 x 14 x 11	Opt., Vinyl	Black Knit	25	150.00
	PSW10	Powered Subwoof.	10									26-180 ± 3	90	Inc.	50,80, 100,150 120,3.5k		17 x 17 x 17	Opt., Vinyl	Black Knit	62	850.00
	ACS300	Computer Sat. & Subwoof.	(2)4	4		1/2	Dome	(2)W, T				35-20 ± 3	90			Three Pieces			25 Sys.	400.00	
	ACS200	Computer Speaker	4			1/2	Dome	W, T				100-20 ± 3	90		3.5k				7	300.00	
	AHT-2100	THX Surround In-Wall Inf. Baf. Sat.	(2)4	(4)3		(2)3/4	Domes					80-20	89	20	180,3k, 3.5k	4/	15 x 11 x 6	White	White Mesh	22 1/2	900.00
	ITW 265	In-Wall Subwoof. Sat. & Subwoof. Pentamp., Ac. Sus.	6 1/2			7/8	Dome					40-20 ± 3	90	10	3.5k	6/	12 x 9 x 4	Plast.	White	10	300.00
	ITW 260	In-Wall Subwoof. Sat. & Subwoof. Pentamp., Ac. Sus.	(2)6 1/2									32-250 ± 3	90	30	180	4/	20 x 13 x 4	Black Vinyl	White	45	400.00
	System 3	In-Wall Subwoof. Sat. & Subwoof. Pentamp., Ac. Sus.	(2)8	(2)3		1/2	Dome					32-20 ± 3	90	10	180,4.5k	8/	Three Pieces	Opt.		40	600.00
	Bias 550	In-Wall Subwoof. Sat. & Subwoof. Pentamp., Ac. Sus.	(2)10, 8	6 1/2, 2	Cone, Dome	1	Dome	W, M, T				20-22 ± 2	90	Inc.	80,150, 450,1.5k, 4.5k		71 x 19 x 24	Wal. Ven.	Black Steel	437	12,000.00
	512	Triamp., Ac. Sus.	(2)10	6 1/2, 2	Cone, Dome	1	Dome	W, M, T				20-22 ± 3	90	75 Inc.	180,1.5k, 3.5k		57 x 13 x 14	Black Steel		120	4500.00
	511	Ac. Sus.	(2)10	6 1/2, 2	Cone, Dome	1	Dome					20-22 ± 3	92	50	180,1.5k, 3.5k	4/	57 x 13 x 14	Opt.		110	3000.00
	510	Ac. Sus.	(2)10	2	Dome	1	Dome					20-22 ± 3	92	10	550,3.5k	4/	49 x 12 x 14	Opt.		100	1600.00
	508	Ac. Sus.	(2)8	2	Dome	1	Dome					32-22 ± 3	90.5	10	750,3.5k	6/	40 x 11 x 11	Opt.		63	1100.00
	505	Ac. Sus.	10	3 1/2	Dome	1	Dome					28-22 ± 3	92	10	250,3.5k	8/	34 x 12 x 13	Opt.		54	850.00
	305	Ac. Sus.	10	2	Dome	1	Dome					30-20 ± 3	93	10	550,3.5k	8/	27 x 15 x 12	Opt.		50	800.00
	205	Ac. Sus.	8	3 1/2	Dome	1	Dome					40-20 ± 3	91	10	250,3.5k	8/	22 x 12 x 9	Opt.		35	600.00
	105	Ac. Sus.	6			1	Dome					50-20 ± 3	91	10	2.5k	8/	17 x 10 x 9	Opt.		20	375.00
	100	Ac. Sus.	(2)8	4	Dome	3/4	Dome					38-20	91	10	250,3.5k	8/	41 x 11 x 11	Opt., Vinyl	Black Knit	63	500.00
95	Ac. Sus.	8	4	Dome	3/4	Dome					40-20 ± 3	91	10	250,3.5k	8/	22 x 12 x 9	Opt., Vinyl	Black Knit	28	300.00	
85	Ac. Sus.	6 1/2			3/4	Dome					50-20 ± 3	91	10	3.5k	8/	17 x 10 x 9	Opt., Vinyl	Black Knit	17 1/2	200.00	
66	Indoor/Outdoor; Ctr. Ch.	(2)6			3/4	Dome					45-20 ± 3	90	10	3.5k	8/	16 x 8 x 7	Opt., ABS	Mesh	15	200.00	
55	Indoor/Outdoor; Ac. Sus.	4			3/4	Dome					85-20 ± 3	86	10	3.5k	6/	9 x 7 x 5	Black ABS	Opt., Steel	5 1/2	250.00	
AMBLE	Viola	Tuned Port	6 1/2			1	Dome				45-20 ± 3	88	20	3.5k	8/6	14 x 10 x 12	Black Lacq.	Black Knit	23	850.00	
	Bravo	Tuned Port	6 1/2			1	Dome				53-18 ± 3	89	20	3.2k	8/6	16 x 10 x 8	Black Lacq.	Black Knit	17	495.00	
	Mini-Viola	Tuned Port	4 1/2			3/4	Dome				60-20 ± 3	86	20	4k	8/6	8 x 12 x 7	Black Lacq.	Black Knit	16	650.00	
AMC	MW50	In-Wall	5 1/4			1	Dome				50-20 ± 5	87	30	2.8k	8/	11 x 8 x 3	Plast.	White Alum.	4 1/8	139.95	
	MW75	In-Wall	6 1/2			1	Dome				45-20 ± 5	87	40	2.8k	8/	12 x 9 x 4	Plast.	White Alum.	4 1/2	179.95	
	MW100	In-Wall	8			1	Dome				40-20 ± 5	86	50	2.5k	8/	14 x 10 x 4	Plast.	White Alum.	6	239.95	



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Low Control? Woofer, W, Midrange, M, Tweeter, T Superwoofer, ST			Anechoic, Frequency Response, SPL, 1 Watt/1 Meter, dB		Recommended Min. Amp Power, Watts/Ch.		Crossover Frequencies, Hz		Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material		Weight, Lbs. Each	Price, \$
AMRITA AUDIO	The AMRIT-Motif	Bass Ref.	6			1	Dome		43-20	92	7.5	4.5k	6/5.5	10 x 9 x 16	Opt.	Opt.	17	495.00	Pair					
	The AMRIT-Logos	Bass Ref.	8			1	Dome		35-20	90	7.5	3.2k	7/7	13 x 14 x 20	Opt.	Opt.	34	695.00	Pair					
	The AMRIT-Thunderbird	Stereo Bandpass Subwool. Inf. Baf.	(2)10						24-100		50		7/7	17 x 19 x 36	Opt.	Opt.	96	895.00	Each					
	The AMRIT-Reference Standard	Ported	(2)10	6½	Cone	1	Dome	No	34-20	92	30	180,4k	4/3.4	49 x 17 x 15	Opt.	Opt.	110	3795.00	Pair					
	The AMRIT-Summit Towers	Ported	(2)10	3	Dome	¾	Dome	No	28-20	91	30	180,4k	4/3	42 x 16 x 14	Opt.	Opt.	85	1995.00	Pair					
	The AMRIT-Allegro Towers	Bass Ref.	(4)8			1	Dome	No	32-20	90	30	600,4k	4/3	37 x 17 x 13	Opt.	Opt.	73	1095.00	Pair					
	The AMRIT-HearLand Towers	Bass Ref.	(4)8			1	Dome	No	31-20	96	30	3.4k	4/2	36 x 13 x 17	Opt.	Opt.	72	1295.00	Pair					
	The AMRIT-MiniMonitors	Bass Ref.	(2)8			1	Dome	No	40-20	92	30	2.5k	4/3	17 x 11 x 12	Opt.	Opt.	37	995.00	Pair					
	The AMRIT-Elan Towers	Bass Ref.	8			1	Dome	No	36-20	90	30	2k	6/5	35 x 11 x 12	Opt.	Opt.	50	795.00	Pair					
	The AMRIT-Troppo Towers	Bass Ref.	6			1	Dome	No	46-20	90	30	3.5k	6/5	35 x 10 x 8	Opt.	Opt.	31	595.00	Pair					
The AMRIT-Ariel	Ac. Sus.	6			1	Dome	No	58-20	90	30	3.5k	6/5	15 x 10 x 8	Opt.	Opt.	16	445.00	Pair						
The AMRIT-Prospero	Powered Conjugate Subwool.	(2)15					W				175 Inc.	4/3	30 Dia.	Opt.	Opt.	110	1995.00	Each						
ANDANTE	M100	Bass Ref.	4			¾	Dome		100-21	90	20	3k	8/	8 x 5 x 5	Black	Black	3½	129.00	Pair					
	M200	Bass Ref.	6½			1	Dome		70-21	90	20	3k	8/	8 x 8 x 6	Black	Black Knit	9	189.00	Pair					
	M300	Bass Ref.	8			1	Dome		60-21	91	20	2.5k		9 x 9 x 7	Black	Black Knit	12	249.00	Pair					
ANTIPHON	Aphelion	Vented	(2) 8¼x 11¼	2	Dome	¾	Dome			87	100		4/	72 x 17 x 15	Opt.	Black Knit	150	14,500.00	Pair					

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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Control? Woofer: W, Tweeter: T	Midrange M. Woofer: W, Super-tweeter: ST	Analogous Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms, Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
APOGEE ACOUSTICS	Centaur	Ribbon Dipole Hybrid	8			0.7x26	Ribbon	T			38-20	50	500	5/3	15 x 46 x 11	Opt.	Black Knit	65	1795.00 Pair	
	Duetta Signature Diva	Ribbon Dipole	12x47			0.8x47	Ribbon	T			30-20	100	600	4/3	25 x 57 x 3	Opt.	Fbgls	113	4995.00 Pair	
	Stage	Ribbon Dipole	12x67	0.9x67	Ribbon	0.2x67	Ribbon	W, M, T			30-25	100	500,10k	4/3	31 x 73 x 3	Opt.	Fbgls	150	9995.00 Pair	
	Centaur Major	Ribbon Dipole	12x26			0.7x26	Ribbon	T			35-20	50	600	4/3	26 x 37 x 2	Fabric & Wood	Fbgls	60	2595.00 Pair	
	Centaur Minor	Ribbon Dipole Hybrid	10			0.7x40	Ribbon	W, T			31-20	80	350	6/3	18 x 64 x 12	Opt.	Black Knit	100	3695.00 Pair	
	Grand (w/Remote)	Ribbon Dipole Hybrid	6½			0.7x26	Ribbon	W			40-20	50	1.2k	6/4	14 x 39 x 9	Gray	Black Knit	50	1295.00 Pair	
	Stage Subwoofer Ribbin-Wall	Subwoof. In-Wall	(2)12, 12x60	1.5x60	Ribbon	0.3x60	Ribbon	SW, W, M, T			15-25	100	70,250,9k	3/	32 x 86 x 38	Opt.	Black Knit	600	From 75,000. Pair; Tweeter Amps, 5500.00 Pair	
APOGEE SOUND	SSM	Vented	(2)4½			1	Dome				85-25 ±3	90	150		16/16	13 x 6 x 6	Black Epoxy	Black Foam	11	550.00 Each
	AE-1S2	Vented	8			1	Dome				63-19 ±3	92	60		8/8	10 x 16 x 7	Black Epoxy	Black Metal	17	645.00 Each
	AE-2S2	Vented	(2)8		(2)1		Spheres				63-19 ±3	94	120		16/16	32 x 11 x 10	Black Epoxy	Black Foam	38	1205.00 Each
	AE-3S2	Vented	10			1	Sphere				70-18 ±3	96	300		8/8	13 x 10 x 16	Black Epoxy	Black Foam	36	935.00 Each
	AE-4	Vented	12			1	Horn				60-16.5 ±3	100	200		8/8	14 x 23 x 14	Black Epoxy	Black Foam	59	1670.00 Each
	AE-5	Vented	12			1	Horn				53-17 ±3	99	400		8/8	14 x 23 x 17	Black Epoxy	Black Foam	76	2280.00 Each
	3X3S2	Horn-Loaded Vent	(2)15	2	Horn	1	Horn				55-17.3 ±3	105	1.1k		8/8	29 x 45 x 30	Black Epoxy	Black Foam	270	5315.00 Each
AR	HI M1	Ac. Sus.	6			¾	Dome				65-20 ±3	87	20	3.6k	6/4.5	8 x 11 x 10	Black Vinyl	Black Knit	12	269.90 Pair
	HI M2	Ac. Sus.	8			¾	Dome				58-20 ±3	89	20	3.6k	6/4.5	9 x 14 x 16	Black Vinyl	Black Knit	18½	329.90 Pair
	HI M3	Ac. Sus.	8	2½	Cone	½	Cone				53-23 ±3	89	20	1.2k,7k	6/4	9 x 16 x 22	Black Vinyl	Black Knit	23½	399.90 Pair
	HI M4	Ac. Sus.	(2)6			¾	Dome				50-20 ±3	87	30	80,3.6k	4/3.2	8 x 11 x 28	Black Vinyl	Black Knit	26½	599.90 Pair
	HI M5	Ac. Sus.	8	5¼	Cone	¾	Dome				48-20 ±3	90	30	140,3.4k	4/3.2	8 x 10 x 36	Black Vinyl	Black Mesh	37½	1079.90 Pair
	HI M6	Ac. Sus.	(2)8	5¼	Cone	¾	Dome				42-20 ±3	90	30	140,3.4k	4/3.2	8 x 10 x 42	Black Suede Paint	Black Mesh	42	1399.90 Pair
	HI M.5	Bass Ref.	5¼			½	Cone				67-23	87	20	6k	6/4.5	6 x 10 x 9	Black Suede Paint	Black Mesh	10	219.00 Pair
	HI M4.5	Ac. Sus.	(2)8			¾	Dome				46-20	89	30	65,3.6k	4/3.2	9 x 12 x 36	Black Vinyl	Black Knit	36	799.90 Pair
	HI MC.1	Pas. Rad.	4½			¾	Dome				80-20	87	15	3.8k	6/4.5	18 x 6 x 5	Black Vinyl	Black Knit	9	159.90 Pair
	Athena	Sat. & Subwoof.	8	3½	Cone	¾	Dome				40-20	88	20	140,6k	4/3.2	Three Pieces	Black Vinyl Suite Paint	Black Mesh	40 Sys.	599.00 Sys.
	Powered Partner 22	Powered Ac. Sus.	2½								120-20 ±3		Inc.			4 x 3 x 5	Vinyl Text. Paint	Metal Mesh	1½	109.00 Pair
	Powered Partner 42	Powered Ac. Sus.	2½			2½	Cone	W			100-20 ±3		Inc.	5k		4 x 3 x 8	Text. Paint	Metal Mesh	1½	229.00 Pair
	Powered Partner 622	Powered Ac. Sus. Sat. & Subwoof.	6			2½	Cone	W, T			50-20 ±3		Inc.	200		Three Pieces	Text. Paint	Metal Mesh	19¼ Sys.	349.00 Sys.
	Powered Partner 570 Classic 10	Powered Ac. Sus. Vented	5			1	Cone	W, T			40-20 ±3		Inc.			6 x 10 x 8	Text. Paint	Metal Mesh	8	399.00 Pair
Classic 18	Air Sus.	8	(2)5	Cones	1	Dome				40-20 ±3	89	20	2k	4/3.5	8 x 11 x 26	Black Knit	Black Knit		1200.00 Pair	
Classic 26	Air Sus.	(2)8	(2)5	Cones	1	Dome				40-20 ±3	89	20	150,2k	4/3.5	9 x 12 x 36	Black Knit	Black Knit		1600.00 Pair	
Classic 30	Air Sus.	(2)10	(2)5	Cones	1	Dome				38-20 ±3	89	20	150,2k	4/3.5	10 x 12 x 46	Black Knit	Black Knit		1800.00 Pair	
The Limited Loudspeaker										35-20 ±3	89	20	150,2k	4/3.5	12 x 15 x 52	Black Knit	Black Knit		2400.00 Pair	
ARANT	A-50	Inf. Baf.	5¼			1¼	Cone				70-20 ±3	89	15	3.5k	4/	10 x 7 x 5	Oiled Wal.	Black Knit	10	225.00 Pair
	A-60	Vented	6½			1	Dome				49-22 ±3	90	12	3.3k	8/6	17 x 10 x 8	Oiled Wal.	Black Knit	15	300.00 Pair
	A-80	Vented	8			1	Dome				36-22 ±3	91	10	2.7k	8/6	19 x 11 x 10	Oiled Wal.	Black Knit	19	475.00 Pair
	A-100T	Inf. Baf.	8			1	Dome				27-25 ±3	87	12	2.5k	8/6	28 x 10 x 10	Oiled Wal.	Black Knit	30	600.00 Pair
	A-140	Pas. Rad.	6½			1	Dome				40-22 ±3	89	12	2.2k	8/6	19 x 11 x 11	Oiled Wal.	Black Knit	25	550.00 Pair

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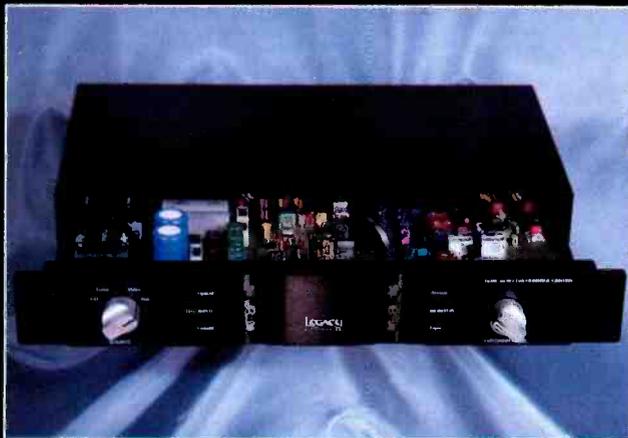


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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Separate Level Controls	Woofer W. M.	Tweeter W. M.	Superwoofer ST	Impedance, Ohms	Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Hz to Hz, ±dB	Hz to Hz, ±dB	SPL, 1 Watt/1 Meter, dB											
ARANT (Continued)	A-200	Vented	10	4	Cone	1	Dome	M, T	25-22 ±3	93	15	800, 2.7k	8/4	26 x 16 x 12	Oiled Wal. White Metal	Black Knit White	50	825.00 Pair				
	A-W6	In-Wall	6			7/8	Dome	T	60-20 ±3	91	10	3.5k	8/	12 x 3 x 8		10	300.00 Pair					
ARTEMIS SYSTEMS	EOS	Ported	7			1	Inv. Dome		48-32 ±2.5	88	40		8/6	17 x 14 x 16	Opt.	Black Knit	60	From 4700.00 Pair				
ASB	AB-100	Bass Ref.	6			1	Dome		50-20 ±3	90	25	2.5k	8/6	8 x 11 x 20	Oiled Wal.	Black Knit	20	700.00 Pair				
	AB-200	Bass Ref.	8	3 1/2	Cone	1	Dome		38-20 ±3	90	25	400, 2.5k	8/6	10 x 11 x 27	Oiled Wal.	Black Knit	27	1000.00 Pair				
	SR-I	Bass Ref.	5 1/4			1	Dome		45-20 ±3	90	30	4k	8/6	7 x 11 x 13	Oiled Wal.	Black Knit	20	1100.00 Pair				
	SR-II	Trans. Line	5 1/4			1	Ribbon		38-25 ±3	90	30	5k	8/6	8 x 13 x 36	Oiled Wal.	Black Knit	60	1800.00 Pair				
	SR-III	Trans. Line	(2)7			1	Ribbon		35-25 ±3	90	30	5k	8/6	10 x 14 x 44	Oiled Wal.	Black Knit	70	2600.00 Pair				
	SR-IV	Bass Ref.	(2)8	5 1/4	Cone	(4)1	Ribbons		32-25 ±3	90	30	100	8/6	11 x 14 x 60	Oiled Wal.	Black Knit	85	4500.00 Pair				
ATLANTIC TECHNOLOGY	Pattern 100	Sat. & Powered Subwoof.	(2)6 1/2			(2)3	Cones	W	38-20 ±3	Inc.	100	10k/2k		Three Pieces	Black Vinyl, Black Plast., Black Metal	Black Plast., Black Metal	45 Sys.	399.00 Sys.				
	Pattern 200 (w/Surround Decoder)	5 Sats. & Powered Subwoof.	(2)8			(2)3	Cones	W, M, T, ST	30-20 ±3	Inc.	100	10k/2k		Six Pieces	Black Vinyl, Black Plast., Black Metal	Black Plast., Black Metal	55 Sys.	999.00 Sys.				
	151 LR	Sat.	4			1/2	Cone		80-20 ±3	88	10	1.5k	8/6	5 x 5 x 8	Opt., Metal	Opt., Metal	3 1/2	149.00 Pair				
	152 PBM	Powered Subwoof. Ctr. Ch.	8					W, T	30-120 ±3	Inc.	120	10k/2k		15 x 11 x 13	Black Vinyl	Black Plast.	25	499.00 Each				
	153 C	Surround	(2)3 1/2			1/2	Cone		80-20 ±3	89	10	1.5k	8/6	10 x 5 x 6	Black Plast.	Black Metal	4	139.00 Each				
	154 SR	Surround	(2)3 1/2						120-12 ±3	88	10		8/6	5 x 5 x 8	Opt., Plast.	Opt., Metal	3 1/2	149.00 Pair				
ATOMIC	1294	Subwoof.	12						30-120	88	30		4/3	14 x 14 x 30			50	800.00 Each				
AUDIENCE	Mikro	Sealed	4			1	Dome		60-20	84		4k	8/5	7 x 4 x 5	Fabr.	None	7	498.00 Pair				
	Mikro Bass Module	Vented Subwoof.	12						30-200	84		120	8/3	11 x 16 x 18	Black Lacq.	Black Knit	33	489.00 Each				
AUDIGO	A-I-NMS-WF	Dual Trans. Line	8	2 1/4	Dome	1 1/8	Dome		50-18 ±3	88	(2)100	1k, 4k	4/2	15 x 11 x 14	Wood, Black		40	4795.00 Pair				
AUDI KRON	VTS 5 + 1	Sat. & Subwoof.	12	(5)4 1/4	Cones	(5)1	Domes		20-20	87	30	90, 2.5k	8/4	Six Pieces	Black	Black	44 1/4 Sys.	999.00 Sys.				
AUDIO CENTRON	CE12H	Tuned Bass Ref.	12				Dome		60-18	97	50	5k	8/	20 x 18 x 12	Black Ozite	Perf. Metal	20	550.00 Pair				
	CE126	Tuned Bass Ref.	12	6	Cone	2 1/2	Dome		60-18	97	75	1.6k, 5k	8/	26 x 18 x 12	Black Ozite	Perf. Metal	40	750.00 Pair				
	CE156	Tuned Bass Ref.	15	6	Cone	2 1/2	Dome		55-18	98	75	1.6k, 5k	8/	29 x 19 x 15	Black Ozite	Perf. Metal		900.00 Pair				
	CE15H	Tuned Bass Ref.	15	10x8	Horn				55-20	98	75	2k	8/	29 x 19 x 15	Black Ozite	Perf. Metal		1150.00 Pair				
	CE15EV	Tuned Bass Ref.	15	10x8	Horn	5x6	Horn		50-18	100	75	1.6k, 5k	8/	33 x 19 x 15	Black Ozite	Perf. Metal		1500.00 Pair				
	CE1510	Tuned Bass Ref.	15	10	Cone	5x6	Horn		50-20	101	75	800, 5k	8/	29 x 25 x 16	Black Ozite	Perf. Steel	85	1300.00 Pair				
	CE1510EV	Tuned Bass Ref.	15	10	Cone	5x6	Horn		50-20	101	75	800, 5k	8/	29 x 25 x 16	Black Ozite	Perf. Steel	85	1700.00 Pair				
	CE50	Tuned Bass Ref.	(2)15	(2)10	Cones	(2)5x6	Horns		50-20	101	100	500, 2k, 5k	8/	39 x 39 x 19	Black Ozite	Perf. Steel	160	2400.00 Pair				
	ACE1	Tuned Bass Ref.	15			22x9 1/2	Horn		40-15	101	75	1.6k	8/	32 x 25 x 17	Black Ozite	Perf. Steel	90	1200.00 Pair				
	CE18	Tuned Bass Ref. Subwoof.	18						30-300	97	75		4/	32 x 25 x 23	Black Ozite	Perf. Steel	93	1050.00 Pair				
	ACE-2T	Tuned Bass Ref. Subwoof.	(2)15	22x9 1/2	Horn			M	30-15	103	100	1.8k	8/	49 x 25 x 17	Black Ozite	Black Ozite	115	1600.00 Pair				
ACE-1T	Tuned Bass Ref. Subwoof.	15	22x9 1/2	Horn			M	40-15	101	75	1.8k	8/	32 x 25 x 17	Black Ozite	Black Ozite	95	1300.00 Pair					
AUDIO CONCEPTS	AV1	Ported	5 1/2			1	Dome	W	65-20 ±3	88	20		8/6	11 x 7 x 8	Opt.	Black Knit	16	Kit, 201.00 Each				
	B-Flat	In-Wall	7			1	Dome		60-20 ±3	89	30		8/6	8 x 12 x 3	White	White Metal	6 1/2	Kit, 139.00 Pair				
	LX	Aperiodic	8			1	Dome		65-20 ±3	89	30		8/6	16 x 10 x 8	Opt.	Black Knit	20	Kit, 298.00 Pair				
	LV Satellite	Sealed Sat.	5 1/2			1	Dome		80-20 ±3	89	30		8/6	11 x 7 x 10	Opt.	Black Knit	14	Kit, 319.00 Pair				
	LV Subwoofer	Aperiodic Subwoof.	12						35-100 ±3	89	30	100	8/6	25 x 13 x 14	Opt.		65	Kit, 355.00 Each				
	G3	Aperiodic	10	5 1/2	Cone	1	Dome		36-20 ±3	89	40		8/6	36 x 12 x 12	Dpt.	Black Knit	68	Kit, 709.00 Pair				



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	W	20-90 ±3	89	40	90	4/3	25 x 13 x 14	Opt.	65	Kit, 859.00 Pair Kit, 884.00 Pair	
									±2	±2	±2	±2	±2	±2	±2	±2	±2	
									89	50			6/4	16 x 10 x 8	Opt.	Black Knit	28 1/2	
									65-20 ±3	89	50		6/4	16 x 10 x 8	Opt.	Black Knit	28 1/2	
									65-19 ±2	91	5	2.3k	6/	18 x 11 x 8	Opt.	Black Knit	19	
									65-19 ±2	91	5	2.3k	6/	18 x 11 x 8	Opt.	Black Knit	19	
									42-21 ±2	94	3	2.3k	6/	23 x 13 x 10	Opt.	Black Knit	28	
									42-21 ±2	94	3	2.3k	6/	23 x 13 x 10	Opt.	Black Knit	28	
									36-21 ±2	95	2.5	2.3k	6/	32 x 14 x 11	Opt.	Black Knit	43	
									36-21 ±2	95	2.5	2.3k	6/	32 x 14 x 11	Opt.	Black Knit	43	
									80-20	87	10	2.5k	4/3	7 x 5 x 5	Opt.	Metal	5 1/4	
									60-20	89	10	2.5k	6/4	9 x 6 x 5	Opt.	Metal	5 3/4	
									100-20	88	10	5k	4/	9 x 5 x 4	Black	Black	3 1/2	
									70-20	93	5	5k	8/	13 x 5 x 5	Black	Black	8	
									70-20		30 Inc.	5k	8/	13 x 6 x 6	Wood	Black Metal	7	
									25-160	89	10	100	8/	12 x 18 x 16	Opt.	Opt.	27	
										90	75		8/	White	White	White	129.95	
										90	75		8/	White	White	White	199.95	
										92	100		8/	White	White	White	249.95	
										92	100		8/	White	White	White	149.95	
									30-20 ±3	92	50		2/2	72 x 36 x 3	Oiled Wal.	Black Knit	150	
									35-20	90	75		3/3	72 x 32 x 3	Oiled Wal.	Black Knit	125	
									50-20 ±3	86	75		4/4	24 x 60 x 2	Oiled Wal.	Black Knit	50	
									45-20 ±3	87	75		6/6	72 x 27 x 2	Oiled Wal.	Black Knit	64	
									36-24 ±1.5	88	50		6/5.5	Four Pieces	Wood	Black Knit	460 Sys. 105	
									45-24 ±1.5	86	30		6/5.5	15 x 11 x 39	Wood	Black Knit	7200.00	
									45-24 ±1.5	85	30		6/5.5	13 x 9 x 34	Cherry	Black Knit	3950.00	
									70-20 +0,-3	87	10	3.5k	8/	14 x 9 x 8	Birch Vinyl	Knit	250.00	
									53-20 +0,-3	88	10	3k	8/	19 x 12 x 9	Birch Vinyl	Knit	300.00	
									43-20 +0,-3	89	10	2.5k	8/	25 x 15 x 10	Birch Vinyl	Knit	360.00	
									40-20 +0,-3	90	8	650,5k	8/	28 x 15 x 10	Birch Vinyl	Knit	450.00	
									50-22 ±2	89	15	3.5k	8/6	15 x 8 x 8	Opt., Oak	Black Knit	15	
									45-22 ±2	89	15	3.5k	8/6	19 x 8 x 8	Opt., Oak	Black Knit	18	
									43-22 ±2	89	15	3.2k	8/6	19 x 10 x 10	Opt., Oak	Black Knit	22	
									40-22 ±2	89	15	3.2k	8/6	24 x 10 x 10	Opt., Oak	Black Knit	25	
									36-22 ±2	88	30	3k	6/4	36 x 10 x 10	Opt., Oak	Black Knit	33	
									45-22 ±2	89	15	3.5k	8/6	14 x 19 x 1	Opt., Oak	Black Knit	8	
									29-22 ±2	87	40	3k	6/4	36 x 12 x 12	Opt., Oak	Black Knit	40	
									70-22 ±2	87	30	3k	6/4	11 x 6 x 6	Opt., Oak	Black Knit	15	
									75-19 ±3	101	35	3.5k	8/	21 x 14 x 12	Opt.	Opt.	40	
									70-19 ±3	103	35	3.5k	8/	23 x 18 x 15	Opt.	Opt.	55	
									50-19 ±3	103	35	1.8k	8/	27 x 22 x 18	Opt.	Black Steel	86	
									40-19 ±3	103	40	1.8k	8/	43 x 22 x 18	Black Cptg.	Black Steel	168	
									48-4 ±3	100	40		8/	18 x 18 x 15	Black Cptg.	Black Steel	51	
AUDIO CONCEPTS (Continued)	Sub 1	Bandpass Subwoof.	12					W	20-90 ±3	89	40	90	4/3	25 x 13 x 14	Opt.		65	Kit, 859.00 Pair Kit, 884.00 Pair
	Sapphire II T1	Aperiodic	7		1	Inv. Dome			65-20 ±3	89	50		6/4	16 x 10 x 8	Opt.	Black Knit	28 1/2	
AUDIO NOTE	1/B	Ac. Sus.	8		1	Dome	No		65-19 ±2	91	5	2.3k	6/	18 x 11 x 8	Opt.	Black Knit	19	895.00 Pair
	1/SP Silver	Ac. Sus.	8		1	Dome	No		65-19 ±2	91	5	2.3k	6/	18 x 11 x 8	Opt.	Black Knit	19	1195.00 Pair
	2/B	Ported	8		1	Dome	No		42-21 ±2	94	3	2.3k	6/	23 x 13 x 10	Opt.	Black Knit	28	1395.00 Pair
	2/SP Silver	Ported	8		1	Dome	No		42-21 ±2	94	3	2.3k	6/	23 x 13 x 10	Opt.	Black Knit	28	1795.00 Pair
	3/B	Ported	8		1	Dome	No		36-21 ±2	95	2.5	2.3k	6/	32 x 14 x 11	Opt.	Black Knit	43	1995.00 Pair
	3/SP Silver	Ported	8		1	Dome	No		36-21 ±2	95	2.5	2.3k	6/	32 x 14 x 11	Opt.	Black Knit	43	2495.00 Pair
AUDIOSOURCE	LS One	Inf. Baf.	4		1	Dome			80-20	87	10	2.5k	4/3	7 x 5 x 5	Opt.	Metal	5 1/4	199.95 Pair
	LS Two/A	Inf. Baf.	5 1/2		1	Dome			60-20	89	10	2.5k	6/4	9 x 6 x 5	Opt.	Metal	5 3/4	249.95 Pair
	LS Ten/A	Inf. Baf.	4		2 1/2				100-20	88	10	5k	4/	9 x 5 x 4	Black <td>Black</td> <td>3 1/2</td> <td>99.95 Pair</td>	Black	3 1/2	99.95 Pair
	VS-One	Tuned Port	(2)4		1	Dome			70-20	93	5	5k	8/	13 x 5 x 5	Black <td>Black</td> <td>8</td> <td>119.95 Pair</td>	Black	8	119.95 Pair
	VS-Two	Powered Tuned Port	(2)4		1	Dome			70-20		30 Inc.	5k	8/	13 x 6 x 6	Wood <td>Black Metal</td> <td>7</td> <td>159.95 Pair</td>	Black Metal	7	159.95 Pair
	VS-Three	Tuned Port	5 1/4		1	Dome							8/		Wood <td>Black Metal</td> <td></td> <td>139.95 Each</td>	Black Metal		139.95 Each
	SW 3.1 System	Tuned Port Subwoof.	12						25-160	89	10	100	8/	12 x 18 x 16	Opt.	Opt.	27	399.95 Each
	IW One	In-Wall	5 1/4		1/2	Dome				90	75		8/	White	White	White	129.95	
	IW Two	In-Wall	6 1/2		1	Dome				90	75		8/	White	White	White	199.95	
	IW Three	In-Wall	8		1	Dome				92	100		8/	White	White	White	249.95	
	IW Four	In-Wall Subwoof.	8							92	100		8/				White	149.95
AUDIRE	Image I	Planar Ribbon							30-20 ±3	92	50		2/2	72 x 36 x 3	Oiled Wal.	Black Knit	150	6500.00 Pair
	Image II	Planar Ribbon							35-20	90	75		3/3	72 x 32 x 3	Oiled Wal.	Black Knit	125	4500.00 Pair
	Image IV	Planar Ribbon							50-20 ±3	86	75		4/4	24 x 60 x 2	Oiled Wal.	Black Knit	50	1500.00 Pair
	Image V	Planar Ribbon							45-20 ±3	87	75		6/6	72 x 27 x 2	Oiled Wal.	Black Knit	64	2300.00 Pair
AVALON ACOUSTICS	Ascent	Inf. Baf.	11	2	Dome	1	Dome		36-24 ±1.5	88	50		6/5.5	Four Pieces	Wood	Black Knit	460 Sys. 105	15,000. Sys.
	Eclipse	Inf. Baf.	8		1	Dome			45-24 ±1.5	86	30		6/5.5	15 x 11 x 39	Wood	Black Knit		7200.00 Pair
	Avatar	Inf. Baf.	8		1	Dome			45-24 ±1.5	85	30		6/5.5	13 x 9 x 34	Cherry	Black Knit	65	3950.00 Pair
AVID DYNAMIC LOUDSPEAKER	60AD	Ac. Sus.	6 1/2		1	Dome			70-20 +0,-3	87	10	3.5k	8/	14 x 9 x 8	Birch Vinyl	Knit		250.00 Pair
	80AD	Ac. Sus.	8		1	Dome			53-20 +0,-3	88	10	3k	8/	19 x 12 x 9	Birch Vinyl	Knit		300.00 Pair
	102AD	Ac. Sus.	10		1	Dome			43-20 +0,-3	89	10	2.5k	8/	25 x 15 x 10	Birch Vinyl	Knit		360.00 Pair
	232AD	Vented	12	4 1/2	Cone	1	Dome		40-20 +0,-3	90	8	650,5k	8/	28 x 15 x 10	Birch Vinyl	Knit		450.00 Pair
AXIOM	AX 1.5 Bookshelf	Tuned Port	6 1/2		3/4	Dome			50-22 ±2	89	15	3.5k	8/6	15 x 8 x 8	Opt., Oak	Black Knit	15	199.00 Pair
	AX 1.5	Tuned Port	6 1/2		3/4	Dome			45-22 ±2	89	15	3.5k	8/6	19 x 8 x 8	Opt., Oak	Black Knit	18	299.00 Pair
	AX 2 Bookshelf	Tuned Port	8		1	Dome			43-22 ±2	89	15	3.2k	8/6	19 x 10 x 10	Opt., Oak	Black Knit	22	459.00 Pair
	AX 2	Tuned Port	8		1	Dome			40-22 ±2	89	15	3.2k	8/6	24 x 10 x 10	Opt., Oak	Black Knit	25	569.00 Pair
	AX 3	Tuned Port	8.5		1	Dome			36-22 ±2	88	30	3k	6/4	36 x 10 x 10	Opt., Oak	Black Knit	33	899.00 Pair
	AX 1.5 Wallmount	In-Wall	6 1/2		3/4	Dome			45-22 ±2	89	15	3.5k	8/6	14 x 19 x 1	Opt., Oak	Black Knit	8	299.00 Pair
	AX 5 Reference	In-Wall	10.5		1	Dome			29-22 ±2	87	40	3k	6/4	36 x 12 x 12	Opt., Oak	Black Knit	40	1649.00 Pair
	AX 1 Reference	Tuned Port	5		1	Dome			70-22 ±2	87	30	3k	6/4	11 x 6 x 6	Opt., Oak	Black Knit	15	

# Our Speakers Are So Sensitive, You Can Hear The Subtleties Of People Who Communicate With Their Hands.



Music, quite simply, is a mood-altering substance. With that in mind, we've built our DX loudspeakers on the belief that the more you hear, the more you'll feel.

Consequently, our DX midrange is designed to achieve such natural presence and clarity, you'll feel every stretch and strum in a guitar solo.



*If you love heavy metal, you should be listening to lightweight aluminum.*

Perhaps it's because of our midrange voice coil, in which we've used an aluminum "former" to dissipate heat. Or the free-edge surround that ingeniously dampens cone movement. Then again, maybe it's our distortion-free crossover network. The combined result is a loudspeaker with the highest power handling and widest

dynamic range of anything you might hear in the demo room. Of course, the DX also has something else you won't hear in other loudspeakers.

Cerwin-Vega bass.

Which for over 35 years has been the ultimate mover and shaker in audio.

In fact, the DX-9 takes bass response all the way down to an earth-shaking 25Hz.

All of which is encouragement to drop by a Cerwin-Vega dealer and listen closely to our DX loudspeakers. And see how a totally instrumental piece of music can actually speak to you.



 **Cerwin-Vega!**

**IN CONCERT TONIGHT:**  
Van Halen,  
M.C. Hammer,  
Beethoven,  
The Byrds,  
Mozart,  
Miles Davis,  
And Monk.  
**TOGETHER!  
8:00 PM!  
YOUR HOUSE!**

*A DX loudspeaker can make a room the size of, say, an outhouse, sound very much like an opera house.*

# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type		Woofer Diameter - Inches		Midrange Diameter - Inches		Tweeter Diameter - Inches		Sagale Level Controls		Anechoic Frequency Response		Recommended Min. Amp Power - Watts Ch.		Impedance, Ohms: Normal/Minimum		Dimensions - Inches (To Nearest Inch)		Finish	Grille Color and Material	Weight - Lbs. Each	Price - \$
			Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter				
B&G END (Continued)	S15B	Subwoof.	15								40-4 ± 3	100	40		8	18 x 18 x 15	Opt.	Black Steel	72		From 544.00 Each			
	S18B-C	Subwoof.	18								36-2	98.5	50		8	22 x 29 x 20	Black Cptg. Opt.	Black Steel Opt.	86		660.00 Each			
	S18E	Subwoof.	18								8-80	92	50	Var.	8	22 x 22 x 18			65		From 598.00 Each			
	D18E	Subwoof.	(2)18								8-80	95	50	Var.	4	43 x 22 x 18	Black	Black Steel	135		Each w/ELF-1 Xover 1232.00 Each w/ELF-1 Xover			
BALTEK AUDIO	Baltic 30	Vented		4 3/8	Cone	1 1/2	Dome				40-20				8	9 x 12 x 10	Opt.	Black Knit	12 1/2		155.00 Each			
	Baltic 50	Vented	7	4 3/8	Cone	1 1/2	Dome	M, T			30-20				8	11 x 32 x 10	Opt.	Black Knit	37		325.00 Each			
	Baltic 90	Vented	8 7/8	4 3/8	Cone	1 1/2	Dome	M, T			25-20				8	13 x 36 x 12	Opt.	Black Knit	54		435.00 Each			
BANG & OLUFSEN	Beovox Cona	Bass Ref. Subwoof.	8								40-195	89	20	195	8/8	17 Dia. x 11	Opt.		16 1/2		425.00 Each			
	Beovox CX50	Pressure Chamber	4			1	Dome				80-20 +4,-8	89	20	2.5k	6/6	5 x 8 x 8	Opt.	Opt.	7 3/4		175.00 Each			
	Beovox CX100	Pressure Chamber	(2)4			1	Dome				50-20 +4,-8	89	20	2.5k	6/6	5 x 13 x 8	Opt.	Opt.	11		225.00 Each			
	Beolab Penta 3	Powered Bass Ref.	(4)5	(4)3	Cones	1	Dome				40-20 +4,-8	92	Inc.	700,5k	8/8	64 x 13 x 15	Steel	Gray Cloth Opt.	53		1900.00 Each			
	Beolab 2500	Biamped Bass Ref.	4 1/2			1	Dome				55-20 +4,-8	Inc.	2.5k			10 x 14 x 6	Black		13 1/4		1000.00 Pair			
	RL7000	Bass Ref.	(2)6 1/2	5	Cone	1	Dome				40-20 +4,-8	93	20	800,3k		28 x 20 x 10	Opt.	Opt.	33		500.00 Each			
	RL6000	Bass Ref.									40-20 +4,-8	93	20			21 x 16 x 7	Opt.	Opt.	19 5/8		300.00 Each			
	RL1000	Bass Ref.										92	20			16 x 13 x 5	Opt.	Opt.	7 7/8		200.00 Each			
	IWS1000	In-Wall Inf. Baf.	5 1/2			1	Dome				55-20 +3,-8	87	20	2.5k	8/8	11 x 8 x 3	White	White Plast.	5		400.00 Pair			
	IWS2000	In-Wall Inf. Baf.	5 1/4			1	Dome				55-30 +3,-8	87	20	2.5k	8/8	11 x 8 x 3	White	White Plast.	5 1/4		500.00 Pair			
	Beolab 8000	Powered Bass Ref.	(2)4			3/4	Dome				40-22 +4,-8	Inc.	4.2k			6 x 52 x 6	Alum.	Black Cloth Opt.	44		1500.00 Each			
	Beolab 4500	Powered Bass Ref.	5			1	Dome				75-22 +4,-8	87	Inc.	3.5k	8/8	8 x 21 x 3	Steel	Opt.	8		850.00 Each			
Beovox	Bass Ref.	5			1	Dome				75-20 +4,-8	87	20	3.5k	8/8	8 x 15 x 3	Steel	Opt.	25		350.00 Pair				
B-I-C AMERICA	Venturi V52	Tuned Port	5			1/2	Dome				60-20 ± 3	90	5	5k	8/	11 x 7 x 7	Oak	Black Knit	9		159.00 Pair			
	Venturi V52S	Tuned Port	5			1/2	Dome				60-20 ± 3	90	5	5k	8/	11 x 7 x 7	Black	Black Knit	9		85.00 Each			
	Venturi V62A	Venturi Vented	6			3/4	Dome				50-20 ± 3	91	10	4.5k	8/	14 x 8 x 9	Oak	Black Knit	14		219.00 Pair			
	Venturi V620A	Venturi Vented	6			3/4	Dome				49-20 ± 3	90	10	3k	8/	22 x 9 x 11	Oak	Black Knit	22		329.00 Pair			
	Venturi VB20A	Venturi Vented	8			1	Dome				40-22 ± 3	91	15	2.5k	8/	26 x 10 x 11	Oak	Black Knit	27		439.00 Pair			
	Venturi V630A	Venturi Vented	6	6	Cone	1	Dome				45-22 ± 3	90	15	800,3k	8/	34 x 9 x 11	Oak	Black Knit	37		599.00 Pair			
	Venturi V830A	Venturi Vented	8	6	Cone	1	Dome				38-22 ± 3	91	20	800,3k	8/	40 x 10 x 11	Oak	Black Knit	45		799.00 Pair			
	Muro M-5	In-Wall	5			1/4	Dome				60-21 ± 4	90	5	5k	8/	11 x 7 x 3	White	White Metal	3		169.00 Pair			
	Muro M-6	In-Wall	6			1	Dome				50-22 ± 4	90	5	4.5k	8/	12 x 8 x 3	White	White Metal	5		219.00 Pair			
BLAKESLEE DESIGNS	AA7	Coaxial; Tuned Port	6 1/2		Cone	1	Dome				39-17 ± 2	87	30	1.3k	8/7.5	30 x 23 x 3	Black	Opt., Art	26		750.00 Pair			
	AA14	Coaxial; Tuned Port	6 1/2		Cone	1	Dome				39-17 ± 2	87	30	1.3k	8/7.5	6 x 8 x 39	Black	Black Knit	27		700.00 Pair			
BOSE	901 VI	Ac. Matrix	(9)4 1/2										10		8/	21 x 13 x 13	Wal.	Brown Knit	35		1499.00 Pair w/EQ			
	601 III	Ported	(2)8			(4)3	Cones						10		8/	12 x 12 x 30	Wal.	Brown Knit	45		999.00 Pair			
	501 IV	Ported	10			(2)3	Cones						20		8/	16 x 14 x 25	Wal., Vinyl	Brown Knit	40		699.00 Pair			
	401	Ported	(2)6			2	Cone						10		4/	12 x 12 x 30	Opt., Vinyl	Opt., Knit	31		599.00 Pair			
	301 III	Slotted Port	8			(2)3	Cones						10			22 x 13 x 19	Opt.	Opt.	16		349.00 Pair			
	201 III	Slotted Port	6			2	Cone						10			18 x 12 x 17	Opt.	Opt.	10		229.00 Pair			
	10.2 II	Acousti-mass Ported	8	8	Cone	(2)2							10		8/	39 x 12 x 12	Teak Ven.	Brown Cloth	46		1299.00 Pair			
	6.2	Ported	8			(2)3	Cones						10		4/	20 x 10 x 10	Teak Ven.	Brown Knit	9 3/4		599.00 Pair			
	4.2 II	Slotted Port	8			(2)3	Cones						10			22 x 13 x 19	Opt.	Opt.	16		349.00 Pair			
	2.2 II	Slotted Port	6			2	Cone						10			18 x 12 x 17	Opt.	Dpt.	10		229.00 Pair			



CLEARFIELD

1993

# The Award Winning Clearfield Loudspeakers. They Must be Heard.

Since 1976, a dedicated individual has been working with one goal in mind—to create the most nearly perfect loudspeaker in the world. During this 16 year span, he has developed many other famous and successful loudspeakers. But necessity dictated that while these speakers were all excellent in their respective classes, garnering significant critical acclaim, none of them were all-out assaults on the state of the art.. Now that goal is being realized. The strikingly beautiful Clearfield line is the culmination of this effort.

## Extraordinarily High Sonic Verity

For the first time, the dynamics of the best cone driver designs and electrostatic transparency are achieved in one speaker. Clearfield designs are sonically balanced for highest possible detail retrieval, yet have the smooth musicality and neutrality which are hallmarks of great speakers.

By using a concentric driver array from 125Hz up, the Clearfield creates an effective point source, mimicking the pickup pattern of a microphone. This creates a single, unified wave launch, sounding like a single transducer.

## Maximum Flexibility.

Controlled directivity response ensures three dimensional, transparent imaging and allows variations in room placement. This means that you don't have to redesign your home to get great sound. The adjustable woofer "Q" even allows placement close to the wall! Featuring a unique "Stressed Monocoque Structure" with computer optimized bracing using cellular mode damping, the Clearfield has eliminated the cabinet resonances and colorations normally associated with this type of speaker. At the same time, the cabinet geometry is computer designed for smooth wave launch, ensuring ultimate staging and depth.

## Metropolitan

DESCRIPTION: 3-Way loudspeaker, featuring 1" aluminum tweeter, and (2) 6" Kevlar Midranges in concentric array. Two 8" long throw polypropylene woofers, in their separate 4th order sub-enclosure, critically damped to low Q alignment.

DRIVERS: 1" Aluminum tweeters; 6" kevlar midranges with dual voice coils; 8" polypropylene woofers; Pat. pend. linear motor system for speed and control.

CABINET: The enclosure features a unique "Stressed Monocoque Structure" with computer optimized bracing to eliminate cabinet resonances.

FREQUENCY RESPONSE: 25Hz-25kHz, -3db midrange +/- .5dB

RECOMMENDED AMPLIFIER POWER; 50 Watts per channel-Minimum; 200 Watts per channel-Maximum

SOUND PRESSURE LEVELS: 115dB (Peak Weighting) peak at 3 meters using a 50 Watt amplifier

SENSITIVITY; 90dB

IMPEDENCE: Nominally 8 ohms; does not drop below 4 Ohms at any frequency

DIMENSIONS: 62.5" X 24" X 12" (HWD)

## The Quality of a Counterpoint

From the gold plated inputs to the finely finished wood veneers, from the Kevlar and aluminum drivers to the polypropylene capacitors and metal film resistors, the highest quality of components means that the Clearfields compete with the most expensive speakers on the market. Dual crossover design ensures maximum signal to noise ratio in the crossover circuit and allows the user single amplification, biwiring, or biamplification for the true perfectionist.

## Beyond Specifications

By using the most advanced driver technology extant, full rise time and slew rate from your amplifiers is available. The highest "Young's Modulus" coefficients (weight to stiffness ratios) are achieved, combined with patented double voice coil motor structures for response speed tailoring. The advanced electronic circuitry (patent pending) includes phase, impedance, and amplitude equalization and compensation outside the signal path for the greatest transparency. This advanced circuitry is compatible with a great variety of amplifiers and cables, making the critical issue of interfacing just a little bit easier.

## Continental

DESCRIPTION: Spec's as Metropolitan, with the following exceptions; 2 way loudspeaker featuring 1" aluminum tweeter and (2) 6" mineral damped polypropylene cones with ultra linear motors.

BASS LOADING: 1/8 wave hybrid transmission line air column .

FREQUENCY RESPONSE: 30Hz-25kHz, -3dB midrange +/- 0.5dB

SENSITIVITY: 87 dB

SOUND PRESSURE LEVELS: 110 dB (Peak Weighting) peak at 3 meters using a 50 Watt amplifier

DIMENSIONS: 50" X 18" X 10" (HWD)

## Diplomat

FREQUENCY RESPONSE: 60Hz - 22kHz, -1 dB; 46 Hz-24 kHz, -3 dB. WITH EMBASSY WOOFER, BASS EXTENDS DOWN TO 33 Hz.

POWER RATING: 25 Watts min., up to 200 Watts max.

SENSITIVITY: 87 dB at one Watt/one meter

IMPEDANCE: 8 Ohms nominal, 6 Ohms minimum.

DIMENSIONS: 16" X 10" X 14" (HWD)

*All specifications subject to change without notice or liability.*

# Introducing the newest members of the Clearfield Line: The Diplomat Bookshelf Monitor and its companion, the Embassy Subwoofer.

## An Unconventional Approach to Enclosure Design

This new speaker had to be something special. And it is. By using a triple layer enclosure, we allow the drivers to radiate a much cleaner signal than the brute force approach of massive wall thickness. This results in clarity and transparency unrivalled by other small systems. We have dubbed this sandwich construction "Non-acoustic Transfer", a Clearfield first.

## Driven to Excel

Trebles are reproduced using a 1" metal alloy tweeter damped with Ferrofluid; The edge is formed of Supronyl, which allows distortion-free high excursion. The drive system itself consists of a rare earth Neodymium magnet, resulting in extremely fast frequency response without ringing or overshoot.

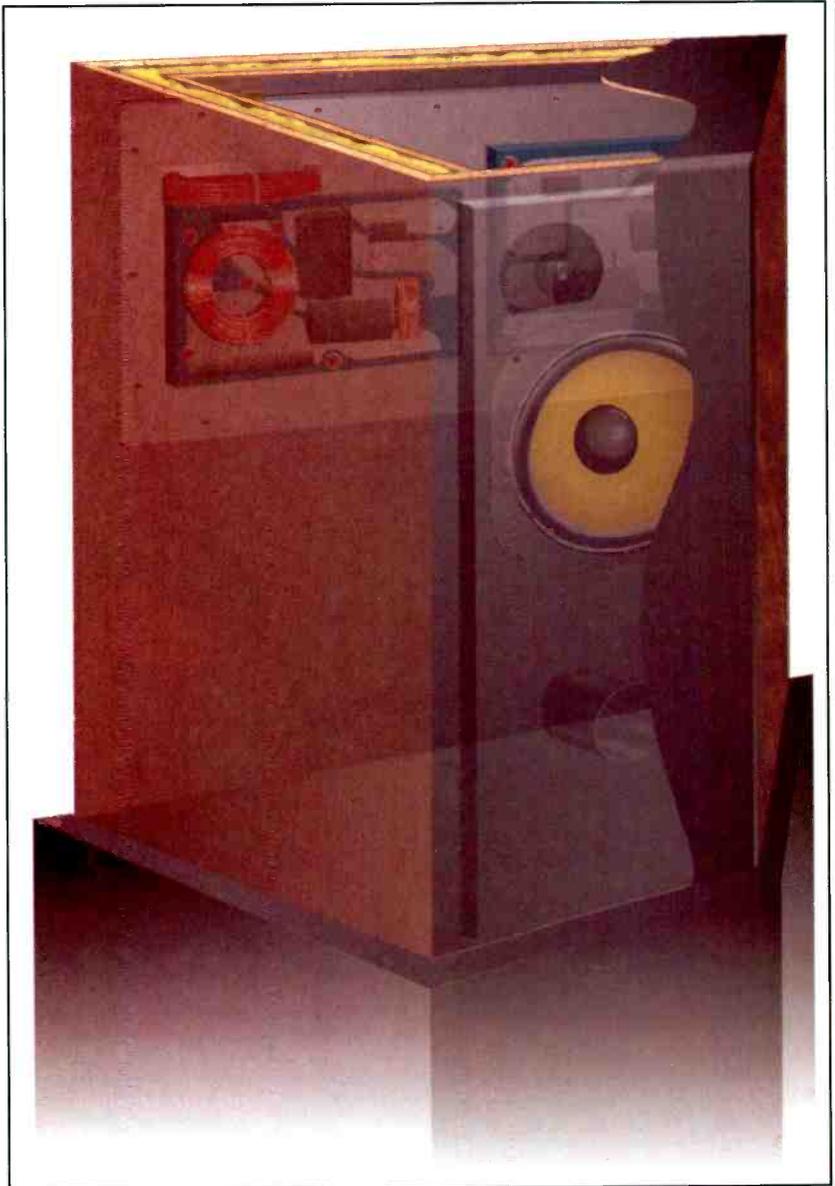
The 6 1/2" bass/midrange driver features a cast aluminum frame to eliminate the usual "basket ring" found in other speakers. The glass fiber cone has exceptional Young's Modulus coefficients, like other Clearfields. An oversized magnet and four layer aluminum voice coil ensure the highest power handling, efficiency and dynamic range.

## The Versatile Embassy

To maximize your investment in the Diplomat (or any other small, 2-way speaker) we recommend the Embassys. Designed to both place your speaker at the perfect listening level, while giving the listener that extra bass wallop, these new subwoofers have an internal crossover, and will extend bass response to 33 Hz for any small speaker.

## Beauty or the Beast?

With Clearfield, you'll never have to choose between great looks and great sound again; Because the Clearfield line of loudspeakers has both. And comes in a variety of finishes, including Cherry, Light Oak, Natural Walnut and Black Oak. And for an extra charge, Rosewood. Or anything else you would like (contact your Authorized Clearfield by Counterpoint Dealer).



## Our dedication doesn't stop after your purchase.

And finally, you know we'll be here tomorrow. Since 1977, Counterpoint Electronic Systems has been designing and building world acclaimed electronics. With our toll-free customer service line and helpful and friendly staff here to assist you, your investment in Clearfield Loudspeakers is a sound one, backed by a five year warranty, and a reputation for quality and service.

So if you're thinking about acquiring a new speaker system for your home, be sure and put Clearfield on your shortlist of candidates, and audition a pair at your authorized Clearfield by Counterpoint Dealer today.

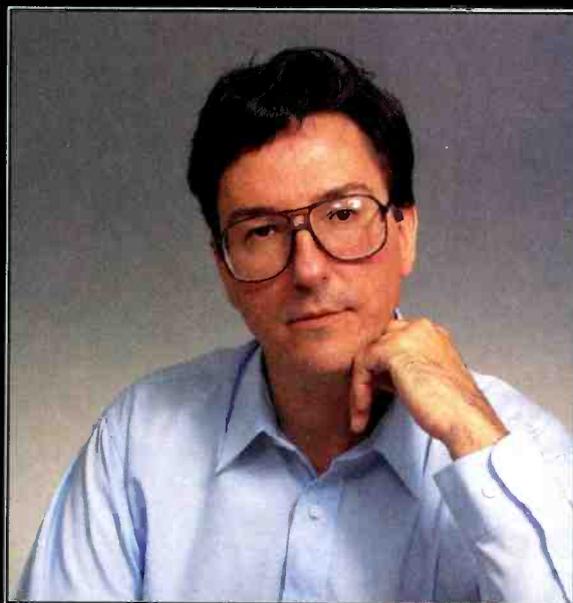
"Rooms with good sound included Clearfield...The impressive and reasonably priced Metropolitans were driven by Counterpoint's gorgeous new monoblocks." —Robert Harley, *Stereophile*, April '92, Vol. 15, No. 4.

"The pride of this new line is an imposing, beautifully crafted tower dubbed the Metropolitan (\$6000/pair) in Walnut, Light Oak, Black Oak, or Cherry. After listening a few minutes, I asked designer Albert Von Schweikert if he was a musician. He beamed and said, "Yes, a pianist." Indeed, his speakers are finely tuned instruments." —Lawrence B. Johnson, *CD Review*, March '92.

"...The sound had an airy, detached-from-the-speakers quality that's rare in speakers of their size, bass response, and dynamic capability..." —Robert Deutsch, *Stereophile*, April '92, Vol. 15, No. 4.

The Clearfield Metropolitans were awarded most innovative new product, 1992 at the CES Design and Engineering Exhibition.

And, on the Clearfield Continentals (\$3000/pair); "The Continental has a way of sonically disappearing into the room - of disassociating its physical self from the recorded event to where, if the eyes are closed, only the music remains. Its presentation and the vividness of its imagery is tactile to a degree that I am tempted to say that "seeing is believing." —Martin G. DeWulf, *Bound for Sound*, No. 6a/92.



#### *About the Designer*

Born in Heidelberg, Albert Von Schweikert began piano at age 5. His love for music led him to build his first amp and speaker in 1957 with his father. He worked under the tutelage of the late Dr. Richard C. Heyser while a student at Cal Tech. This led to product development with Dr. Oskar Heil of ESS Heil fame. Next, Mr. Von Schweikert developed the Vortex Screens, dubbed legendary by at least one prominent magazine. He is now Chief Designer for Clearfield.

# CLEARFIELD

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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer			Midrange			Tweeter			Sensitivity (1 Watt/1 Meter, dB)	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
				Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Woofer	Midrange	Tweeter										
BOSE (Continued)	Acoustimass 7 Home Theater	Acoustimass Sat. & Acoustimass Subwoof.	(2)6			(6)2						10			Four Pieces	Black		31 Sys.	989.00		
	Acoustimass 5 II	Acoustimass Sat. & Acoustimass Subwoof.	(2)5 1/4			(2)2 1/2						10		6/	Three Pieces	Opt.	Opt.	33 Sys.	799.00		
	Acoustimass 3 II	Acoustimass Sat. & Acoustimass Subwoof.	5 1/4			2 1/2						10		6/	Three Pieces	Opt.	Opt.	15 Sys.	599.00		
	Freestyle	Ported	4 1/2									10		6/	10 x 6 x 5	Opt.	Opt.	5	339.00		
	101 Music Monitor	Ported	4 1/2									10		4/	6 x 9 x 6	Opt.	Opt.	5	219.00		
	121 Mobile Monitor	Ported	4 1/2									10		4/	6 x 9 x 6	Black	Black Metal	5	249.00		
	VS-100	Tuned Port	4 1/2									10		8/	9 x 7 x 5	Black	Black Cloth	5 1/2	129.00		
	Acoustimass 3 Powered	Powered Sat. & Acoustimass Subwoof.	6			(2)2						Inc.			Three Pieces	Opt.		25 Sys.	769.00		
	Acoustimass Powered	Powered Sat. & Acoustimass Subwoof.	(2)6			(4)2 1/2						Inc.			Three Pieces	Opt.	Opt.	43 Sys.	1099.00		
	Lifestyle	Powered	4 1/2									Inc.			6 x 9 x 6	Opt.	Opt.	6	339.00		
RoomMate Computer Monitor	Powered	4 1/2									Inc.			6 x 9 x 6	Silv.	Silv.	6	339.00			
RoomMate Video	Powered	4 1/2									Inc.			6 x 9 x 6	Gray	Gray Cloth	6	339.00			
RoomMate RoomMate II	Powered	4 1/2									Inc.			7 x 10 x 7	Black	Black Metal	5 1/2	339.00			
BOSTON ACOUSTICS	T1030	Ac. Sus.	(2)8	6 1/2	Cone	1	Dome		40-20 ± 3	90	15	250,2.5k	8/	43 x 10 x 12	Opt.	Black Knit		65	1000.00		
	T930 II	Ac. Sus.	10	6 1/2	Cone	1	Dome		42-20 ± 3	90	15	350,2.5k	8/	37 x 11 x 12	Opt., Vinyl	Black Knit		50	750.00		
	T830	Ac. Sus.	8	3 1/2	Cone	1	Dome		45-20 ± 3	88	15	800,4k	8/	33 x 10 x 10	Opt., Vinyl	Black Knit		40	550.00		
	HD10	Pas. Rad.	10	6 1/2	Cone	1	Dome		40-20 ± 3	90	15	2.5k	8/	24 x 13 x 10	Opt., Vinyl	Black Knit		26 1/2	440.00		
	HD9	Pas. Rad.	8	6 1/2	Cone	1	Dome		48-20 ± 3	90	15	2.8k	8/	21 x 11 x 8	Opt., Vinyl	Black Knit		18	340.00		
	HD8	Ac. Sus.	8			1	Dome		52-20 ± 3	90	10	3k	8/	18 x 11 x 8	Opt., Vinyl	Black Knit		16	250.00		
	HD7	Ac. Sus.	7			3/4	Dome		52-20 ± 3	90	10	3k	8/	14 x 9 x 7	Opt., Vinyl	Black Knit		10	200.00		
	HD5	Ac. Sus.	5 1/4			3/4	Dome		65-20 ± 3	89	5	3.5k	8/	10 x 6 x 7	Opt., Vinyl	Black Knit		6 1/2	150.00		
	380	In-Wall	8			1	Dome		48-20 ± 2	90	5	2.7k	8/	10 x 13 x 4	Matte White	White Perf.		6	500.00		
	360	In-Wall	6 1/2			1	Dome		58-20 ± 2	5	3k		8/	12 x 9 x 3	Matte White	White Perf.		4	400.00		
	350	In-Wall	5 1/4			1	Dome		68-20 ± 2	90	5	3.5k	4/	10 x 7 x 3	Matte White	White Perf.		3	300.00		
	325	In-Wall	5 1/4			3/4	Dome		68-20 ± 3	90	5	3.5k	8/	7 x 7 x 2	Matte White	White Perf.		2	200.00		
	305	In-Wall	5 1/4						68-17 ± 3	90	5		8/	7 x 7 x 2	Matte White	White Perf.		2	130.00		
	SubSat Six	Sat. & Subwoof.	4		Cone	3/4	Cone		46-20 ± 3	87	15	130,3.5k	8/	Three Pieces	Black Ash	Black Perf.		30 Sys.	500.00		
	PowerVent 12	Subwoof.	(2)6 1/2						46-140 ± 3	87	15	140	8/	14 x 16 x 7	Vinyl Matte	Black Perf.		19	250.00		
	SW10	Powered Subwoof.	10						34-95 ± 3	Inc.	90			20 x 11 x 16	Black Ash	Black Perf.		49	600.00		
	404v	Ctr. Ch. Ac. Sus.	(2)4						100-20 ± 3	90	5		8/	5 x 17 x 6	Vinyl Black	Black Knit		8	129.00		
	424v	Ctr. Ch. Pas. Rad.	4	4	Cone	3/4	Dome		88-20 ± 3	90	5	3.5k	8/	5 x 17 x 6	Vinyl Black	Black Cloth		9	179.00		
	525v	Ctr. Ch. Pas. Rad.	5 1/4	5 1/4	Cone	3/4	Dome		65-20 ± 3	90	5	3.5k	8/	6 x 18 x 6	Vinyl Black	Black Cloth		10	249.00		
	PV300	In-Floor Subwoof.	(2)6 1/2						45-140 ± 3	89	15	140	8/	7 x 13 x 24	Ash Vinyl	Black Perf.		21	400.00		
Boston T6 Surround System Voyager	5 Sats. & Subwoof.	(2)6 1/2	4	Cone	3/4	Dome		46-20 ± 3	87	15	130,3.5k	8/	Six Pieces	Black Ash	Black Perf.		37 1/2 Sys.	899.95			
	Indoor/Outdoor Ac. Sus.	5 1/4			1	Dome		65-20 ± 3	89	5	3k	8/	10 x 6 x 7	Vinyl Opt., Lexan	White Perf.		6	400.00			
(Continued)	RunAbout II	In/Out Ac. Sus.	4 1/2			3/4	Dome		90-20 ± 3	89	5	3.5k	8/	9 x 6 x 6	Poly.	White Perf.		6	250.00		



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches				Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls		Analogic Frequency Response		SPL, 1 Watt/1 Meter, dB		Crossover Frequencies, Hz		Impedance, Ohms, Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Midrange	Tweeter	Woofer	Tweeter	Woofer W. Range	Woofer M. Range	Woofer H. Range	Woofer W. Range	Woofer M. Range	Woofer H. Range	Woofer W. Range	Woofer M. Range	Woofer H. Range	Woofer W. Range	Woofer M. Range	Woofer H. Range	Woofer W. Range	Woofer M. Range				
<b>BOSTON ACOUSTICS (Continued)</b>	RunAbout I	Indoor/Outdoor Ac. Sus.	4 1/2								100-17 ± 3	89	5		8/	9 x 6 x 6	Poly.	Perf. Steel	6			180.00	Pair			
<b>BOZAK AUDIO LABORATORIES</b>	Grand	Pas. Rad.	(4)6	(2)5	Cones	1	Dome				28-20 +1,-2	93	40	200,2k	8/	31 x 16 x 48	Dpt., Wood Ven. Opt., Wood Ven.	Dpt., Knit	180			5000.00	Pair			
	Symphony II	Pas. Rad.	(2)8	(2)5	Cones	1	Dome				31-20 +1,-2	92	20	225,2k	6/	25 x 15 x 44	Dpt., Wood Ven. Opt., Wood Ven.	Dpt., Knit	130			3600.00	Pair			
	Concerto II	Pas. Rad.	(2)6	5	Cone	1	Dome				35-20 +1,-2	91	20	250,2.5k	6/	22 x 15 x 40	Dpt., Wood Ven. Opt., Wood Ven.	Dpt., Knit	105			2600.00	Pair			
	Rhapsody II	Vented	8	5	Cone	3/4	Dome				38-20 +1,-2	90	10	300,3k	8/	19 x 12 x 38	Dpt., Wood Ven. Opt., Wood Ven.	Dpt., Knit	80			1900.00	Pair			
	Sonata	Vented	8	5	Cone	3/4	Dome				40-20 +1,-2	90	10	300,3k	8/	19 x 11 x 26	Dpt., Wood Ven. Opt., Wood Ven.	Dpt., Knit	55			1400.00	Pair			
<b>BRIGHT STAR AUDIO</b>	Allair Pro	Dipole	10	5	Cone	1,1 1/2	Dome, Ribbon Domes	No			32-20	89	40	400,2.8k	6/3	20 x 12 x 30	Sim. Gran.	Black Cloth	68			2200.00	Pair			
	Allair	Dipole	10	5	Cone	1, 3/4	Dome	No			44-24	88	20	450,3.1k	6/4	20 x 12 x 28	Sim. Gran.	Black Mesh	40			999.00	Pair			
	Shadow	Corner Loading	8			1	Dome	No			50-24	87	15	2.6k	6/5	18 x 9 x 15	Sim. Gran.	Black Cloth	17			499.00	Pair			
<b>B &amp; W</b>	V201	Vented	6			3/4	Cone				66-20 ± 3	90	25	2.5k	4/	14 x 8 x 8	Black	Black Knit	9			200.00	Pair			
	V202	Vented	8			1	Dome				48-20 ± 3	90	25	2.5k	4/	20 x 10 x 9	Black	Black Knit	12 1/2			300.00	Pair			
	DM600	Sealed	6			1	Dome				80-20 ± 3	87	30	2.5k	8/4	14 x 8 x 10	Black	Black Knit	10			350.00	Pair			
	DM610	Sealed	8			1	Dome				70-20 ± 2	89	30	2.5k	8/4	20 x 10 x 12	Black	Black Knit	17			500.00	Pair			
	DM620	Sealed	8			1	Dome				58-20 ± 2	90	25	3k	8/4	30 x 10 x 12	Black	Black Knit	31			800.00	Pair			
	DM630	Vented	8	8	Cone	1	Dome				53-20 ± 2	91	25	400,3k	8/4	34 x 9 x 16	Black Wal.	Black Knit	42			1100.00	Pair			
	DM640	Vented	(2)8	5	Cone	1	Dome				46-20 ± 2	91	25	300,3k	8/4	38 x 9 x 16	Black Wal.	Black Knit	53			1500.00	Pair			
	Matrix 805	Vented	6 1/2			1	Dome				45-20 ± 2	87	50	3k	8/4	13 x 13 x 8	Black Wal.	Black Knit	19			1600.00	Pair			
	Matrix 804	Vented	6 1/2	6 1/2	Cone	1	Dome				31-20 ± 2	89	50	150,3k	8/4	36 x 10 x 10	Black Wal.	Black Knit	43			2200.00	Pair			
	Matrix 803	Vented	7 1/2	7 1/2	Cone	1	Dome				28-20 ± 2	90	50	150,3k	8/4	40 x 11 x 13	Black Wal.	Black Knit	58			3000.00	Pair			
	Matrix 802 Series 3	Vented	(2)8	4	Cone	1	Dome				27-20 ± 2	90	50	400,3k	8/4	41 x 12 x 15	Black Wal.	Black Knit	70			4000.00	Pair			
	Matrix 801 Series 3	Vented	12	4	Cone	1	Dome				20-20 ± 2	87	100	380,3k	8/4	40 x 17 x 22	Black Wal.	Black Knit	119			5500.00	Pair			
	Matrix 800	Vented	(2)12	(2)4	Cones	1 1/2	Dome				20-20 ± 2	93	150	380,800,3k	4/	75 x 20 x 23	Black Wal.	Black Knit	240			15,000.00	Pair			
	CWM5	In-Wall	5			3/4	Cone				75-20 ± 3	89	20	2.5k	8/4	9 x 6 x 3	White	White Metal				300.00	Pair			
CWM6	In-Wall	6			1	Dome				45-20 ± 3	89	20	2.5k	8/4	12 x 8 x 3	White	White Metal				400.00	Pair				
CWM8	In-Wall	8			1	Dome	T			35-20 ± 3	90	20	2.5k	4/	14 x 11 x 3	White	White Metal				600.00	Pair				
<b>CADAWAS ACOUSTICS</b>	TC-1	Auto Damping	8,10	5 1/4	Cone	1,2	Dome, Cone	M,T			87	25	250,3.5k,8k	8/6,5	24 x 15 x 11	Oiled Wal.	Brown Cloth	44			1195.00	Pair				
	Mobile Monitor One	Auto Damping	(2)5 1/4			1	Dome	T			87	15	2.5k	8/	14 x 8 x 8	Oiled Wal.	Brown Cloth	15			595.00	Pair				
	TC-2	Auto Damping Subwoofer	8,10					W			20-125	87	25	125	8/	24 x 15 x 11	Oiled Wal.	Brown Cloth	40			650.00	Pair			
<b>CALIBRATION STANDARD INSTRUMENTS</b>	MDM-4	Ported	(2)6 1/2			3 1/2	Cone				60-17 ± 3	89	15	1.5k	8/5	19 x 13 x 10	Rswd. Lam.	Brown Cloth	25			1390.00	Pair			
	MDM-TA2	Time Align	6 1/2			3/4	Dome	T			60-20 ± 3	87	15	2.5k	8/5	16 x 12 x 9	Rswd. Lam.	Alum.	20			1390.00	Pair			
	MDM-TA3	Time Align	(2)6 1/2	3 1/2	Cone	3/4	Dome	M,T			45-20 ± 3	91	15	1.8k,7k	8/4	19 x 16 x 12	Rswd. Lam.	None	35			1890.00	Pair			
	B8/70	ELF Subwoofer	8								30-70 ± 1	91	100	70	8/4	16 x 19 x 12	Black Lam.	Black Cloth	30			990.00	Pair			
	E8/70	Powered ELF Subwoofer	8								30-70 ± 1	91	Inc.	70	8/4	16 x 19 x 12	Black Lam.	Black Cloth	50			2990.00	Pair			
	B18	ELF Subwoofer	18								20-70 ± 1	97	300	70	8/6	20 x 20 x 12	Black Lam.	Black Cloth	60			1380.00	Pair			
<b>CALRAD</b>	20-330	In-Wall	5 1/4			3/8	Dome				50-20	35	3k	8/	8 x 11	White	White				79.00	Pair				
	20-335	In-Wall	6			1	Dome				40-20	50	2.5k	8/	9 x 12	White	White				125.00	Pair				
	20-318		4	2		1	Dome				50-18	30	6.5k	4/	8 x 4 x 4	Opt.	Opt.				35.00	Each				
	20-320	Outdoor	4	2		1	Dome				50-20	30		8/	8 x 4 x 4	White	White				50.00	Pair				
<b>CAMBRIDGE PHYSICS</b>	G-7II	Vented	6 1/2			3/4	Dome				60-22 ± 3	8	2.2k	8/5	16 x 12 x 5	Oak Vinyl	Brown Knit	12			300.00	Pair				
	G-11II	Vented	8			1	Inv. Dome				38-25 ± 2	12	1.5k	5/4	19 x 12 x 8	Oak Vinyl	Brown Knit	18			450.00	Pair				
	G-33II	Pas. Rad.	8			1	Inv. Dome				28-25 ± 2	15	1.5k	5/4	29 x 18 x 8	Oak Vinyl	Brown Knit	28			700.00	Pair				
	G-66II	Vented	(2)8	3	Dome	1	Inv. Dome				23-25 ± 3	30	400,4k	6/4	44 x 18 x 12	Oak Vinyl	Brown Knit	81			2000.00	Pair				

# Existing Speaker Technology Wasn't Good Enough.

Redefining speaker design was the job at hand for Camber.

That's the concept behind the Ti Series, the Laser Series, and the SC Series by Camber. Long respected for many industry firsts, Camber set out to create a line of loudspeakers that would offer unprecedented performance at affordable prices. To achieve this goal, Camber relied heavily on technology acquired through years of research at Canada's famous National Research Council and upon experience gained designing and building Studio Monitors for the Canadian Broadcasting Corporation.



- One of the most innovative consumer electronics products of 1992, the Camber 3.5 ti was selected for The 1992 International Summer Consumer Electronics Show's® Innovations '92 Award.
- Critic's Choice Award from *Sound & Vision Magazine* in recognition of the Camber 1.0 ti, Camber Laser 7 as well as the Camber 3.5 ti for Technical Excellence and Exceptional Value.
- The Canadian Broadcasting Corporation selected the Camber 3.5 ti as its official Studio Monitor for use in its studios around the world.
- *Canadian Consumers Magazine* rated Camber 1.0 ti Best Buy in the under \$500 per pair category.

For more information please write to Camber at :

CAMBER Canada, 3700 Griffith Street, #306, Montreal, P.Q. H4T 1A7 (514) 738-3225 • (514) 738-5797 FAX  
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# LOUDSPEAKERS

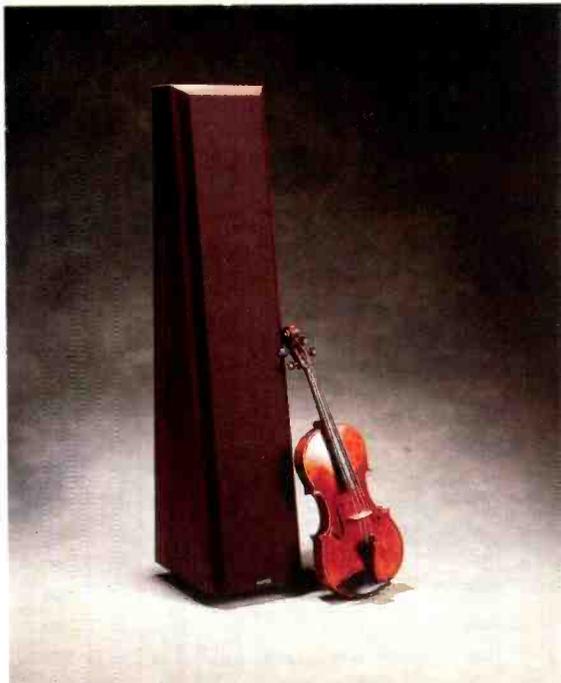
MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer, W. Midrange, M. Tweeter, T. Superwoofer, ST	Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
CAMBRIDGE PHYSICS (Continued)	K-5	Inf. Baf.		5¼			¾	Dome		70-20	89	10	5.5k	6/	12 x 8 x 7	Dak	Black Cloth	18	225.00
	KW-7	In-Wall		6½			1	Dome		40-20		8	2.5k	8/	12 x 9	White Plast.	White Perf. Metal		300.00
CAMBRIDGE SOUNDWORKS	Eleven	Powered	7	3	Cone	¾	Dome					Inc.	200, 2.2k		Suitcase System	Black	Black Metal	23 Sys.	749.00
	Ensemble	Ac. Sus. Sat. & Subwoof.	(2)8, 4			1¾, 5/8	Dome, Cone	No		85	25	140, 1.9k	6/	Four Pieces	Opt.	Black Metal	52 Sys.	From 499.00	
	Ensemble II	Ac. Sus. Sat. & Subwoof.				1¾, 5/8	Dome, Cone	No		85	25	140, 1.9k	6/	Three Pieces	Opt.	Black Metal	36 Sys.	399.00	
	Ensemble Utility	Ac. Sus. Sat. & Subwoof.	(2)8, 4			1¾, 5/8	Dome, Cone	No		85	25	140, 1.9k	6/	Four Pieces	Nxtl. Vinyl	Black Metal	52 Sys.	499.00	
	Ambiance	Ac. Sus.	6½			1	Dome	No		83	20	1.8k	8/	7 x 11 x 5	Opt.	Black Metal	10	From 350.00	
	Ten	Ac. Sus.	3			¾	Dome	No		83	10	2.2k	4	4 x 7 x 3	Nxtl.	Black Metal	3	150.00	
	Surround	Dipole	4			(2)2½	Cones						8/	8 x 5 x 6	Nxtl.	Black Metal		399.00	
	Surround II	Dipole	3½			2½	Cone						8/	5 x 7 x 5	Nxtl.	Black Metal		249.00	
	Powered Subwoofer	Powered Ac. Sus. Subwoof. Ctr. Ch.	12					W			140 Inc.	60, 80, 100, 140 (Sel.) 2k		27 x 16 x 10	Black	Black Metal	56	599.00	
	Center Channel Plus	Ac. Sus. Ctr. Ch.										2k		8 x 5 x 5	Nxtl.	Black Metal	5	219.00	
CANTON	Patio 160	Outdoor Ac. Sus.	6			1	Dome			42-30	87		2.5k	4/	7 x 11 x 5	Opt.	Opt., Metal	8	500.00
	Combi Sub System	Ac. Sus. Sat. & Bass Ref. Subwoof.	(2)8	(2)4	Cones	(2)1	Domes			20-30	89		120, 2.2k	4/	Three Pieces	Opt.	Opt., Metal	40 Sys.	995.00
	HC 100	Ac. Sus.	4			1	Dome			48-30	87		1.7k	4/	5 x 8 x 6	Opt.	Opt., Metal	5	295.00
	Plus S	Ac. Sus.	4			1	Dome			45-30	87		2.2k	4/	8 x 5 x 4	Opt.	Opt., Metal	6	350.00
	Plus F	Ac. Sus.	4			1	Dome			48-30	87		2.5k	4/	7 x 11 x 3	Opt.	Opt., Metal	5	400.00
	Plus D	Bass Ref.	6			1	Dome			41-30	88		2.5k	4/	7 x 11 x 7	Opt.	Opt., Metal	9	550.00
	Plus C	Ac. Sus. Subwoof.	12							22-120	89		120	4/	14 x 14 x 13	Opt.	Opt., Metal	26	600.00
	Plus E	Ac. Sus. Subwoof.	12							18-120	91		120	4/	22 x 14 x 14	Opt.	Opt., Metal	60	1000.00
	Plus Beta	Powered Ac. Sus. Subwoof.	12					W		20-140		Inc.	70, 90, 120 (Sel.)	4/	15 x 15 x 14	Opt.	Opt., Metal	42	2000.00
	Plus Alpha 1	Powered Ac. Sus. Subwoof.	12					W		20-120			60-120 (Var.)	4/	13 x 15 x 15	Opt.	Opt., Metal	40	1000.00
	Fonum 251	Bass Ref.	6			1	Dome			42-26			3.2k	4/	8 x 12 x 8	Black Vinyl	Black Metal	10	395.00
	Fonum 301	Bass Ref.	8			1	Dome			38-26			3k	4/	9 x 14 x 9	Black Vinyl	Black Metal	12	495.00
	Fonum 401	Bass Ref.	9			1	Dome			35-26			3k	4/	10 x 17 x 10	Black Vinyl	Black Metal	20	595.00
	Fonum 501	Bass Ref.	8			1	Dome			30-26			3.2k	4/	10 x 32 x 11	Black Vinyl	Black Metal	30	795.00
	Fonum 601	Bass Ref.	8	8	Cone	1	Dome			25-26			300, 3k	4/	10 x 35 x 11	Black Vinyl	Black Metal	40	995.00
	Fonum 701	Bass Ref.	(2)8	6	Cone	1	Dome			20-26			300, 3.5k	4/	10 x 39 x 12	Black Vinyl	Black Metal	49	1495.00
	InWall F	In-Wall Ac. Sus.	4			1	Dome			48-30	87		2.5k	4/	7 x 11 x 3	White	White Metal		500.00
	InWall P	Outdoor, In-Wall Ac. Sus.	6			1	Dome			42-30	87		2.5k	4/	7 x 11 x 5	White	White Metal		600.00
	InWall D	In-Wall Ac. Sus.	6			1	Dome			41-30	88		2.5k	4/	7 x 11 x 7	White	White Metal		650.00
	InWall 6	In-Wall Inf. Baf.	6			½	Dome			45-22	89		2.5k	8/	7 x 7 x 3		Opt.	5	450.00
	InWall 9	In-Wall Inf. Baf.	9			1	Dome			34-22	89		2.5k	8/	10 x 10 x 3		Opt.	7	600.00
	Karat 920	Bass Ref.	8			1	Dome			36-30	91		2.8k	4/	9 x 13 x 9	Opt.	Opt., Metal	12	750.00
	Karat 930	Bass Ref.	9			1	Dome			30-30	92		2.8k	4/	10 x 17 x 10	Opt.	Opt., Metal	22	1000.00
	Karat 940	Bass Ref.	9	4¾	Cone	1	Dome			26-30	92		450, 3.5k	4/	11 x 20 x 11	Opt.	Opt., Metal	29	1250.00
	ERGO 70	Bass Ref.	6¼	6¼	Cone	1	Dome			28-30	91		300, 3.5k	4/	8 x 35 x 10	Opt.	Opt., Metal	38	1500.00
	ERGO 80	Bass Ref.	8	8	Cone	1	Dome			22-30	92		300, 3.5k	4/	9 x 37 x 11	Opt.	Opt., Metal	42	2000.00
	ERGO 90	Bass Ref.	(2)8	6¼	Cone	1	Dome			20-30	93		300, 3.5k	4/	10 x 40 x 12	Opt.	Opt., Metal	50	2500.00
ERGO 100	Bass Ref.	(2)9	6¼	Cone	1	Dome			18-30	93		300, 3.5k	4/	11 x 45 x 14	Opt.	Opt., Metal	79	3500.00	

(Continued)



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Special Low Crossover? Woofer W. Midrange - W. Tweeter - W. Super Tweeter - ST			Anechoic Frequency Response, Hz to kHz, ±dB			SPL, 1 Watt/1 Meter, dB			Recommended Min. Amp Power, Watts Ch.			Impedance Ohms: Nominal/Minimum			Crossover Frequencies, Hz			Dimensions, Inches (To Nearest Inch)			Finish			Grille Color and Material			Weight, Lbs. Each			Price, \$		
			Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter						
CANTON (Continued)	ERGO 120	Bass Ref.	(2)10	6¼, 1½	Cones	1	Dome				18-30	94		300,3.5k, 7k	4/	13 x 51 x 17	Opt.	Opt., Metal	110	5000.00	Pair																							
CARRERA	CSP-230	Sat. & Subwoof.	8	3½	Cone	2½	Cone				28-20 ±3	90	10	150,3.5k	6/	Three Pieces	Black Vinyl	Black Alum. Mesh	17	499.00	Sys.																							
CARVER	AL-III		10			48	Ribbon	W,T			36-40 ±3	89	65	150	8/	15 x 15 x 72	Dak		80	1499.95	Pair																							
	Amazing Loudspeaker		(3)12			40	Ribbon				23-40 ±3	89	60	120	8/8	22 x 54 x 10	Opt.	Black Knit	80	2399.95	Pair																							
	Silver Amazing Loudspeaker		(4)12			60	Ribbon				23-40 ±3	89	60	120	8/8	30 x 66 x 10	Opt.	Black Knit	115	2899.95	Pair																							
	Platinum TS-P80	2 Sats. & Ctr. Ch. / Subwoof.	(2)10	5¼	Cone	¾	Dome				32-20	90				Three Pieces	Black		127	999.95	Sys.																							
	TS-D60	2 Sats. & Ctr. Ch. / Subwoof.	(2)10	5¼	Cone	¾	Dome				32-20	90				Three Pieces	Black		72	999.95	Sys.																							
	TS-S30	Sat. & Subwoof. Rear Ch.	10	5¼	Cone	¾	Dome				46-20	89			8/	Three Pieces	Black	Black Knit	37	649.95	Sys.																							
	M-30	Sat.	5¼			¾	Dome								8/	8 x 6 x 6	Black	Black Metal	6	399.95	Pair																							
TS-S20	Sat.	5¼													8 x 7 x 7	Black	Black Knit	5	194.95	Pair																								
CARVIN	792		15	16½	Horn						65-17 ±3	100	50	2k	8/	20 x 14 x 26	Ozite	Opt.	58	339.00	Each																							
	973	Vented	15	6½	Cone	4¾	Horn				50-19 ±3	100	75	400,4k	8/	22 x 15 x 31	Ozite	Opt.	81	369.00	Each																							
	993	Vented	(2)15	(2)6½	Cones	(2)4¾	Horns				45-19 ±3	103	100	400,4k	4/	25 x 19 x 47	Ozite	Opt.	146	649.00	Each																							
CASCADE AUDIO SYSTEMS	2.1	Trans. Line	6½			1	Dome	T			47-19 ±3	87	30	2.8k	8/3	38 x 8 x 8	Opt.	Opt.	35	979.00	Pair																							
	3.2	Trans. Line	8	5¼	Cone	1	Dome	T			40-20 ±3	89	30	185,2.8k	8/3	42 x 10 x 10	Opt.	Opt.	49	1599.00	Pair																							
	5.2	Trans. Line	(2)8	(2)5¼	Cones	1	Dome	M,T			32-20 ±3	90	45	220,3.2k	8/2.5	Four Pieces	Opt.	Opt.	128	2799.00	Sys.																							
	6.2	Trans. Line	(2)7, 10	(2)4½	Cones	1	Dome	M,T			25-20 ±3	91	60	100,1.4k, 3.7k	8/2	Four Pieces	Opt.	Opt.	186	3999.00	Sys.																							



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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separable Level Controls? Woofer W Midrange M, Tweeter T, Super Tweeter ST	Anechoic Frequency Response, Hz to kHz, ± dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts CH.	Crossover Frequencies, Hz	Impedance Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
CASTLE ACOUSTICS	Winchester	Folded Horn	(2)6			1	Dome			35-22	90	30	3k	B/	43 x 10 x 17	Wood Ven.	Black Knit	80	2800.00
	Trent	Bass Ref.	5			1	Dome	No		70-22	89	10		8/6	13 x 7 x 8	Wood Ven.	Black Knit	8½	350.00
	Warwick	Bass Ref.	6			1	Dome	No		55-22	89	10		8/6	18 x 10 x 10	Wood Ven.	Black Knit	17	450.00
	Durham	Bass Ref.	6			1	Dome	No		60-22	89	15		8/6	16 x 9 x 9	Wood Ven.	Black Knit	16½	550.00
	York	Bass Ref.	6			1	Dome			50-20 ± 3	89	25	3.3k	8/6	17 x 9 x 10	Wood Ven.	Black Knit	16	799.00
	Chester	Bass Ref.	8			1	Dome			40-20 ± 3	87	30	3.3k	8/6	21 x 11 x 12	Wood Ven.	Black Knit	37	1600.00
CELESTION	1	Bass Ref.	4			1	Dome			68-20 ± 3	86	10	6.4k	8/	10 x 6 x 7	Dpt.	Black Knit	8	199.00
	3	Inf. Baf.	5			1	Dome			60-20 ± 3	86	10	5k	8/	12 x 7 x 9	Dpt.	Black Knit	9	289.00
	5	Inf. Baf.	6			1	Dome			55-20 ± 3	88	10	4k	8/	14 x 8 x 10	Opt.	Black Knit	12	399.00
	7	Inf. Baf.	8			1	Dome			48-20 ± 3	87	20	3.5k	8/	18 x 10 x 12	Opt.	Black Knit	20	549.00
	9	Bass Ref.	6		Cone	1	Dome			48-20 ± 3	89	20	1k,4k	8/	20 x 8 x 10	Dpt.	Black Knit	17	599.00
	11	Bass Ref.	8		Cone	1	Dome			42-20 ± 3	89	20	1k,4k	8/	22 x 9 x 12	Dpt.	Black Knit	23	699.00
	15	AFT	6			1	Dome			38-20 ± 3	89	20	4k	8/	39 x 8 x 10	Opt.	Black Knit	27	799.00
	CS-135	Stereo Subwoof.	8							38-143 ± 3	86	10	143	8/	7 x 20 x 13	Black		22	259.00
	100	Inf. Baf.	6½			¼	Dome			53-20 ± 3	84	50	2.2k	8/	17 x 8 x 10	Opt., Wood	Black Knit	21	1199.00
	300	Trans. Line	6½			¼	Dome			26-20 ± 3	84	50	2.2k	8/	38 x 8 x 13	Opt., Wood	Black Knit	44	1799.00
	600	Inf. Baf.	6½			¼	Dome			60-20 ± 3	82	50	2.3k	8/	15 x 8 x 9	Gray Nxtl. Black	Black Knit	11	2099.00
	DLP-600	Digital Processor for 600s													10 x 7 x 2			3	799.00
700	Inf. Baf.	6½			¼	Dome			50-20 ± 3	82	50	3k	8/	15 x 8 x 10	Gray Nxtl.	Black Knit	14	3399.00	
System 6000 (w/Controller)	Dipole Subwoof.	(4)12						W		20-100 ± 3	82	50	100	8/	18 x 15 x 21	Gray Nxtl. Gray Nxtl.	Black Knit	76	3100.00
CELLO	Stradivari Grand Master	Ac. Sus.	(2)12	(8)1½	Domes	(8)¾	Domes				83	200	400,5k	2/1	17 x 18 x 87	Opt.	Black Mesh	565	45,000.00
	Stradivari Master	Ac. Sus.	(2)12	(4)1½	Domes	(4)¾	Domes				86	50	400,5k	4/2	17 x 18 x 62	Opt.	Black Mesh	340	25,000.00
	Stradivari Premiere	Ac. Sus.	12	3	Dome	1	Dome				90	50	400,8k	6/5	17 x 18 x 45	Opt.	Black Mesh	250	10,000.00
	Amali	Ac. Sus.	12	(4)1½	Domes	(4)¾	Domes				86	50	400,5k	4/2	10 x 19 x 27	Oak	Black Mesh	80	10,000.00
CERWIN-VEGA	L-7	Ported	7			1	Dome			40-20 ± 3	92	5	4k	8/6	9 x 14 x 8	Rswd. Vinyl	Black Knit	28	170.00
	L-9	Ported	10			1	Dome			40-20 ± 3	93	5	4k	8/6	13 x 22 x 11	Rswd. Vinyl	Black Knit	34	220.00
	W-7	In-Wall	7			1	Dome			40-20 ± 3	92	5	4k	8/6.8	9 x 12 x 3	Vinyl Matte	White Metal		435.00
	W-8	In-Wall	8			1	Dome			40-20 ± 3	92	5	3.5k	8/6.8	12 x 16 x 3	White Matte	White Metal		505.00
	Q-1	Horn-Flex	10			1	Dome			30-20 ± 2	100	25	3.5k	4/4	15 x 26 x 15	White Wal. Ven.	Black Knit	39	1489.00
	SW-12B	Vented Subwoof.	12							28-110	92	5	110	6/4.5	13 x 25 x 16	Wood Ven.	Black Knit	48	320.00
	VS-80	Bass Ref.	8			1	Dome			38-20 ± 3	94	5	4k	6/4	10 x 10 x 11	Vinyl Wal.	Black Knit	26	205.00
	VS-100	Bass Ref.	10	4	Cone	1	Dome			37-20 ± 3	94	5	600,5k	6/4	12 x 27 x 11	Vinyl Wal.	Black Knit	40	310.00
	VS-120	Bass Ref.	12	4	Cone	1	Dome			28-22 ± 3	97	5	500,4k	4/3.5	16 x 32 x 14	Vinyl Wal.	Black Knit	57	345.00
	VS-150	Bass Ref.	15	6½	Cone	1	Dome			28-22 ± 3	102	5	300,5k	4/3.4	18 x 35 x 18	Vinyl Wal.	Black Knit	90	540.00
	DX-1	Bass Ref.	8			1	Dome			40-18 ± 3	92	5	2.5k	8/6.4	11 x 20 x 11	Vinyl Wood	Black Knit	25	205.00
	DX-3	Bass Ref.	10	4	Cone	1	Dome			37-18 ± 3	94	5	350,5k	8/6.4	13 x 28 x 11	Vinyl Wood	Black Knit	34	320.00
	DX-5	Bass Ref.	12	4	Cone	1	Dome			36-18 ± 3	96	5	500,4k	8/6.4	15 x 31 x 10	Vinyl Wood	Black Knit	44	345.00
	DX-7	Bass Ref.	12	6½	Cone	1	Dome			34-20 ± 3	98	5	250,5k	4/3.5	15 x 34 x 15	Vinyl Wood	Black Knit	64	410.00
	DX-9	Bass Ref.	15	6½	Cone	1	Dome			30-20 ± 3	101	5	250,5k	4/3.5	18 x 36 x 18	Vinyl Wood	Black Knit	85	555.00
	AT-8	Bass Ref.	8			1	Dome	M,T		38-22 ± 3	94	5	3k	6/4	12 x 21 x 10	Vinyl Opt.,	Black Knit	26	410.00
	AT-10	Bass Ref.	10	5	Cone	1	Dome	M,T		30-22 ± 3	95	5	400,3k	6/4	14 x 28 x 13	Vinyl Opt.,	Black Knit	40	620.00
	AT-12	Bass Ref.	12	5	Cone	1	Dome	M,T		28-28 ± 3	97	5	400,3k	6/4	16 x 30 x 14	Vinyl Opt.,	Black Knit	55	690.00
AT-15	Bass Ref.	15	(2)5	Cones	1	Dome	M,T		28-28 ± 3	102	5	400,3k	4/4	19 x 36 x 18	Vinyl Opt.,	Black Knit	85	1080.00	
HT-CTR	Vented Ctr. Ch.	(2)6½			1	Dome			80-20 ± 3	94	5		8/6.5	16 x 8 x 11	Vinyl Black Wood	Black Knit		320.00	

(Continued)





# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer W. Midrange M. Tweeter T. Superwoofer ST	Anechoic Frequency Response, Hz to Hz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Di.	Crossover Frequencies, Hz	Impedance, Ohms Nominal/Minimum	Dimensions, inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
COMMUNITY PROFESSIONAL SOUND SYSTEMS	CSV52	Bass Ref.	15	6½	Cone	1	PZT		40-18 ±4	98	200	500,5k	4/4	34 x 18 x 18	Oak Lam.	Brown Knit	90	837.00
	CSV35	Bass Ref.	15			1	PZT		60-18	99	150	2.5k	8/6	24 x 17 x 14	Oak Lam.	Brown Knit	43	489.00
	CSV25	Bass Ref.	12			1	PZT		70-18	97	100	3k	8/6	18 x 15 x 14	Oak Lam.	Brown Knit	32	420.00
	CSV8	Bass Ref.	8			1	PZT		70-18	94	100	2.5k	8/7	13 x 13 x 9	Oak Lam.	Brown Knit	23	219.00
CREATIVE ACOUSTICS	DECO 5	In-Ceiling Inf. Baf.	5¼			¾	Dome		75-18 ±3	90	30		8/4	8 Dia.	Opt.	Opt.	3	290.00
	DECO 7	In-Ceiling Inf. Baf.	6½			¾	Dome		60-18	90	30		5/	8 Dia.	Opt.	Opt.	5	450.00
	DECO 7W Wallwasher	In-Ceiling Inf. Baf.	6½			¾	Dome		60-18	90	30		5/	8 Dia.	White	Black	5	550.00
CREEK	CLS10	Inf. Baf.	5			¾	Dome		60-22	86	35		8/	7 x 11 x 10	Black Ash	Black Cloth		299.00
CROSBY AUDIO WORKS	CAW-1	Quad ESL-63 Modification							36-20 ±5	87	100		8/6.2	26 x 36 x 10			68	2900.00
DAHLQUIST	DQ-30i	Phased Array	10	5	Cone	7/8	Dome	T	32-25 ±3	91	25	270,3k	4/4	47 x 18 x 15	Opt.	Gray Knit	96	1000.00
	DQ-28	Phased Array	8	4	Cone	7/8	Dome		38-25 ±3	91	25	470,4k	4/4	44 x 16 x 12	Opt.	Gray Knit	69	700.00
	DQ-18	Phased Array	8			7/8	Dome		39-25 ±3	91	25	2k	4/4	41 x 15 x 12	Opt.	Gray Knit	63	500.00
	DQ-16	Phased Array	6			7/8	Dome		46-25 ±3	89	30	2k	4/4	37 x 14 x 12	Black Wood Vinyl	Gray Knit	43	350.00
	OQ-6ci	Phased Array	6			7/8	Dome		50-25 ±3	89	30	2k	4/4	22 x 14 x 12	Black Wood Vinyl	Gray Knit	28	300.00
	M-905	Tuned Port	8			1	Dome		40-24	91	20	2.5k	8/6	24 x 14 x 12	Opt.	Black	35	340.00
DAIS	Costa	Sealed	(4)6½	5	Dome	2	Dome		20-21 ±5	93	50		8/4	43 x 22 x 20	Oiled Wal.	Gray	56	1595.00
	CA-1030	Pas. Rad.	10	4½	Dome	2	Dome		28-21 ±5	96	30		8/4	37 x 28 x 12	Oiled	Black	29	2095.00
	CA-541	Pas. Rad.	5½			2	Dome		35-21 ±5	94	30		8/4	42 x 20 x 12	Lam.	Black	41	1100.00
	Nova I	Sealed	6			1	Dome		30-20 ±5	94	25		8/4	16 x 9 x 9	Oiled	Gray	10	400.00
	Sport Support S-6	Sealed	8			2	Dome		35-18 ±5		25		8/4		Lam.	Gray	8	199.00
	S-8	Sealed	8			2	Dome		35-18 ±5		25		8/4		Lam.	Gray	10	249.95
	S-10	Sealed	10			2	Dome		28-18 ±5		25		8/4		Lam.	Gray	15	299.95
	Earth Continental T-123	Pas. Rad.	12,10	5	Dome	2	Dome		20-21 ±5	94	50		8/4	60 x 18 x 18	Oiled	Gray	80	5999.00
	T-103	Sealed	12	6	Dome	2	Dome		20-20 ±5	93	25		8/4	38 x 14 x 14	Oiled	Gray	40	1923.00
		T-103	Sealed	10	6	Dome	2	Dome		25-20 ±5	93	25		8/4	32 x 12 x 12	Oiled	Gray	33
DANA AUDIO	One	Ac. Sus.	6½			¾	Dome		63-20 ±3	88	15	3.1k	8/8	15 x 9 x 8	Black Vinyl	Black Knit	15	179.00
	One F	Ac. Sus.	6½			¾	Dome		63-20 ±3	88	15	3.1k	8/8	32 x 11 x 6	Oak, Vinyl	Black Knit	20	229.00
	Two	Ac. Sus.	8			1	Dome		40-20 ±3	89	20	2.5k	8/8	43 x 11 x 6	Oak Ven.	Black Knit	27	395.00
DANTAX	Opus 1	Bass Ref.	6			1	Dome		45-22 ±3	89	30	3k	8/4	13 x 9 x 10	Black Ash	Black Knit	14	500.00
	Opus 3	(2)6				1	Dome		42-22 ±3	92	30	3.5k	8/4	36 x 9 x 11	Black Ash	Black Knit	29	900.00
	Opus 5	(2)8	5			1	Dome		38-22 ±3	94	30	1k,3k	8/4	45 x 10 x 13	Black Ash	Black Knit	42	1200.00
	Opus 7	(2)10	5			1	Dome		28-28 ±3	95	40	800,4k	8/4	43 x 13 x 13	Black Ash	Black Knit	55	2400.00
	SUB-1002	Sat. & Subwoof.	(2)8			3½	Cone		38-15 ±3	90	20	180	8/4	Three Pieces	Black Ash Dpt.	Knit	25	340.00
	SUB-2002	Sat. & Subwoof.	(2)8	3½	Cone	2	Cone		38-20 ±3	92	20	180,3k	8/4	Three Pieces	Opt.	Knit	28	550.00
	SUB-2500	Sat. & Subwoof.	(2)8	6	Cone	2	Cone		38-20 ±3	92	20	180,4k	8/4	Three Pieces	Opt.	Knit	34	800.00
	SUB-3000	Sat. & Subwoof.	(2)8	4	Cone	2	Cone		35-20 ±3	90	30	95,5k	8/4	Three Pieces	Opt.	Knit	33	1000.00
	Tube 1000	Ac. Sus.	4			1½	Dome		45-20 ±3	88	20	3k	8/4	5 Dia. x 20	Opt.	Black Foam	6	300.00
	Tube 2000	Ac. Sus.	6	4	Cone	1½	Dome		35-20 ±3	90	20	1k,5k	8/4	8 Dia. x 31	Opt.	Black Foam	13	600.00
	Tube 3000	Ac. Sus.	8	6	Cone	1½	Dome		32-20 ±3	92	20	800,5k	8/4	10 Dia. x 40	Opt.	Black Foam	22	750.00
	SQ-65II	Ac. Sus.	6			2	Dome		45-20 ±3	89	15	4k	8/4	17 x 17 x 6	Opt.	Knit	7½	450.00
	STR-502	Bass Ref.	8	5		1½	Dome		42-20 ±3	90	30	1k,5k	8/4	24 x 10 x 10	Black Ash	Black Knit	18	450.00
	STR-702	Bass Ref.	(2)8	5		1½	Dome		40-20 ±3	92	30	1k,5k	8/4	30 x 11 x 10	Black Ash	Black Knit	24	600.00
STR-800II	Bass Ref.	(2)8			1	Horn		42-20 ±3	96	25	3k	8/4	30 x 11 x 13	Black Ash	Black Knit	35	700.00	



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# LOUDSPEAKERS

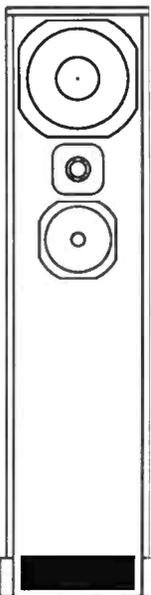
MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer W. Midrange W. Tweeter W. Super Tweeter ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$	
DATAWAVE	WS-7	Wireless System		4		Cone		M		140-10	4		9 x 5 x 5		Opt.	Opt., Plast.	2½	139.95	Each	
	S-7	Wireless Speaker Only		4		Cone		M		140-10	4		9 x 5 x 5		Opt.	Opt., Plast.	2	89.95	Each	
	WRS-10	Wireless System		5		Cone		M		140-10	5		10 x 8 x 18	Fbgl's Rock	Gray	3¾	175.00	Each		
	RS-10	Wireless Speaker Only		5		Cone		M		140-10	5		10 x 8 x 18	Fbgl's Rock	Gray	3¾	125.00	Each		
	WSH7	Wireless Shower System		4		Cone		M		140-40	4		12 x 4 x 3		Opt.	White Plast.	2½	149.95	Each	
	SH7	Wireless Shower Speaker Only		4		Cone		M		140-40	4		12 x 4 x 3		Opt.	White Plast.	2	99.95	Each	
	WOS-7	Wireless Outdoor System		4		Cone		M		140-40	4		12 x 4 x 3		Opt.	Gray Plast.	2½	149.95	Each	
	OS-7	Wireless Outdoor Speaker Only		4		Cone		M		140-40	4		12 x 4 x 3		Opt.	Gray Plast.	2	99.95	Each	
DCM	TimeWindow Seven	Staggered Trans. Line	(2)9	(2)6½	Cones	(3)¾	Domes			28-25 ±3	92	10	4/	48 x 14 x 19	Gloss Black	Black Knit	70	2999.00	Pair	
	TimeWindow TW-3	Folded Trans. Line	8	6½	Cone	(2)¾	Domes	M,T		24-20	89	5	8/	39 x 17 x 12	Oak	Black Knit	45	1499.00	Pair	
	TimeWindow TW-1A	Hybrid Trans. Line	(2)6½			(2)¾	Domes			30-20	90	5	8/	36 x 15 x 12	Oak	Black Knit	30	949.00	Pair	
	TimeFrame TF-1000	Folded Tapered Trans. Line	8	4	Cone	¾	Dome			26-20	90	5	8/	49 x 20 x 8	Opt., Oak	Black Knit	49	1099.00	Pair	
	TimeFrame TF-600	Staggered Trans. Line	6½	6½	Cone	(3)¾	Domes			30-20	92	5	6/	41 x 17 x 8	Opt., Oak	Black Knit	47	699.00	Pair	
	TimeFrame TF-400	Staggered Trans. Line	6½	6½	Cone	¾	Dome			40-20	92	5	6/	38 x 15 x 8	Opt., Oak	Black Knit	38	569.00	Pair	
	Monitor CX-07	Bass Ref.	6½			¾	Dome			55-20	91	5	8/	15 x 8 x 9	Black	Black Knit	12	249.00	Pair	
	Monitor CX-17	Trans. Line	6½			¾	Dome			45-20	92	5	8/	17 x 9 x 10	Opt.	Black Knit	15	349.00	Pair	
Monitor CX-27	Trans. Line	6½	6½	Cone	¾	Dome			35-20	93	5	6/	27 x 10 x 11	Opt.	Black Knit	25	499.00	Pair		
DEFINITIVE TECHNOLOGY	BP20	Bipolar Trans. Line	(4)6½			(2)1	Domes			18-28	90	20	2.5k	6/4	9 x 15 x 46	Opt.	Black Knit	70	799.00	Each
	BP10	Bipolar Trans. Line	(2)6½			(2)1	Domes			20-28	90	20	2.5k	6/4	9 x 12 x 42	Opt.	Black Knit	55	550.00	Each
	DR7	Bipolar Trans. Line	6½			1	Dome			22-28	90	20	2.5k	6/4	9 x 12 x 38	Opt.	Black Knit	45	375.00	Each
	BP2	Bipolar Sat., Surround	(2)5¼			(2)¾	Domes			50-28	90	10	3.5k	8/4	7 x 7 x 11	Opt.	Opt., Knit	10	250.00	Each
	C1		(2)5¼			1	Dome			45-28	90	10	3.5k	8/4	19 x 6 x 8	Black	Black Knit	21	299.00	Each
DENNESEN	Class A		10	6½	Cone	(4)15 Sq. In.	ES			25-30 ±2	90	50	200,3.5k	8/6	14 x 12 x 54	Wal.	Black Foam	80	3500.00	Pair
	Class B	Trans. Line	6½			(4)15 Sq. In.	ES			35-30	89	35	3.5k	8/6	14 x 8 x 48	Wal.	Black Foam	60	1600.00	Pair
	Mini-Monitor	Ac. Sus.	6½			(3)15 Sq. In.	ES			55-30	89	35	3.5k	8/6	10 x 9 x 16	Wal.	Black Foam	20	950.00	Pair
DENON	SC-7.5	Ported	6½			1½	Dome			40-20	89	10		8/	8 x 14 x 9	Gray Text.	Black Knit	11	500.00	Pair
	SC-5.5	Ported	5¼			1	Cone			40-20	88	10		8/	6 x 12 x 7	Gray Text.	Black Knit	4	200.00	Pair
	DSW-1	Powered Subwoof.	5¼							39-150	Inc.			8/	8 x 14 x 13	Gray Text.	Black Knit	11	250.00	Each
DESIGN ACOUSTICS	Summit Series DA1000	Vented	10	(2)5	Cones	¾	Dome			30-25	89	15	110,3.5k	8/	11 x 42 x 15	Opt.	Black	64	1100.00	Pair
	Summit Series DA900	Vented	8	5	Cone	¾	Dome			40-25	88	15	130,3.5k	8/	9 x 37 x 11	Opt.	Black	52	800.00	Pair
	Summit Series DA800	Vented	8	5	Cone	¾	Dome			47-22	88	15	150,4k	8/	9 x 17 x 11	Opt.	Black	22	600.00	Pair
	PS-24	Ctr. Ch., Vented	(2)4			¾	Dome			50-20	88	10		6/	20 x 5 x 14	Black Vinyl	Black Metal	14	189.95	Each
	PS-SW	Vented Subwoof.	10							30-130	15			8/	16 x 22 x 11	Black Vinyl	Black	38	339.95	Each
	PS-CV	Ctr. Ch., Video	5¼			¾	Dome			65-20	88	10	4k	8/	7 x 10 x 6	Black Vinyl	Black	6	119.95	Each
(Continued)	DA360	Outdoor	6			1½	Cone			90-18	84	10	3k	8/	7 Dia. x 10	Black Vinyl Tan ABS		5	89.95	Each



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer, W, Midrange, M, Tweeter, T, Super Tweeter, ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
DESIGN ACOUSTICS (Continued)	PS-55	Vented	5¼			¾	Dome		65-20	88	10	4k	8/	7 x 10 x 6	Black Vinyl Opt.	Black	6	219.90 Pair
	PS-6a	Ac. Sus.	6½			¾	Dome		55-20	88	10	3k	8/	8 x 12 x 12	Black Opt.	Black	12	279.90 Pair
	PS-8c	Ac. Sus.	8			1	Dome		50-20	90	15	2.8k	8/	10 x 13 x 12	Opt.	Black	15	379.90 Pair
	PS-9	Ac. Sus.	8	5¼	Cone	¾	Dome		47-20	90	15	200,3k	8/	10 x 15 x 12	Opt.	Black	20	499.90 Pair
	PS-10a	Ac. Sus.	10	5¼	Cone	1	Dome		45-22	91	20	200,3k	8/	11 x 16 x 13	Opt.	Black	23	599.90 Pair
DESKTOP LOUDSPEAKER	DLS-3x	Sat. & Subwoof.	(8)6½	(2)2½	Cones	(2)1	Domes		22-25 ±3	88	30	170,3.3k	4/3.7	Four Pieces	Black Lacq. Opt.	Gray Knit	64 Sys.	2399.00 Sys.
	DLS-2b	Sat. & Subwoof.	(2)6½	(2)2½	Cones	(2)1	Domes		38-19 ±4	87	25	170,3.3k	4/3.7	Four Pieces	Black Knit Opt.	Black Knit	42 Sys.	899.00 Sys.
	DLS-1b	Sat. & Subwoof.	(2)6½	(2)2½	Cones	(2)1	Domes		47-19 ±4	86	20	170,3.3k	4/3.7	Three Pieces	Opt.	Black Knit	30 Sys.	649.00 Sys.
DIGITAL PHASE	SP631		6½			1	Dome	T	30-20 ±3	89	5	5k	8/7	24 x 13 x 12	Black Ebony Vinyl	Black Knit	30	995.00 Pair
	AP631		6½			1	Dome	T	30-20 ±3	89	5	5k	8/7	36 x 11 x 11	Black Ash Vinyl	Black Knit	35	1095.00 Pair
	RS2631		(2)6½			(2)1	Domes	T	28-20 ±3	90	5	5k	8/7	40 x 13 x 14	Black Ash Vinyl	Black Knit	57	1895.00 Pair
	RS4631		(4)6½			(4)1	Domes	T	25-20 ±3	92	5	5k	8/7	48 x 16 x 18	Black Ash Vinyl	Black Knit	94	3495.00 Pair
DUAL	CLX 9200	Closed Box	2(7)	4½	Cone	¾	Dome	W, M, T		88	20		4/	10 x 12 x 37	Black Paint	Black Knit	35	1800.00 Pair
	CLX 9100	Closed Box	7	7	Cone	¾	Dome	W, M, T		88	20		4/	9 x 11 x 34	Black Paint	Black Knit	25	1050.00 Pair
	CL 9040	Closed Box	8	5	Cone	1	Dome	W, M, T		87	20		8/	10 x 11 x 22	Black Paint	Black Knit	20	495.00 Pair
	CL 9020	Closed Box	6½	4	Cone	¾	Dome	W, M, T		86	20		8/	10 x 11 x 20	Black Paint	Black Knit	16	360.00 Pair
	CL 9010	Closed Box	6½	4	Cone	2½		W, M, T		86	20		8/	10 x 7 x 16	Black Paint	Black Knit	10	220.00 Pair

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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Wooler Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woof. W. Midrange, M. Tweeter, T. Superwoofer, ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt 1 Meter, dB	Recommended Min. Amp Power, Watts (Ch)	Crossover Frequencies, Hz	Impedance Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
DUNTECH	Sovereign PCL2001	Time Align	(2)12, (2)7	(2)2	Domes	¾	Dome		27-20 ±2	89	100	400,2k,5k	4/3	74 x 14 x 32	Oak	Black Knit	325	19,950.00
	Princess PCL1100	Time Align	(2)9	(2)5	Cones	1	Dome		40-20 ±2	90	100	500,5k	4/3	72 x 12 x 16	Oak	Black Knit	147	10,330.00
	Marquis PCL500	Time Align	(2)8	(2)4	Cones	1	Dome		45-20 ±2	92	50	1k,5k	4/3	58 x 11 x 16	Oak	Black Knit	147	6495.00
	Regent D400	Time Align	(2)12	(2)7	Cones	1	Dome		45-20 ±2, -3	90	80	450,4k	4/3	74 x 13 x 24	Satin Black Knit	Black Knit	161	8395.00
	Baron D300	Time Align	(2)8	(2)4	Cones	1	Dome		30-20 ±3	92	40	1k,5k	4/3	57 x 11 x 14	Satin Black Knit	Black Knit	99	4995.00
	Viscount D200	Time Align	(2)6			1	Dome		45-20 ±3	91	30	3k	4/3	34 x 11 x 14	Satin Black Knit	Black Knit	53	2995.00
	Esquire D100	Time Align	(2)6			1	Dome		50-20 ±3	91	30	3k	4/3	26 x 11 x 14	Satin Black Knit	Black Knit	40	2395.00
	Duchess PCL15	Time Align	7			1	Dome		55-20 ±3	83	40	3.8k	6/6	13 x 9 x 8	Oak	Black Knit	14	1295.00
	Contessa MRM1	Sealed	4						70-20 ±3	85	30		8/8	9 x 6 x 5	Satin Black Knit	Black Knit	3½	695.00
									85-13 ±3									
DYNACO	A-25 Series II	Bass Ref.	9			1	Dome		30-20 ±3	92	10	2k	8/6	20 x 12 x 13	Black Oak Ven.	Black Knit	30	320.00
	A-10 Type II	Bass Ref.	4			¾			100-20 ±3	90	10	3k	8/6	9 x 5 x 5	Black Oak Vinyl	Black Knit	5	60.00
	Amazing Bass Type II	Bass Ref. Subwoof.	8						30-100 ±3	90	10	100	8/6	9 x 16 x 13	Black Matte Vinyl		12	180.00
	FL-650	In-Wall	6½			1	Dome		55-20 ±3	90	10	1.5k	8/6	11 x 7 x 3	White	Fabr.	4	150.00
	AW-1	Inf. Baf.	4			¾	Dome		90-20 ±3	89	15	2k	8/6	8 x 5 x 5	Gray Metal	Black Perf. Metal	4	50.00
ELECTRO-VOICE	S-40 Monitor	B4 Vented	5¼			1	Dome		85-20 ±3	85		3.5k	4/3.7	10 x 7 x 6	Opt., Paint	Opt., Paint	6	280.00
	Sentry 100A Monitor	B4 Vented	8			1½	Dome	T	45-18 ±3	91		2k	6/4.5	17 x 12 x 11	Black Vinyl	Gray Knit	28	334.00
	Sentry 100EL Monitor	Powered B4 Vented	8			1½	Dome	T	45-18 ±3		Inc.	2k	30k/10k	17 x 12 x 12	Black Vinyl	Gray Knit	33	692.00
	Sentry 500 Monitor	B4 Vented	12			1½	Dome	T	40-18 ±3	96		1.5k	8/6	24 x 27 x 13	Black Vinyl	Gray Knit	70	659.00
	Sentry 505 Monitor	B4 Vented	12			1½	Dome	T	40-18 ±3	96		1.5k	8/6	19 x 26 x 19	Black Vinyl	Gray Knit	60	659.00
EMINENT TECHNOLOGY	LFT-VI	Planar Mag.	321 Sq. In.	94 Sq. In.	Planar Mag.	10 Sq. In.	Planar Mag.	M, T	38-20 ±4	83	100	400,10k	6/4	78 x 18 x 2	Oiled Oak	Black Poly Black	90	3250.00
	LFT-VIII	Planar Mag. Hybrid	8	160 Sq. In.	Planar Mag.	5 Sq. In.	Planar Mag.	T	36-20 ±4	84	75	180,10k	8/6	60 x 13 x 18	Oiled Oak	Black Poly Black	60	1500.00
ENERGY	ESAT-2	Bass Ref. Sat.	4½			¾	Dome		140-22 ±3	86	15	2.5k	8/6	8 x 5 x 5	Opt.	Opt.	5	349.99
	ESUB-2	6th Order Bandpass Subwoof.	6½						37-140	86	15	140	6/4	12 x 8 x 14	Black Ash	Black	18	349.99
	ECC-1	Ctr. Ch., Vented	(2)4½			½	Dome		60-20 ±3	90	15	2.5k	12/8	6 x 20 x 8	Black Ash	Black	15	169.99
	Veritas V2.8	Vented	(2)8	3	Hybrid Dome	1	Hybrid Dome		29-30 ±3	85	100	350,2.2k	6/4	6 x 19 x 8	Gray Gloss	Black	120	5000.00
	Veritas V1.8	Vented	8	3	Hybrid Dome	1	Hybrid Dome		30-30	87	75	400,2.2k	6/4	45 x 12 x 15	Gray Gloss	Black	115	3500.00
	22.3	Vented	(2)6½			¾	Dome		30-23	87.5	50	1.9k	6/4	40 x 10 x 16	Opt., Wood	Black	67	2000.00
	22.2	Vented	7			¾	Dome		32-23 ±3	86	50	1.9k	6/4	27 x 10 x 12	Opt., Wood	Black	45	1400.00
	22.1	Vented	6½			¾	Dome		40-23 ±3	85	50	1.9k	6/4	16 x 10 x 12	Opt., Wood	Black	27	1000.00
	5.1e	Vented	(2)7			1	Dome		35-20 ±3	89	40	2.1k	6/4	33 x 10 x 16	Opt.	Black	55	1000.00
	4.1e	Vented	7			1	Dome		35-20 ±3	87	40	2.1k	6/4	24 x 10 x 12	Opt.	Black	36	750.00
	3.1e	Vented	8			¾	Dome		40-20 ±3	87	30	2.3k	6/4	19 x 10 x 10	Opt.	Black	22	450.00
	2.1e	Vented	6½			¾	Dome		45-20 ±3	86	30	2.3k	6/4	16 x 10 x 10	Opt.	Black	18	300.00
	.1e	Vented	5¼			¾	Dome		55-20 ±3	86	30	2.6k	6/4	12 x 7 x 8	Opt.	Black	9	200.00
	EAS6.5	In-Wall	6½			1	Dome		55-22	89	15	2k	8/	8 x 12 x 3	White	White Metal		400.00
	EAS5.25	In-Wall	5¼			½	Dome		70-20	87	15	3.5k	8/	6 x 6 x 3	White	White Metal		250.00
	SAS-15	Powered Servo Subwoof.	15					W	18-150 +0, -3		250 Inc.	Var.			Gloss Black	Black		1600.00
	SAS-12	Powered Servo Subwoof.	12					W	20-150 +0, -3		175 Inc.	Var.		18 x 18 x 22	Black Ash	Black		900.00
	AS-12	Powered Subwoof.	12					W	23-150		175 Inc.	Var.		17 x 18 x 20	Black Ash	Black		750.00
	AS-10	Powered Subwoof.	10					W	28-150		90 Inc.	Var.		17 x 16 x 16	Black Ash	Black		550.00



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type			Tweeter Diameter, Inches	Tweeter Type	Separate Low Crossover? (Woofer, W, Midrange - M, Tweeter, T, Superwoofer - ST)			SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts (Ch.)	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material		Weight, Lbs. Each	Price, \$
			Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type			Woofer	Midrange	Tweeter							Grille Color	Material		
ENSEMBLE	Profundo	Tuned Port Subwoof. Pas. Rad.	7					35-250 ± 3	91	30	250	8/5	9 x 12 x 26	Black Satin			29	4480.00 Pair		
	Reference	Pas. Rad.	5		3/4	Dome	60-20 ± 2	90	25	2.5k	4/3.2	9 x 9 x 14	Opt.	Opt., Knit		16	5000.00 Pair; Bi-wire, 5300.00			
	PA-1	Pas. Rad.	5		3/4	Dome	60-20 ± 2.5	89	25	2.5k		9 x 9 x 14	Opt.	Opt., Knit		15	3180.00 Pair			
	Tango	Bass Ref.	6 1/2		3/4	Dome	80-19 ± 3	91	20		6.5/5.5	13 x 9 x 5	Black Satin			16	2580.00 Pair			
	Prima Donna	Tuned Port					40-20 ± 2	92	25	2.6k	4/3.2	45 x 14 x 12	Black Satin			75	9900.00 Pair			
ENTECC	L2-F20	Powered Servo Subwoof.	(2)10				W	15-180		Inc.	Adj.		12 x 24 x 24	Black Lam.			85	4995.00 Pair		
	L2-F40	Powered Servo Subwoof.	(8)10				W	15-180		Inc.	Adj.		Four Pieces	Black Lam.			170 Side	7995.00 Sys.		
	L2-F60	Powered Servo Subwoof.	(16)10				W	15-180		Inc.	Adj.		Six Pieces	Black Lam.			225 Side	10,995.00 Sys.		
	L2-F120	Powered Servo Subwoof.	(24)10				W	15-180		Inc.	Adj.		Twelve Pieces	Black Lam.			510 Side	19,995.00 Sys.		
	L2-F160	Powered Servo Subwoof.	(32)10				W	15-180		Inc.	Adj.		Sixteen Pieces	Black Lam.			680 Side	29,995.00 Sys.		
	90	Subwoof. Vented	7			1	Dome	40-19 ± 6	88	25	3.5k	8/	8 x 8 x 42	Black	Black Mesh		45	3495.00 Pair		
	9020S	Servo	10	7	Cone	1	Dome	20-19 ± 6	89	25	100,3.5k	8/	Three Pieces	Black	Black Mesh		175	5785.00 Sys.		
	9020	Servo	10	7	Cone	1	Dome	20-19 ± 6	89	25	100,3.5k	8/	Four Pieces	Black	Black Mesh		260	7775.00 Sys.		
	100	Hybrid	(6)10	(9)4	Cones	2	Ribbon	12-45					Four Pieces	Clear Plexi-glass			300 Side	100,000.00 Sys.		

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### Polymer Ball—The "heart" of the OmniMount System.

Extremely high tensile strength and unique compression-set characteristics are among its secrets. An oversize steel ring is eccentrically welded to the shaft, then dipped into a thermally reactive adhesive.

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The aluminum alloy clamp assembly opens to receive the ball. The tension screw passes through. When tightened, spherical cavities compress around the ball and internal "teeth" bite into it, locking in the chosen angle of adjustment.

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From Ceiling to Back of Speaker

From Wall to Bottom of Speaker



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer, W Midrange, M, Tweeter, T, Super Tweeter, ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$	
EPI	70 Series 3	Tuned Port	6½			2	Dome		65-20	90	10	3k	15 x 10 x 7	Black	Gray Knit	12	99.00 Each	
	100 Series 3	Tuned Port	8			1	Dome		60-20	91	10	3.5k	20 x 12 x 9	Black	Gray Knit	18	149.00 Each	
	120 Series 3	Tuned Port	8	5	Cone	1	Dome		45-20	91	10	1k,5k	30 x 11 x 9	Black	Gray Knit	26	199.00 Each	
EPIK MONITOR SYSTEMS	Ultima X	Trans. Line	7			¾	Inv. Dome		35-22 ±3	88	50	2.5k	10/6	14 x 15 x 43	Cherry	Black Knit	110	4995.00 Pair
	Ultima Y	Trans. Line	(2)7	4	Inv. Dome	4			28-22 ±3	88	50	850,5k	5/3	19 x 21 x 45	Cherry	Black Knit	170	8495.00 Pair
	Ultima XW	Trans. Line Subwoof.	8						28-100 ±3	88	50	100	8/6	14 x 15 x 48	Cherry	Black Knit	130	4150.00 Pair
EPOS	ES14	Inf. Baf.	8			1	Dome		50-20	86	35		8/7	20 x 19 x 12	Opt., Wood Opt., Wood	Black Foam	25	1295.00 Pair
	ES11	Inf. Baf.	6½			1	Dome		60-20	87	30		8/7				20	850.00 Pair
ESOTERIC SPEAKER PRODUCTS	Concert Grand	Inf. Baf.	(2)8	(2)4¼	Cones	(2)1	Domes	No	25-20 ±3	96	50	250,2.5k	6/2.5	14 x 19 x 62	Opt., Wood	Black Knit	225	8900.00 Pair
ESPER SIGNALS	E-601	Rear Vented	6½			1	Dome			86	50		8/7	8 x 24 x 10	Dpt.	Black	26½	1650.00 Pair
ESS	E-80	Bass Ref.	(2)8	5¼	Cone	1	Dome		40-22 ±3	89	10	1k,3.8k	4/	36 x 12 x 12	Black Ash	Black Knit	50	518.00 Pair
	E-60	Pas. Rad.	8	4	Cone	1	Dome		40-20 ±3	86	10	1.4k,4k	4/	26 x 11 x 12	Black Ash	Black Knit	34	418.00 Pair
	E-40	Bass Ref.	(2)6½			1	Dome		50-20 ±3	91	10	4k	4/	26 x 9 x 10	Black Ash	Black Knit	30	338.00 Pair
	E-30	Bass Ref.	8			1	Dome		40-20 ±3	87	10	3.6k	4/	20 x 11 x 11	Black Ash	Black Knit	26	278.00 Pair
	E-20	Bass Ref.	6½			1	Dome		50-20 ±3	84	10	3.5k	4/	14 x 9 x 9	Black Ash	Black Knit	18	218.00 Pair
	E10/E20DSW	Sat. & Subwoof.	(2)8	5¼	Cone	1	Dome		40-20 ±3	88	10	250,3.8k	4/	Three Pieces	Black Ash	Black Knit	64	419.00 Pair
	AMT 1 D	Pas. Rad.	12			21½ Sq. In.	Heil AMT	M,T	28-23 ±3	91	10	800	6/	36 x 16 x 16	Black Wal.	Black Knit	88	1098.00 Pair
	AMT Monitor	Pas. Rad.	12			21½ Sq. In.	Heil AMT	M,T	28-23 ±3	93	10	800	6/	40 x 16 x 16	Black Wal.	Black Knit	110	1298.00 Pair
	PS1210	Pas. Rad.	12	4	Cone	2½x¾	Heil AMT	M,T	28-23 ±3	93	10	380,2k	6/	34 x 14 x 12	Black Matte	Black Knit	65	598.00 Pair
	PS1010	Pas. Rad.	10			2½x¾	Heil AMT	T	32-23 ±3	92	10	1.6k	6/	25 x 13 x 12	Black Matte	Black Knit	43	498.00 Pair
	PS910	Pas. Rad.	8			2½x¾	Heil AMT	T	38-23 ±3	91	5	2k	6/	22 x 11 x 11	Black Matte	Black Knit	37	438.00 Pair
	PS810	Pas. Rad.	6½			2½x¾	Heil AMT	T	42-23 ±3	89	5	2k	6/	18 x 9 x 9	Black Matte	Black Knit	27	358.00 Pair
	PS620	Pas. Rad.	5¼			1	Dome		60-20 ±4	87	10	1.2k	6/	12 x 7 x 7	Oiled Black Wal.	Black Knit	9	158.00 Pair
ESSENCE	Gem	Trans. Line	6½			1	Dome		38-21 ±3	89	20	2k	6/4	10 x 13 x 20	Opt., Wood Opt., Wood	Opt., Cloth	34	985.00 Pair
	Super Gem	Trans. Line	6½			1	Dome		34-21 ±2	89	30	2k	4,3.6	23 x 10 x 15	Opt., Wood Opt., Wood	Opt., Cloth	52	1850.00 Pair
	Sardonyx	Trans. Line	8	5	Cone	1	Dome		26-23 ±2	89	50	200,2k	8,6.6	52 x 14 x 16	Opt., Wood Opt., Wood	Opt., Cloth	85	4850.00 Pair
	Amethyst 10A	Trans. Line	11	6,2¼	Cone, Dome	1,¾	Domes		24-23 ±3	90	60	80,200, 2k,6.5k Adj.	8,6	15 x 25 x 51	Opt., Wood Opt., Wood	Opt., Cloth	240	19,850.00 Pair
	Reference Subwoofer	Trans. Line Subwoof.	(2)11						16-100 ±1	90	150		8,6	16 x 16 x 72	Opt., Wood Opt., Wood	Opt., Cloth	300	19,850.00 Pair
FIDELUS AUDIO	903FL	Slot Loaded Port	9	5	Cone	1¼	Dome	No	30-22 ±3	88	50	250,6.5k	8/5	13 x 14 x 48	Oiled Oak	Opt.	80	2295.00 Pair
	Contra-Bass	Subwoof.	12						16-100 ±3	90	50	Ext.	8/4	22 x 22 x 48	Oiled Oak	None	185	1495.00 Each
FIRST ORDER	2	Bass Ref.	8			1½	Dome		38-20 ±3	90	25	2k	8/6	35 x 11 x 12	Opt.	Black Knit	50	1495.00 Pair
FISHER	ST-408B	Bass Ref.	8			3	Cone		60-20	90		6k	8/	10 x 17 x 9	Black	Black Knit	12½	149.95 Pair
	ST-410	Bass Ref.	10	4	Cone	3	Cone		45-20	90		1.5k,6k	8/	12 x 25 x 11	Oak	Black Knit	21	199.95 Pair
	ST-412	Bass Ref.	12	4	Cone	3	Cone		45-20	90		1.5k,6k	8/	14 x 30 x 12	Oak	Black Knit	27	299.95 Pair
	ST-415	Bass Ref.	15	4	Cone	3	Cone		40-20	92		1.5k,6k	8/	18 x 34 x 12	Oak	Black Knit	39	399.95 Pair
	WS-638S	Alr Sus.; Surround	5½						17-13				8/	10 x 8 x 6	Black	Black Knit		29.95 Each
FLATLINE DESIGN	175	Hybrid	10,5			69	Ribbon		35-40 ±2	88	50	100,350	3/5	72 x 15 x 15	Opt.	Black Knit	90	From 3900.00 Pair
FMS	Studio II	Aperiodic	8			1½	Dome		40-25 ±3	89	25	1.8k	5/4	11 x 23 x 14	Opt.	Opt., Foam	70	5500.00 Pair
FOSGATE-AUDIONICS	MC220	THX; Inf. Baf.	(2)7			(2)1	Domes	No	60-20 ±2	91	50	2.5k	4/3	24 x 11 x 14	Black	Black Knit	40	3200.00 Pair
	FS400	THX; Subwoof.	14							92	50		8/6	24 x 24 x 14	Black	Black Knit	85	950.00 Each
	SD180	THX Surround; Dipole In-Wall	(2)5½			(2)1	Domes	No	80-18 ±3	90	35	2.5k	4/3	22 x 14 x 9	Black	Black Knit	25	1850.00 Pair
	AS820		8			1	Dome		30-25	88	20	2k	8/6	15 x 11 x 3			9	399.00 Pair

(Continued)



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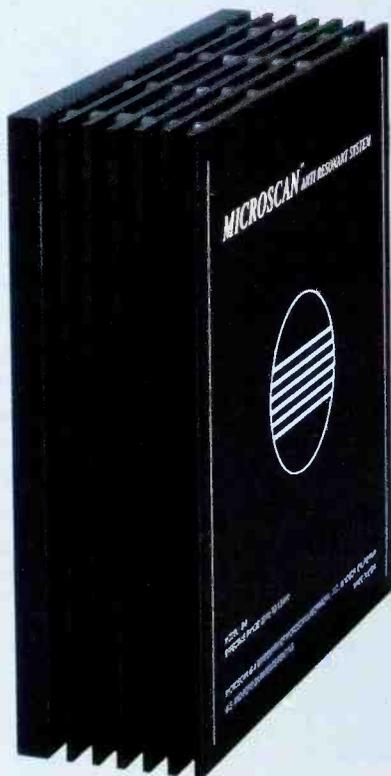
Today the problem of enclosure panel vibrations continues to be the leading cause of distortion in virtually all loudspeakers. Mechanical energy is the source of these vibrations.

That's where the **Microscan System** comes in:

When it is interfaced with your loudspeakers, the **Microscan System** transfers this unwanted energy out of the enclosures and dissipates it as heat.

Without mechanical energy there can be no vibrations. The destructive sounds they produce therefore disappear from your loudspeaker's sound radiation patterns.

This means that you can now enjoy your loudspeakers' true performance potentials—free from the amplitude and phase errors that continue to deteriorate the sound quality of virtually all loudspeakers.



*Microscan Systems are sold in stereo pairs with a model for sub-woofers.*

*No tools or hardware are needed. Simply apply the self-adhesive magnetic pad to the rear of the loudspeaker. It attracts the Microscan unit fixing it securely to the enclosure.*

### SPECIFICATIONS

Model D-8 Full-range  
20Hz–1.5 kHz  
Dimensions: 2½" x 8" x 9"

Model D-6 Full-range  
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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Separate Level Controls Woofer - W. Midrange - M. Tweeter - T. Super Tweeter - ST	Analogic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
FOSGATE-AUDIONICS (Continued)	LF280	In-Wall Subwoof.	8											8/6	15 x 11 x 3			9	349.00			
	AS803	In-Wall Inf. Bat.	(2)8		Cone	1	Dome	T	38-22	89	20	2.5k	4/3	14 x 56 x 4			60	1599.00				
	AS802	In-Wall Inf. Bat.	8			1	Dome	T	48-22	89	20	2.5k	8/6	14 x 28 x 4			33	999.00				
	AS602	In-Wall Inf. Bat.	6			1	Dome	T	75-22	87	10	3k	8/6	12 x 9 x 4			6	299.00				
	AS502	In-Wall	5			1	Dome	T	85-18	87	10	3k		11 x 8 x 3			5	229.00				
	AS402	In-Wall	4½			1	Dome		85-20	87	10	3k		7 x 10 x 3				249.00				
FOSTEX	6301B								80-13		10		4/	7 x 5 x 5	Black	Black Mesh	6½	370.00				
	RM800		6½						55-25				8/	18 x 10 x 11	Black	Black Mesh	26¾	500.00				
	SPA-11	P.A., Powered	(2)4						60-18		100 Inc. 225 Inc.		33/	14 x 8 x 9	Black	Black Cloth	16½	399.00				
	SPA-32	P.A., Powered	12				Horn		70-18				8/	21 x 13 x 11	Black	Black Mesh	25	899.00				
	SH-2020	In-Wall	8				Dome		40-20		3.5k		8/	10 x 13 x 1	White	White Mesh	5½	195.00				
	SH-2510	In-Wall Subwoof.	10						32-250				8/	12 x 12 x 1	White	White Mesh	5½	250.00				
FRIED PRODUCTS	Studio 5	Trans. Line	8	6½	Cone	¾	Dome		20-22 ±3	90	25	200, 2.7k	8/6	18 x 12 x 39	Opt., Wood	Black Cloth	75	2750.00				
	D/2 System	Trans. Line	8	6½	Cone	¾	Dome		18-22 ±3	90	25	99, 2.7k	8/6.3	50 x 11 x 16	Opt., Wood	Black Cloth	100	4490.00				
	D/2 Subwoofer	Trans. Line Subwoof.	8						18-99 ±3	90	25	99	8/6.3	36 x 11 x 15	Opt., Wood	Black Cloth	80	2740.00				
	Q/4	Line Tun.	8			1	Dome		37-20 ±3	89	25	3k	8/5	20 x 11 x 9	Opt.	Black Cloth	23	750.00				
	A 3a	Line Tun.	8			1	Dome		32-20 ±3	89	25	2.8k	8/5	23 x 13 x 10	Wal. Ven.	Black Cloth	35	518.00				
	Q/4	Trans. Line Subwoof.	8						17-99 ±3	91	25	99	8/6.3	36 x 14 x 23		Black Cloth	105	718.00				
(Continued)																			875.00	Pair		



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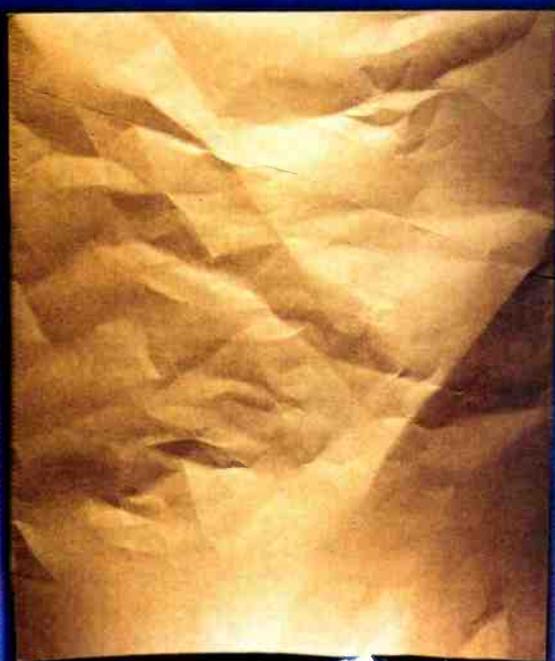
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It's only natural.

Because what defines the sound of music is as much the physical space surrounding them as the instruments themselves. In reproducing music, a loudspeaker must place you, the audience, in that space.

Mirage's Bipolar speakers do just that.

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Then you can experience for yourself just how unforgettably life-like the M-si's really are.



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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls? Woofer W Midrange M, Tweeter T, Super Tweeter ST		Amplitude Frequency Response, Hz to kHz, ±dB		SPL, -1 Watt/1 Meter, dB		Recommended Min. Amp Power, Watts Ch.		Impedance, Ohms, Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish		Grille Color and Material		Weight, Lbs. Each		Price, \$		
			Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer
GOLD SOUND (Continued)	GS.8	Symm. Array	(2)4½			1		Dome			61-20 ±3	89	10	3k	8/4	16 x 8 x 7	Opt.	Dpt.											Kit, 264.00
	Kit #14	Vented	18	10.8	Cone, Horn	5		Horn	M,T		28-21 ±3	98	5	100,1.2k, 5k	8/	46 x 29 x 19	Opt.	Brown Knit	196									Pair Kit, 2770.00	
	Kit #.2	Sealed	5¼			¾		Dome			68-20 ±3	91	5	3k	4/8	12 x 8 x 7	Opt.	Brown Knit	9									Pair Kit, 99.00	
	Kit #.6	Sealed	6½			1		Dome	T		58-20 ±3	92	5	3k	4/8	16 x 10 x 8	Opt.	Opt.	12									Pair Kit, 129.00	
	Kit #1	Vented	8			1¼		Dome	T		45-20 ±3	93	5	2k	4/8	25 x 14 x 11	Opt.	Opt.	29										Pair Kit, 149.00
	Kit #2	Vented	8	4	Cone	1		Dome			45-30 ±3	91	5	90,300,4k	4/8	19 x 12 x 10	Opt.	Opt.	18										Pair Kit, 449.00
	Kit #3	Vented	12	5¼	Cone	1		Dome			38-30 ±3	92	5	80,200,3k	4/8	25 x 14 x 11	Opt.	Opt.	34½										Pair Kit, 499.00
	Kit #4	Vented	12	(2)6	Cones	1		Dome			36-30 ±3	93	5	70,250,3k	4/8	37 x 14 x 11	Opt.	Opt.	64										Pair Kit, 569.00
	Kit #5	Vented	12	(2)6	Cones	1		Dome	M		36-30 ±3	93	5	60,300,3k	4/8	39 x 14 x 11	Opt.	Opt.	79										Pair Kit, 629.00
	Kit #7	Vented	(2)12	7	Cone	1¼, 2x3		Dome, Ribbon	M,T		28-35 ±3	95	5	50,300, 3k,8k	4/8	44 x 18 x 14	Opt.	Dpt.	116										Pair Kit, 929.00
	Kit #8	Vented	(2)12	(2)6	Cones	1		Dome			26-25 ±3	95	5	200,4k	4/8	44 x 18 x 14	Opt.	Opt.											Pair Kit, 1149.00
	Kit #11	Vented	15	8	Cone	5x5		Horn	M,T		28-21 ±3	93	5	200,5k	8/	44 x 18 x 14	Opt.	Opt.	109										Pair Kit, 1540.00
	Performance Pro 12 Kit	Sealed	12			3x7		Horn	T		45-21 ±3	95	5	3k	8/	20 x 16 x 15	Opt.	Black Metal	29½										Pair Kit, 198.00
	M15JBL	Sealed	15	7	Cone	3x7		Horn			39-21 ±3	97	5	500,5k	8/	30 x 17 x 14	Opt.	Black Metal	44										Each Kit, 499.00
	Performance Pro 15 Kit	Vented	15	7	Cone	8x10, 3x7		Horns	M,T		39-21 ±3	98	5	400,5k	8/	44 x 18 x 14	Opt.	Black Metal	37										Each Kit, 599.00
	Performance Pro Double 15 Kit	Vented	(2)15	7	Cone	8x10, (2)3x7		Horns	M,T		38-21 ±3	100	5	400,5k	4/	46 x 24 x 21	Opt.	Black Metal	64½										Each Kit, 899.00
	Performance Pro Double 18 Kit	Vented	(2)18	10	Cone	8x10, 5x5		Horns	M,T, ST		29-21 ±3	101	5	200,2k,10k	4	Two Pieces Per Side	Opt.	Black Metal	280 Side										Each Kit, 1699.00
	GS12 Kit	Subwoof.	12								32-150 ±3	92	5	150	4,8	18 x 18 x 16	Opt.	Opt.	18										Side Kit, 99.00
	GS12(2) Kit	Compd. Load Subwoof. Subwoof.	(2)12								25-150 ±3	95	5	150	4,8	18 x 18 x 16	Opt.	Opt.	18										Each Kit, 189.00
	JBL15 Kit	Compd. Load Subwoof. Subwoof.	15								28-150 ±3	96	5	150	8/	44 x 18 x 14	Opt.	Opt.	25										Pair Kit, 259.00
	JBL15(2) Kit	Compd. Load Subwoof. Subwoof.	(2)15								23-150 ±3	99	5	150	8/	44 x 18 x 14	Opt.	Opt.	50										Each Kit, 488.00
	JBL18 Kit	Compd. Load Subwoof. Subwoof.	18								28-150 ±3	95	5	150	8/		Opt.	Opt.	33										Pair Kit, 409.00
	JBL18(2) Kit	Compd. Load Subwoof. In-Wall	(2)18								23-150 ±3	98	5	150	8/		Opt.	Opt.	66										Each Kit, 784.00
	8C	In-Wall	8			1¼		Dome			40-25 ±3	92	5	4k	4/8		Opt.	Opt.	10										Pair Kit, 258.00
8AC	In-Wall	8			2		Cone			32-20 ±3	92	5	3k	4/8		Opt.	Opt.	18										Pair Kit, 318.00	
GS9AVCX	In-Wall Int. Bal. Subwoof.	10			1		Dome	T		30-20 ±3	94	5	4k	8/4	10 Dia. x 5	Opt.	Opt.	12										Pair Kit, 438.00	
824	In-Wall Subwoof.	8								32-2 ±3	92	5		4/8		Opt.	Opt.	16										Pair Kit, 199.00	
844	In-Wall Subwoof.	8								30-2 ±3	92	5		4/8		Opt.	Opt.	24										Pair Kit, 249.00	
GOODMANS	Maxim 2	Bass Ref.	5			¾		Dome			65-20	86	15		8/	11 x 7 x 8	Black Wood Vinyl	Black Knit											259.00
	B-Max	Subwoof.	(2)6½								30-150	90			8/	24 x 8 x 10	Black Wood Vinyl	Black Knit											Pair Kit, 249.00
	M-100	Bass Ref.	5			¾		Dome			70-20	86	15		8/	11 x 7 x 8	Black Wood Vinyl	Black Knit											Pair Kit, 199.00
	M-300	Bass Ref.	6½			¾		Dome			60-20	88	15		8/	15 x 9 x 7	Black Wood Vinyl	Black Knit											Pair Kit, 269.00
	M-500	Bass Ref.	8			¾		Dome			50-20	88	15		8/	19 x 10 x 9	Black Wood Vinyl	Black Knit											Pair Kit, 349.00
	110 HIM	Bass Ref.	8			1		Dome			60-20 ±3	98	10		4/8	20 x 10 x 11	Black Wood Vinyl	Black Knit											Pair Kit, 499.00

(Continued)





# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Control Woofer W. Midrange W. Tweeter W. Superwoofer ST		Angular Frequency Response, Hz to kHz, ±dB		SPL, -1 Watt/1 Meter, dB		Recommended Min. Amp Power, Watts Ch.		Impedance, Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Cone	2x5	Horn			40-22	102	10	250,4k	8/8	33 x 19 x 14	Cptg.	Metal	61	599.00							
HARMS LABS (Continued)	HL Large PA	Bass Ref.	15	10	Cone	2x5	Horn			40-22	102	10	250,4k	8/8	33 x 19 x 14	Cptg.	Metal	61					599.00	Pair
HARTLEY PRODUCTS	Compact Reference	Air Col.	6 1/2			1	Dome	No		45-25 ±4	87	10	5k	8/6	12 x 12 x 16	Opt., Wood	Black Knit	30					400.00	Pair
	Reference Tower	Air Col.	(4)6 1/2			(4)1	Domes	No		24-25 ±3	95	5	3.6k	5/4	18 x 18 x 45	Opt., Wood	Black Knit	100					1500.00	Pair
	Reference Mini-Tower	Air Col.	(2)6 1/2			1	Dome	No		32-25 ±3	93	5	3.1k	5/4	33 x 12 x 12	Opt., Wood	Black Knit	50					695.00	Pair
	Concertmaster	Inf. Baf.	18	10	Cone	(2)7	Cones	No		16-25 ±3	92.5	25	125,3k,8k	8/5	29 x 18 x 42	Opt., Wood	Black Knit	175					6095.00	Pair
	Reference	Inf. Baf.	24	10	Cone	(2)7	Cones	No		16-25 ±3	93	25	125,3k,8k	8/5	36 x 24 x 50	Opt., Wood	Black Knit	300					7295.00	Pair
	SW-10	Air Col. Subwoof.	10					No		25-3.8 ±3	93	15		8/6	18 x 18 x 24	Opt., Wood	Black Knit	70					550.00	Each
	SW-18	Inf. Baf. Subwoof.	18					No		16-350 ±4	92.5	25		5/4	29 x 18 x 42	Opt., Wood	Black Knit	150					1100.00	Each
	SW-24	Inf. Baf. Subwoof.	24					No		16-250 ±3	93	25		5/4	36 x 24 x 50	Opt., Wood	Black Knit	250					1495.00	Each
HECO	Libero	Sat. & Subwoof. Inf. Baf.	(2)6 1/2	4	Cone	3/4	Dome			28-30	88	25	120,3k	4/2	Three Pieces	Opt.	Opt.	40 Sys. 16					650.00	Sys. Pair
	Superior Concertino 250	Inf. Baf.	6 1/2	6 1/2	Cone	3/4	Dome			35-35	88	30	3k	4/2	16 x 9 x 10	Opt.	Opt., Knit	25					799.00	Pair
	Superior Allegro 350	Inf. Baf.	6 1/2	6 1/2	Cone	3/4	Dome			32-35	88	40	120,3k	4/2	20 x 9 x 10	Opt.	Opt., Knit	32 1/2					1095.00	Pair
	Superior Cantata 550	Inf. Baf.	(2)6 1/2	5	Cone	3/4	Dome			29-35	88	50	120,3k	4/2	34 x 10 x 11	Opt.	Opt., Knit	44					1395.00	Pair
	Superior 750 Presto	Inf. Baf.	(2)9	5	Cone	3/4	Dome			28-35	88	50	290,3k	4/2	37 x 9 x 11	Opt.	Opt., Knit	71					1699.00	Pair
	Superior 850 Forte	Inf. Baf.	(2)9	(2)5	Cones	3/4	Dome			24-35	88	60	290,3k	4/2	41 x 11 x 13	Opt.	Opt., Knit	83					1999.00	Pair
	Superior Fortissimo 950	Inf. Baf.	(3)8 1/2	(2)6 1/2	Cones	3/4	Dome			20-35	89	70	290,3k	4/2	48 x 12 x 14	Opt.	Opt., Knit	100					4999.00	Pair
	Concerto Grosso	Inf. Baf.	(3)8 1/2	(2)6 1/2	Cones	3/4	Dome			16-35	88	80	150,2.9k	4/2	63 x 18 x 16	Opt.	Opt., Knit	100					4999.00	Pair
HEYBROOK	Point Fives	Inf. Baf.	6 1/2			3/4	Dome			50-20 ±3	87	15	4k	8/6	8 x 8 x 14	Black Knit	Black Knit	14					330.00	Pair
	Solo	Inf. Baf.	6 1/2			1	Dome			42-20 ±3	89	10	3k	8/6	9 x 9 x 15	Black Knit	Black Knit	15					440.00	Pair
	HB-100	Inf. Baf.	8			1	Dome			42-20 ±3	89	10	4k	8/6	11 x 13 x 19	Opt. Knit	Black Knit	19 1/2					660.00	Pair
	HB-150	Tuned Bass Ref.	6 1/2			1	Dome			40-22 ±3	89	10	4k	8/6	8 x 8 x 16	Opt. Knit	Black Knit	15					770.00	Pair
	HB-200	Tuned Bass Ref.	6 1/2			1	Dome			34-20 ±3	89	10	3k	8/6	8 x 8 x 18	Opt. Knit	Black Knit	18					990.00	Pair
HIGH BISCUIS	Kevin Ingram One	Vented	(6)7	28x13	Horn	5 1/4 x 5 1/4	Horn, Leaf			40-85	94		600,3.5k, 12k	8/6	68 x 28 x 32	Mahog	None	130					1350.00	Each
HIGH TECH ASPIRIM/CIZEK	GR8-1		10			1	Dome			42-20	89	15	1.2k	4/4	24 x 13 x 10	Black Knit	Black Knit	22					138.00	Each
	AR-1		10			1	Dome	T		32-25 ±2.5	88	20	1.2k	4/4	25 x 17 x 10	Opt. Knit	Black Knit	47					488.00	Each
	AR-2		8			1	Dome	T		42-25 ±2	88	15	1.2k	4/4	19 x 11 x 9	Opt. Knit	Black Knit	26					438.00	Each
	AR-3	Sat.	6 1/2			1	Dome	T		62-25 ±2	88	15	1.2k	4/4	19 x 11 x 3	Opt. Knit	Black Knit	17					338.00	Each
	AR-4		6 1/2			1	Dome	T		52-25 ±2	88	15	1.2k	4/4	14 x 11 x 9	Opt. Knit	Black Knit	19					338.00	Each
	AR-11	Sat.	4			1	Dome	T		100-25 ±2	88	15	1.2k	4/4	14 x 9 x 2	Opt. Knit	Black Knit	11					288.00	Each
	Home Theatre w/Surround AR-117	Sat. & Subwoof. Subwoof.	12	(4)4	Cones	(2)1	Domes	T		25-25 ±2	88	15	100,1.2k	4/4	Five Pieces	Opt. Knit	Black Knit	85 Sys. 22					1298.00	Sys. Each
	AR-232	Subwoof.	12							35-100 +0,-3	88	15	100	4/4	14 x 11 x 9	Opt. Knit	Black Knit	22					338.00	Each
	AR-234	Subwoof.	12							25-100 +0,-3	88	20	100	4/4	25 x 17 x 9	Opt. Knit	Black Knit	48					448.00	Each
	LS-33	Line Source	15	(16)4	Cones	(16)1	Domes	T		25-100 +0,-3	88	20	100	4/4	25 x 17 x 9	Opt. Knit	Black Knit	48					498.00	Each
AR-42	Line Source	12	6	Cone	1	Dome	T		18-25 ±2	94	15	100,1.2k	4/4	Two Pieces Per Side	Opt. Knit	Black Knit	150 Side 95					3000.00	Side Each	
Home Theatre System	Sat. & Subwoof.	12	(2)4	(2)1	Domes				25-25 ±2	88	15	100,1.2k	4/4	Three Pieces	Black Knit	Black Knit	70 Sys.						998.00	Sys. Each
HSU RESEARCH	HRSW 10	Bass Ref. Subwoof.	10					SW		20-100 ±1	40	40-100	8/7	14 Dia. x 27	Oiled Wal. Rswd.	Black Knit	Black Knit	23					550.00	Pair
	HRSW 12	Bass Ref. Subwoof.	12					SW		19-100 ±1	40	40-100	8/6	13 Dia. x 82	Oiled Wal. Rswd.	Black Knit	Black Knit	35					1050.00	Pair
	HRIBR	Bass Ref. Subwoof.	(16)18					SW		10-100 ±1	1k	20-40	8/6	Sixteen Pieces	Oiled Wal. Rswd.	Black Knit	Black Knit	2400 Sys.					80,000.00	Sys. Pair
HUGHES	ORB-1	Sat.	4 1/2			1/2	Dome			65-22 ±3	88	10			10 x 7 x 10	Gray ABS Opt.	Black Metal						239.00	Pair
	ORB-2	Sat.	4 1/2			3/4	Dome			55-22 ±3	89	10			10 x 7 x 10	Gray ABS Opt.	Black Metal						319.00	Pair
	BASER-1	Subwoof.	(2)8							30-80	88	10			15 x 11 x 23	Gray Fabr.	Black Fabr.						379.00	Pair
ICON ACOUSTICS	Millennium	Bass Ref.	8 1/2	4	Dome	1	Dome			32-32 ±3	87	50	400,3.2k	8/	12 x 17 x 43	Opt., Wood	Black Knit	206					7995.00	Pair
	Micron	Bass Ref.	7			1	Dome			40-22 ±3	87	30	1.5k	8/	11 x 15 x 14	Opt., Wood	Black Knit	50					2995.00	Pair
	Joule	Bass Ref.	8			1	Dome			32-22 ±3	87	30	1.5k	8/	11 x 11 x 41	Opt., Wood	Black Knit	70					1295.00	Pair

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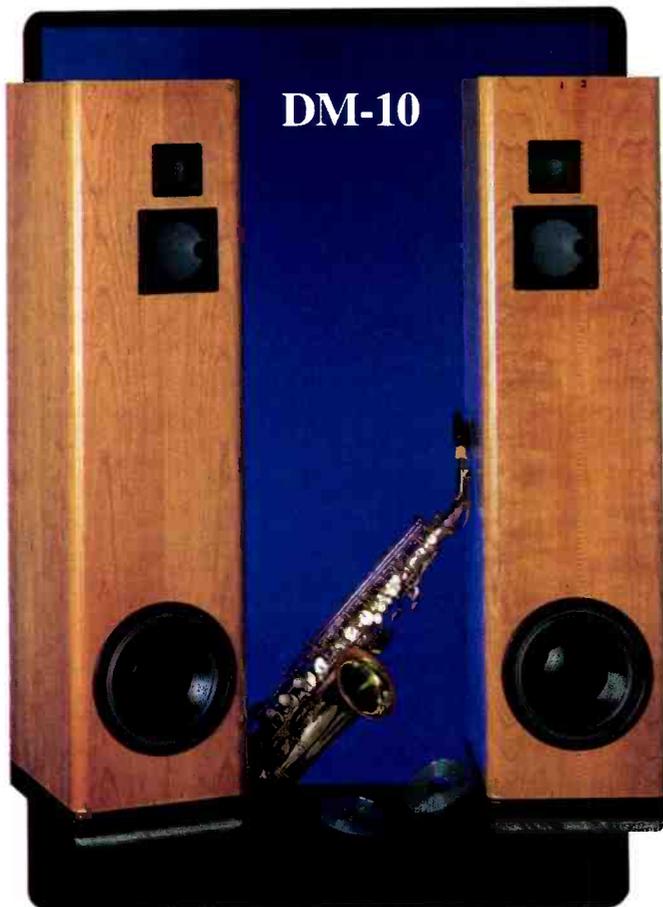
# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separable Level Controls: Woofer W Midrange M, Tweeter T, Superwoofer ST	Angular Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance Dims: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
ICOM ACoustics (Continued)	Parsec	Bass Ref.	10	6½	Cone	1	Dome		25-22 ±3	89	50	350,1.5k	8/6	12 x 16 x 47	Dpt.	Black Knit	92	1795.00
	Lumen	Bass Ref.	6½			1	Dome		55-22 ±3	89	20	1.5k	8/6	10 x 11 x 18	Opl.	Black Knit	26	795.00
IMPULSE	LeF II	Sat. & Ported Subwoof.	12			(4)2	Cones	T	28-22 ±3	88	100	250	4/2	Two Pieces Per Side	Dak	Black Knit	80	3000.00
	LeF III	Ported	8			2	Cone		46-22 ±3	88	100	250	4/2	10 x 8 x 14	Dak	Black Knit	32	2500.00
	LeF VDG	Horn	18	4	Horn	2	Horn	W,M, T	40-18 ±3	110	(3) 100	150,4k	8/4	74 x 48	Fbgls	Black Knit	300	30,000.00
INFINITY	IRS Series V	Servo	(12)12	(24) 4x6 (4)	EMIMs	(72) ½x2	EMITs	M,T, ST	16-44 ±2	87	108	70,5k	4/3	Four Pieces	Santos	Brown Cloth	1550	60,000.00
	IRS Beta	Servo	(8)12	(4) 16x8, (2) 4x6	L- EMIMs, EMIMs	(4) ½x2, (2) ½x1	EMITs, SEMITs	M,T, ST	25-44 ±2	87	75	70,700, 4k,8k	4/3	Four Pieces	Santos	Black Cloth	483	11,950.00
	Kappa 6.1	Ported	8	3	Dome		EMIT R		45-35 ±2	89	30	500,4.5k	6/4	38 x 12 x 9	Dpt.	Black	48	629.00
	Kappa 7.1	Ported	10	3	Dome		EMIT R		39-35 ±2	89	40	500,4.5k	6/4	43 x 14 x 10	Dpt.	Black	63	799.00
	SM 152	Ported	15	(2)4½	Cones	1	Dome	M,T	44-25 ±3	102	10	500,5.5k	8/4	40 x 18 x 13	Vinyl	Black	76	1198.00
	SM 122	Ported	12	4½	Cone	1	Dome	M,T	49-25 ±3	100	10	750,5.5k	8/4	35 x 15 x 13	Vinyl	Black	66	918.00
	SM 112	Ported	10	4½	Cone	1	Dome	T	59-25 ±3	100	10	900,5.5k	8/4	30 x 14 x 13	Vinyl	Black	56	738.00
	SM 102	Ported	10			1	Dome		65-25 ±3	100	10	3.3k	8/4	21 x 12 x 12	Vinyl	Black	34	538.00
	SM 82	Ported	8			1	Dome		72-25 ±3	98	10	2.8k	8/4	18 x 11 x 11	Vinyl	Black		438.00
	SM 62	Ported	6½		¾		Dome		78-25 ±3	94	10	5k	8/4	13 x 8 x 13	Dpt., Vinyl	Black Cloth	13	279.95
	Reference E-L	Sealed Box	5¼		½		Dome		70-20 ±3	89	10	5.5k	6/4	12 x 8 x 7	Dpt., Vinyl	Black Cloth	9	169.95
	Reference E-L Video	Sealed Box	5¼		½		Dome		70-20 ±3	89	10	5.5k	6/4	12 x 8 x 7	Dpt., Vinyl	Black Cloth	30	99.00
	Video One	Ctr. Ch.	5½		½		Dome		58-20 ±3	89	5	4.5k	8/4	18 x 7 x 5	Vinyl Black	Black	14	189.00
	Reference One	Sealed Box	6		¾		Dome		55-25 ±3	90	10	4k	6/4	14 x 9 x 7	Dpt., Vinyl	Black Cloth	15	229.95
	Reference Two	Sealed Box	8		1		Dome		50-25 ±3	90	15	3k	6/4	18 x 11 x 10	Dpt., Vinyl	Black Cloth	25½	339.95
	Reference Three	Sealed Box	8	5	Cone	1	Dome		47-25 ±3	90	20	400,3.5k	6/4	22 x 11 x 10	Dpt., Vinyl	Black Cloth	30½	439.95
	Reference Four	Sealed Box	8	5	Cone		EMIT R		44-40 ±3	90	25	400,40k	6/4	31 x 11 x 10	Dpt., Vinyl	Black Cloth	41	599.90
	Reference Five	Sealed Box	10	5	Cone		EMIT R		40-40 ±3	90	25	300,4k	6/4	35 x 13 x 12	Dpt., Vinyl	Black Cloth	53	759.90
	Reference Six	Sealed Box	10,6	5	Cone		EMIT R		35-40 ±3	90	35	200,1.5k, 4k	6/4	40 x 13 x 14	Dpt., Vinyl	Black Cloth	66	959.90
	Renaissance 80	Sealed Box	8		EMIM		EMIT		35-45 ±3	87	75	550,3k	4/4	41 x 14 x 11	Dpt., Vinyl	Black Cloth	65	999.00
	Renaissance 90	Sealed Box	10		EMIM		EMIT		27-45 ±3	87	75	200,600, 3k	4/4	49 x 17 x 12	Dpt., Oak	Black	80	1599.00
	Infinitesimal Four	Ported	5¼				EMIT R		100-40 ±3	90	10	5k	6/4	10 x 6 x 7	Dpt., Oak Black Strct. Foam Black	Black Metal	19½	419.95
	Infinitesimal Micro II	Sat. & Ported Subwoof.	(2)6½	4	Cone	½	Dome		25-40 ±3	90	20	5k,150	6/4	Three Pieces	Black	Black	36	779.00
	Servo Subwoofer SSW-210	Ported Subwoof. Sealed Box	(2)10					W	40-200 ±3			50-200 (Var.) 40-120 (Var.)		13 x 13 x 13	Black Vinyl Dpt.	Black Cloth	34	629.95
	SSW-212	Sealed Subwoof.	(2)12					W	30-120 ±3					18 x 26 x 9	Black Vinyl Dpt.	Black Cloth	57	1098.00
	ERS800	Sealed Subwoof. In-Wall	8					W	25-120 ±3			40-120 (Var.) 3.5k		20 x 31 x 11	Opl.	Black	71	1598.00
	ERS600	In-Wall	6		¾		EMIT	T	45-45	89	20	4.4k	4/3.5	16 x 11 x 4	Beige ABS Dpt.	Beige Metal	8½	600.00
	ERS500	In-Wall	5¼		1		Dome	T	55-22	89	15	4.4k	4/4	18 x 9 x 4	Beige ABS Dpt.	Beige Metal	6	350.00
	ERS400	In-Wall	4				Cone		70-20	8		5k		8 x 8 x 3	Beige ABS Dpt.	Beige Metal	5	275.00
	Modulus	Sealed Box	5						90-15 ±3	85	8		4/4	7 x 7 x 2	Beige ABS Dpt.	Beige Metal	6	160.00
Modulus Subwoofer	Subwoof.	12				EMIT	T	82-45 ±3	84	25	4k	4/4	12 x 7 x 11	Beige ABS Dpt., Lacq. Piano	Black Knit	15	1000.00	
ISLAND AUDIO	Islander	Sealed, Outdoor	6½			1	Dome	No	55-20 ±5	89	50		4/4	7 x 7 x 27	Matte Black Dpt.	Wire Mesh	20	950.00
Islander Light IA-100	Sealed, Outdoor Bass Ref.	6½				1	Dome	No	55-20 ±5	89	50		4/4	7 x 7 x 31	Matte Black Dpt.	Wire Mesh	25	1450.00
JACKSON LOUDSPEAKER	AU-3	Air Sus.	5¼			1,5/8	Domes		85-20 ±3	87	30	2.5k,12k	8/6	14 x 7 x 7	Opl.	Black Knit	11	949.00
AU-6	Hybrid, Pas. Rad.	6½,8				1,5/8	Domes		48-20 ±3	87	50	2k,10k	8/6	17 x 11 x 11	Opl.	Black Knit	28	1849.00
AU-20	Hybrid, Pas. Rad. Subwoof.	10,15							33-100 ±3	90	100	100	8/6	18 x 17 x 18	Opl.	Black Knit	29	929.00

# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Low Control? Woofer - W, Midrange - M, Tweeter - T, Superwoofer - ST	Anchote Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, ±dB	Recommended Min. Amp Power, Watts/Oh.	Crossover Frequencies, Hz	Impedance Ohms Nominal/Minimum	Dimensions Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
JAMO	Driel	Bass Ref. (2)8¼	6½	Honeycomb	1	Dome			20-22	87	70	100,3k	8/6	70 x 16 x 12	Smoke Glass, Chry	Gray Cloth	159	9000.00 Pair
	Center 100	Ctr. Ch. (2)4			1	Dome			40-20	90	40	3k	8/	17 x 4 x 7	Gray Alum.	Metal	12½	189.00 Each
	Graphic	Wall Mount	5¼		1	Dome			40-20	88	35	3k	8/	15 x 3 x 17	Smoke Acryl.	Dpt., Cloth	6⅞	598.00 Pair
	Concert II	Bass Ref.	6½		1	Dome			40-20 ±3	88	40	2k	8/3	16 x 10 x 10	Dpt., Wood	Black Knit	20	399.00 Each
	Concert V	Bass Ref.	6½	6½	Cone	1	Dome		30-22 ±3	88	55	150,3.5k	8/3	32 x 7 x 11	Dpt., Wood	Black Knit	42	649.00 Each
	Concert VII	Bass Ref.	(2)8	6½	Cone	1	Dome		24-22 ±3	88	80	150,4k	8/3	36 x 11 x 12	Dpt., Wood	Black Knit	62	899.00 Each
	Professional 200	Bass Ref.	10	5	Horn		Horn		35-20 ±3	92	80	1.2k,6k	8/3	26 x 15 x 12	Black	Black Knit	42	399.00 Each
	Professional 300	Bass Ref.	12	5	Horn	(3)	Horns		30-20 ±3	93	100	1k,5k	8/3	30 x 17 x 13	Black		57	599.00 Each
	Professional 400	Bass Ref.	15	5	Horn	(5)	Horns		25-20 ±3	94	180	900,4k	8/3	35 x 21 x 17	Black		93	899.00 Each
	Classic CL-20A	Bass Ref.	8			1	Dome		40-20 ±3	92	40	3.5k	8/3	18 x 11 x 10	Opt.		18	199.00 Each
	Classic CL-25A	Bass Ref.	8	4	Cone	1	Dome		37-20 ±3	92.5	50	2.5k,5k	8/3	21 x 11 x 10	Dpt.		25	249.00 Each
	Classic CL-30A	Bass Ref.	8	4	Cone	1	Dome		35-20 ±3	92.5	50	2.5k,5k	8/3	33 x 11 x 10	Dpt.		29	299.00 Each
	BX 100	Bass Ref.	8	3	Cone	1	Horn		40-20 ±3	91	45	2k,4.2k	8/3	21 x 12 x 11	Black		22	249.00 Each
	BX 150	Bass Ref.	10	3	Cone	1	Horn		35-20 ±3	92	60	2.3k,5k	8/3	25 x 15 x 12	Black		30	299.00 Each
	BX 200	Bass Ref.	12	3	Cone	1	Horn		30-20 ±3	93	90	2k,3k	8/3	28 x 17 x 13	Black		39	349.00 Each
	Cornet 40	Bass Ref.	5¼			1	Dome		50-20 ±3	89	30	3k	8/3	12 x 8 x 9	Black	Black	8	99.00 Each
	Cornet 50	Bass Ref.	6½			1	Dome		47-20 ±3	90	35	1.5k,5k	8/3	15 x 9 x 9	Black	Black	6	139.00 Each
	Cornet 60	Bass Ref.	6½	3	Cone	1	Dome		47-20 ±3	90	35	1.5k,5k	8/3	15 x 9 x 9	Black	Black	13	149.00 Each
Cornet 70	Bass Ref.	(2)6½			1	Dome		43-20 ±3	90	40	400,3k	8/3	30 x 11 x 11	Black	Black	22	199.00 Each	

(Continued)



DM-10

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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type		Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Control	Woofer M. Midrange M.	Algebraic Frequency Response, Hz to kHz, ±dB	SPL, 1 W/1 Meter, dB	Recommended Min. Amp. Power, Watts/Ch.	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter	Tweeter Type	Tweeter Type	Tweeter Type													
JAMD (Continued)	Cornet 75	Bass Ref.	8	3	Cone	1	Dome				40-20 ±3	91	55	1.5k,4k	8/3	34 x 11 x 10	Black	Black	22	219.00 Each	
	Atmosphere	Bass Ref.	5 1/4			1	Dome				40-20 ±3	88	35	3k	8/3	15 x 10 x 6	Dpt.	Metal	8	399.00 Each	
	Art	Wall-Mount Bass Ref.	5 1/4			1	Dome				40-20 ±3	88	35	3k	8/3	14 x 16 x 4	Opt.	Metal	11	249.00 Each	
	Silhouette	Bass Ref.	5 1/4	5 1/4	Cone	1	Dome				47-20 ±3	90	35	300,4k	8/3	48 x 10 x 7	Opt.	Black	22	399.00 Each	
	Converta	Bass Ref.	4			2	Cone				80-20 ±3	90	30	2.5k	8/3	9 Dia.	Opt.	Dpt., Metal	4 1/2	199.00 Each	
	SW 100 System	Sat. & Subwoof.	(2)6 1/2	4	Cone	2	Cone				35-20 ±3	90	45	80,200, 4.5k	8/3	Three Pieces	Opt.	Opt. Metal	35 Sys.	499.00 Sys.	
	Compact System	Sat. & Subwoof.	(2)6 1/2	3 1/2	Cone	2	Cone				45-20 ±3	90	30	80,200, 2.5k	8/3	Three Pieces	Black	Black Metal	27 Sys.	349.00 Sys.	
	SW 300 System	Sat. & Subwoof.	(2)8	4	Cone	3/4	Dome				30-20 ±3	90	45	80,200, 3.5k	8/3	Three Pieces	Opt.	Black Metal	36 Sys.	699.00 Sys.	
	SW 500 System	Sat. & Subwoof.	(2)10	4	Cone	1	Dome				30-20 ±3	90	60	200,3.5k	8	Three Pieces	Black Ash, Smoke Acryl.	Black Cloth	60 Sys.	799.00 Sys.	
SW 600 Sub	Powered Subwoof.	(2)10						W		30-200		100 Inc.	30-200 (Var.)	8/	16 x 13 x 21	Black Ash, Smoke Acryl.		58	995.00 Each		
JAMIS	W1	Slot Loaded Subwoof.	15								30-100 ±1	87	60	100	8/7	18 x 22 x 22	Oiled Wal.	Black Wood	100	850.00 Each	
	W3	Slot Loaded Subwoof.	12								30-100 ±1	85	60	100	8/7	18 x 18 x 18	Oiled Wal.	Black Wood	67	600.00 Each	
	System 3/A	Powered Slot Loaded Subwoof.	12								30-100 ±1	85	50 Inc.	100	8/7	18 x 18 x 18	Oiled Wal.	Black Wood	87	995.00 Each	
JBL	XPL90	Tuned Port	6 1/2			1	Dome				50-25 ±6	87	35	3k	6/	15 x 9 x 10	Black Lacq.	Black Knit	20	649.00 Each	
	XPL140	Tuned Port	8	3	Dome	1	Dome	T			50-21 ±2	88	35	900,4k	6/	30 x 13 x 12	Black Lacq.	Black Knit	55	999.00 Each	
	XPL160	Tuned Port	10	3	Dome	1	Dome	T			40-25 ±6	90	35	800,4k	6/	33 x 15 x 13	Black Lacq.	Black Knit	62	1249.00 Each	
	XPL200	Tuned Port	12	3, 6 1/2	Dome, Cone	1	Dome	T			35-25 ±6	90	35	300,1.1k, 4.5k	6/	40 x 16 x 14	Black Lacq.	Black Knit	90	1699.00 Each	
	HP420	Double Chamber Bypass	(2)6 1/2	5	Cone	1	Dome	W			40-27 ±3	89	20	140,3.5k	4/	34 x 11 x 10	Black Lacq.	Black Knit	38	595.00 Each	
	HP520	Double Chamber Bypass	(2)8 1/2	6 1/2, 5	Cones	1	Dome	W			34-27 ±3	90	20	120,1.2k, 4k	4/	39 x 14 x 13	Black Ash	Black Knit	55	795.00 Each	
	P10	Tuned Port	5 1/4			1/2	Dome				70-20 ±6	87	10	3k	6/	12 x 7 x 9	Wal. Vinyl	Gray Knit	4	99.00 Each	
	P20	Tuned Port	6 1/2			1	Dome				55-20 ±6	88	10	3k	6/	15 x 9 x 8	Wal. Vinyl	Gray Knit	6	135.00 Each	
	P30	Tuned Port	8	5	Cone	1	Dome				50-20	89	10	600,3.5k	8/	21 x 10 x 11	Wal. Vinyl	Gray Knit	10	225.00 Each	
	P40	Tuned Port	10	5	Cone	1	Dome				47-20	89	10	600,3.5k	8/	24 x 12 x 13	Wal. Vinyl	Gray Knit	26	325.00 Each	
	P50	Tuned Port	(2)8	5	Cone	1	Dome				42-20	91	10	600,3.5k	6/	38 x 11 x 13	Wal. Vinyl	Gray Knit	36	450.00 Each	
	L1	Tuned Port	6 1/2			1	Dome				47-27 ±6	87	35	3k	8/	16 x 8 x 10	Black Ash	Charc.	16	300.00 Each	
	L3	Tuned Port	8			1	Dome				35-27 ±6	89	35	3k	8/	33 x 10 x 12	Black Ash	Charc.	37	445.00 Each	
	L5	Tuned Port	8	5, 6 1/2	Cones	1	Dome				35-27	90	35	170,900, 4k	6/	37 x 10 x 13	Black Ash	Charc.	54	645.00 Each	
	L7	Tuned Port	12	5, 8	Cones	1	Dome				30-27 ±6	91	35	180,900, 4k	6/	46 x 10 x 18	Black Ash	Charc.	75	975.00 Each	
	LX300	Tuned Port	6 1/2			1	Dome				50-23	90	10	2.7k	8/	16 x 9 x 10	Black Vinyl	Black Knit	18	198.00 Each	
	LX500	Tuned Port	8	5	Cone	1	Dome				45-23	90	10	750,3.4k	8/	24 x 11 x 13	Black Vinyl	Black Knit	34	319.00 Each	
	LX600	Tuned Port	10	5	Cone	1	Dome				40-23	91	10	800,3.4k	8/	26 x 13 x 12	Black Vinyl	Black Knit	39	429.00 Each	
	J2050	Tuned Port	5 1/4			5/8	Dome				70-23	88	10	4k	8/	13 x 8 x 6	Oak Vinyl	Gray Knit		99.00 Each	
	J2060	Tuned Port	6 1/2			5/8	Dome				45-23	89	10	4.5k	8/	17 x 9 x 8	Oak Vinyl	Gray Knit	12	129.00 Each	
	J2080	Tuned Port	8			5/8	Dome				40-23	89	10	3.5k	8/	23 x 11 x 10	Oak Vinyl	Gray Knit	20	169.00 Each	
	Pro Performer		4 1/2								100-18	88	10		6/	6 x 6 x 5	Black Matte	Black	3	199.00 Each	
	Pro III		5			1	Dome				65-27	90	10	3k	4/	9 x 6 x 6	Black	Black	4	299.00 Each	
Pro III Plus	Sat. & Subwoof.	8	5	Cone	1	Dome				35-27	90	10	65,3k	4/	Three Pieces	Black	Black	46 Sys.	659.00 Sys.		
Pro VIII	Tuned Port	6			1	Dome				55-27 ±3	90	10	3k	6.5	15 x 10 x 9	Poly & Rubber	Black Metal	10	429.00 Pair		
A/VP3		5			1	Dome				65-27	90	10	3k	4/	9 x 6 x 6	Black	Black	4	169.00 Each		
S-3	In-Wall	5 1/4			1	Dome				125-22	86	10		4/	10 x 7 x 4	White	White	7	225.00 Pair		

(Continued)



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls? Woofer, W Midrange, M, W, W, T, ST Anechoic Frequency Response, Hz to kHz, ± dB		SPL, -1 W/20/1 Meter, dB		Recommended Min. Amp Power, Watts Ch.		Impedance, Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
JBL (Continued)	S-4	In-Wall	6 1/4				1	Dome		125-22	88	10		4/	12 x 9 x 4	White	White	8		298.00	Pair	
	B460	Biamp Subwoof.	18							94	50	63 Ext.	8/6	25 x 38 x 24	Wal.	Brown Knit	126		2150.00	Each		
JENSEN	J1255	Sat. & Subwoof. Vented	12	5			3	Cone		43-21	91		6/	Three Pieces	Hick, Vinyl	Black	20		249.95	Sys.		
	Digital 3080		(2)8				3	Cone		43-21	91	10	7k	6/4	38 x 10 x 13	Black Knit	38		179.95	Pair		
	3152	Vented	15	5	Cone		3	Cone		33-21	94	10	5k,10k	8/6	32 x 18 x 11	Black Knit	35		199.95	Pair		
	3122	Vented	12	5	Cone		3	Cone		43-21	91	10	5k,12.5k	8/6	29 x 15 x 10	Black Knit	14		284.85	Pair		
	Concert Series 2652	Vented	6 1/2				3	Cone		55-21	90	10	10k	8/6	15 x 11 x 6	Black Knit	11		119.95	Pair		
Concert Series 3103	Vented	10	5	Cone		3	Cone		48-21	90	10	5k,12.5k	8/6	20 x 13 x 11	Black Knit	24		219.95	Pair			
JMLab	Symbol I	Bass Ref.	6 1/2				1	Inv. Dome		65-19 +0,-3	90	30	3.8k	8/4	8 x 9 x 14	Black Knit	11		459.00	Pair		
	Symbol II	Bass Ref.	7				1	Inv. Dome		60-19 +0,-3	91	30	3.8k	8/4	9 x 10 x 17	Black Knit	16		599.00	Pair		
	Micron	Bass Ref.	5 1/4				1	Inv. Dome		60-23 +0,-3	89	40	2.8k	8/4	8 x 8 x 12	Opt.	11		650.00	Pair		
	Megane	Bass Ref.	7				1	Inv. Dome		55-23 +0,-3	91	30	3.5k	8/4	9 x 11 x 16	Opt.	19		995.00	Pair		
	DB 09	Bass Ref.	7				1	Inv. Dome		55-20 +0,-3	92	30	3.5k	8/4	10 x 11 x 18	Black Knit	20		750.00	Pair		
	DB 19	Bass Ref.	8 1/4				1	Inv. Dome		52-20 +0,-3	93.50	30	3.5k	8/4	12 x 13 x 21	Opt.	25		950.00	Pair		
	DB 29	Bass Ref.	8 1/4	8 1/4	Cone		1	Inv. Dome		47-20 +0,-3	93	30	150,3.5k	8/6	12 x 12 x 25	Opt.	31		1195.00	Pair		
	Profil 5	Bass Ref.	5 1/4	5 1/4	Cone		1	Inv. Dome		50-20 +0,-3	90	40	700,4k	8/4	7 x 8 x 33	Opt.	41		1250.00	Pair		
	Profil 7	Bass Ref.	7	7	Cone		1	Inv. Dome		45-20 +0,-3	92	35	300,3.5k	8/4	9 x 10 x 39	Opt.	52		1695.00	Pair		
	Daline 3	Trans. Line	5 1/4				1	Inv. Dome		40-23 +0,-3	89	40	4k	8/4	7 x 9 x 38	Opt.	34		1250.00	Pair		
	Daline 6	Trans. Line	(2)6				1	Inv. Dome		35-23 +0,-3	90	40	2.5k	8/6	8 x 11 x 45	Opt.	49		1995.00	Pair		
	908 Spectral	Bass Ref.	(2)7	4 1/4	Cone		1	Inv. Dome		40-23 +0,-3	92.5	50	600,3.5k	8/4	10 x 13 x 39	Oak&Black Knit	67		2995.00	Pair		
	913 Spectral	Double Bass Ref.	(2)8 1/4	5	Cone		1	Inv. Dome		35-25 +0,-3	93.5	60	500,3.5k	8/4	12 x 15 x 44	Oak&Black Knit	86		3995.00	Pair		
	Utopia	Bass Ref.	10	(2)5	Cones		1	Inv. Dome		27-25 +0,-3	93	75	120,2.5k	6/3	13 x 16 x 48	Oak&Black Knit	179		8495.00	Pair		
SW 20	Bass Ref. Subwoof.	10 1/4							40-130 +0,-3	90	50		8/4	13 x 20 x 15	Black Knit	36		650.00	Each			
JOSEPH AUDIO	RM-10	Tuned Port	8				1	Dome		38-20 ± 2	90	30	2.2k	8/6	36 x 11 x 12	Opt.	Black Knit	50		1500.00	Pair	
JPW LOUDSPEAKERS	Subsat	Inf. Baf. Sat. & Bass Ref. Subwoof.	(2)8	4	Cone	1/2	Dome							Three Pieces	Black	Black Cloth	30		595.00	Sys.		
	Minim	Inf. Baf.	5 1/2				1	Dome		70-20 ± 3	87		8/	11 x 7 x 8	Black Vinyl	Black Knit	6		250.00	Pair		
	Sonata	Inf. Baf.	6 1/2				1	Oome		70-20 ± 3	87		8/	13 x 9 x 9	Opt., Wal.	Black Knit	10		335.00	Pair		
	Sonata Plus	Inf. Baf.	6 1/2				1	Dome		70-20 ± 3	87		8/	13 x 9 x 9	Opt., Wal.	Black Knit	11		395.00	Pair		
	P1	Inf. Baf.	8				1	Dome		65-20 ± 3	89		8/	17 x 10 x 10	Opt., Wal.	Black Knit	17		450.00	Pair		
	AP2	Inf. Baf.	8				1	Dome		65-20 ± 3	89		8/	17 x 10 x 10	Opt., Wal.	Black Knit	21		525.00	Pair		
	AP3	Inf. Baf.	8				1	Oome		55-20 ± 3	88		8/	20 x 10 x 11	Opt., Wal.	Black Knit	26		695.00	Pair		
JRM	Reference System Monitor I	Powered	(2)18, (2)18, (2)12, (2)6 1/2	3x26	Horn	1 7/8	Horn	W, M, T, ST	18-20		1.5k Inc.	125,1k,7k	20k	Nine Pieces	Opt.	Opt.			15,000.	Sys.		
	Monitor II	Powered	(4)12, (6)6 1/2	(2)4	Cones	(2)3	Horns	W, M, T, ST	18-20		750 Inc.	150,1k,5k	20k	Three Pieces	Opt.	Opt.			5500.00	Sys.		
	S18B	QB3 Vented Subwoof.	18						18-20		1k Inc.	150,1k,5k	20k	Four Pieces	Opt.	Opt.			7500.00	Sys.		
	S18B-5	Powered Subwoof.	18					W, M	20-200 ± 1.5		200 Inc.	200	20k	Opt., 8 Cu. Ft.	Opt.	Opt.			2500.00	Each		
	S15A	QB3 Vented Subwoof.	15						30-300 ± 1.5		200 Inc.	200	8/6	Opt., 6 Cu. Ft.	Opt.	Opt.			875.00	Each		
	S15A-5	Powered Subwoof.	15					W, M	20-250 ± 1.5		200 Inc.	200	20k	Opt., 4 Cu. Ft.	Opt.	Opt.			2200.00	Each		
	O15A-5	Powered Subwoof.	(2)15					W, M	19-300 ± 1.5		500 Inc.	500	20k	Opt., 10 Cu. Ft.	Opt.	Opt.			2200.00	Each		
	D12A	QB3 Vented Subwoof.	(2)12						27-450 ± 1.5		89	200	20k	Opt.	Opt., 9 Cu. Ft.	Opt.	Opt.			800.00	Each	
	D12A-5	Powered Subwoof.	(2)12					W, M	19-400 ± 1.5		500 Inc.	500	20k	Opt., 6 Cu. Ft.	Opt.	Opt.			2000.00	Each		
	VLS Satellite Tower	Triamped, Sealed	(6)6 1/2	3x26	Horn	1 7/8	Horn	W, M, T	20-20		98	125,900, 7k	20k	Opt.	Opt., 78 x 16 x 8	Opt.	Opt.			2800.00	Each	



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Low and High? Woof. W Midrange - 1/2" Woofer 1 Superwoofer - ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/ Meter, dB	Recommended Min. Amp Power, Watts Ch.	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price \$
JS AUDIO	26J	Ac. Sus.	6			1		Dome		46-21 ±4	94	5	2.5k	8/	12 x 8 x 8	Dak	Opt.	17½	450.00 Pair
	26P	Vented	6			1		Dome		40-22 ±3	92	15	2.5k	8/	16 x 10 x 11	Dak	Opt.	22½	650.00 Pair
	28P	Vented	8			1		Dome		38-22 ±4	91	15	2.5k	8/	19 x 12 x 10	Oak	Opt.	25	650.00 Pair
	38P	Vented	8	3	Cone	1		Dome		32-22 ±3	93	15	700,4k	8/	19 x 12 x 10	Oak	Opt.	32½	1100.00 Pair
	310P	Vented	10	5	Cone	1		Dome		28-22 ±3	95	15	700,4k	8/	24 x 14 x 10	Oak	Opt.	60	1600.00 Pair
	412P	Vented	12	5	Cone	(2)1		Dome, Horn		24-23 ±3	98	15	600,4k, 10k	8/	27 x 16 x 12	Oak	Opt.	75	2100.00 Pair
	415P	Vented	15	5	Cone	(3)1		Dome, Horns		22-24 ±3	99	30	600,4k, 12k	8/	36 x 19 x 12	Oak	Opt.	100	2900.00 Pair
	612P	Vented	(2)12	(2)5	Cones	(4)1		Domes		24-22 ±3	99	30	600,4k, 10k	8/4	74 x 16 x 12	Oak	Opt.	150	4800.00 Pair
	Mesa II	Trans. Line	12	2	Dome	1½,1		Domes		25-25 ±3	90	40	400,3k, 10k	8/	33 x 16 x 15	Oak	Opt.	90	4000.00 Pair
	DC I	Vented	(2)10	(2)4	Cones	(4)1		Domes		22-20 ±2	96	50	400,4k, 10k	8/	61 x 8 x 16	Oak	Opt.	100	5400.00 Pair
	Subwoof	Vented Subwoof.	15							20-120	91	40	120	8/4	18 x 18 x 19	Oak	Opt.	78	950.00 Each
	310N	Vented	10	4	Cone	1		Dome		32-22 ±3	91	20	700,3k	8/	24 x 14 x 10	Oak	Opt.	60	1700.00 Pair
	415 15	Vented	(2)15	4	Cone	1		Dome		24-22 ±3	96	30	300,600, 4k,10k, 14k	8/	48 x 19 x 12	Oak	Opt.	125	3800.00 Pair
JVC	SX911WD	Ac. Sus.	12	4½	Cone	1		Dome		40-50	91		500,4k	6/	15 x 27 x 14	Wood Vinyl	Brown Knit	63	720.00 Each
	SPXS6BK	Ac. Sus.	5		Cone					50-12	83			8/	8 x 27 x 8	Wood Vinyl	Wood Vinyl	10.4	180.00 Pair
KEF	Reference 107/2	Coupled Cavity	(2)10	5	Cone	1		Dome		20-20 ±2	90	50	160,2.5k	4/4	46 x 13 x 18	Opt., Wood	Black Knit	99	5900.00 Pair
	Reference 105/3	Coupled Cavity	(2)8	(3)6½	Cones	1		Dome		49-20 ±2	93	25	150,400, 2.5k	4/4	44 x 11 x 16	Opt., Wood	Black Knit	93	3900.00 Pair
	Reference 104/2	Coupled Cavity	(2)8	(2)5	Cones	1		Dome		35-20 ±2	92	25	160,2.5k	4/4	36 x 11 x 17	Opt., Wood	Black Knit	71	2400.00 Pair
	Reference 103/4	Coupled Cavity	(2)6½	6½	Cone	1		Dome		50-20 ±2	91	50	160,2.5k	4/4	36 x 9 x 12	Opt., Wood	Black Knit	38	1800.00 Pair
	Reference 102/2	Coupled Cavity	6½		Cone	¾		Dome		50-20 ±2	89	25	150,2k	4/4		Opt., Wood	Black Knit	24	1200.00 Pair
	Reference 101/2	Closed Box	6½		Cone	¾		Dome		50-20 ±2	88	25	3k	4/4		Opt., Wood	Black Knit	16	800.00 Pair
	Q90	Vented Box	8	8	Cone	1		Dome		50-20 ±3	89	25	160,2.5k	8/4	35 x 10 x 12	Opt.	Black Knit	41	999.00 Pair
	Q80	Pas. Rad.	8	8	Cone	1		Dome		57-20 ±3	89	25	2.5k	8/4	33 x 10 x 11	Opt.	Black Knit	30	799.00 Pair
	Q60	Vented Box	8			1		Dome		60-20 ±3	90	25	2.5k	8/4	19 x 10 x 11	Opt.	Black Knit	16	599.00 Pair
	K160	Pas. Rad.	8			1		Dome		48-20 ±3	89	25	2.5k	8/4	30 x 10 x 9	Opt.	Black Knit	26	549.00 Pair
	K140	Closed Box	8			1		Dome		55-20 ±3	89	25	2.5k	8/4	19 x 10 x 9	Opt.	Black Knit	19	399.00 Pair
	K120	Closed Box	6½			1		Dome		65-20 ±3	87	25	2.5k	8/4	13 x 8 x 10	Opt.	Black Knit	9	249.00 Pair
	CR200F	In-Wall or Ceiling Mount	8			1		Dome		55-22 ±2	90	10	2.5k	/4	13 x 10 x 4	White	White Metal	5	
	CR160S	In-Wall or Ceiling Mount	6½			¾		Dome		60-20 ±2	88	10	3k	/4	9 x 9 x 4	White	White Metal	4	
	CR160R	In-Wall or Ceiling Mount	6½			¾		Dome		60-20 ±2	88	10	3k	/4	9 Dia. x 4	White	White Metal	4	
	CR250SW	In-Wall or Ceiling Mount	10							32-150 ±2	90	10	150	/4	13 x 10 x 4	White	White Metal	8	
	CR200Q	Subwoof. In-Wall or Ceiling Mount	8			1		Dome		50-20 ±2	92	25	3k	/4	10 x 10 x 4	White	White Metal	6	
CR160F	In-Wall or Ceiling Mount	6½					Cone		60-15 ±2	88	25		/4	9 x 9 x 4	White	White Metal	4		
KENWOOD	KS-H91	Bass Ref.	15	6½	Cone	2		Cone		30-20	92		2k,5k	8/	17 x 30 x 13	Light Teak	Black Knit	36½	379.00 Each
	KS-H71	Bass Ref.	12	5	Cone	2		Cone		35-20	92		2k,5k	8/	15 x 37 x 13	Light Teak	Black Knit	29¾	149.00 Each
	KS-H51	Bass Ref.	12	5	Cone	2		Cone		35-20	92		2k,5k	8/	14 x 27 x 13	Light Teak	Black Knit	24½	249.00 Pair
	KS-H31	Ac. Sus.	8		Cone	2		Cone		50-20	90		5k	8/	13 x 22 x 9	Light Teak	Black Knit	15½	149.00 Pair



QUART ■

STOP  
HAVING

**BIG**

IDEAS  
ABOUT  
SPEAKERS...

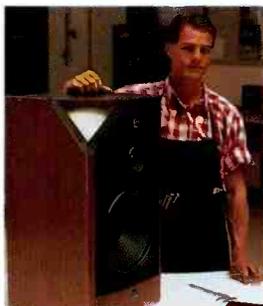
# AND LISTEN TO QUART

With our compact bookshelf and sleek column designs, the only thing big about QUART speakers is the performance. Performance that results from combining precision German engineering with quality American craftsmanship.



The QUART Model One, Two and Three utilize internal components—tweeter, driver and crossover—that are all built in QUART's factory in

Obrigheim, Germany. Cabinet making, assembly and final acoustic evaluations are done in America at QUART's U.S. based facility.



There is one more very important thing you won't find big about the QUART Model One, Two and Three.

The price.

# MODEL ONE

*"I tossed on one of my favorite speaker evaluation CDs and sat back. Wow! After a few seconds I jumped up to check that I had turned off my regular speakers, the ones with the 12" woofers..."*

*"For their price, the QJART Model Ones are among the two or three best sounding speakers I ever heard and they compare favorably with speakers costing twice as much."*

—Harry Somerfield,  
syndicated writer for  
The San Francisco Chronicle

**The QJART Model One is a bookshelf speaker featuring a 1" titanium dome tweeter and 5 1/2" woofer, rated at 60 Watts. Recommended placement is 8" from wall and approximately 6' apart. They are also ideal for use as front/center channels or rear surround in a home theater setup.**

The QUART Model One, Two and Three speakers are carefully tuned bass reflex systems that will have you shaking your head in disbelief. All have the same QUART titanium dome tweeter more often found in \$3000 speakers, let alone \$300 ones. The QUART drivers feature Dr.



Kurt Mueller designed cones that have been praised by audiophiles for their superior transient response characteristics, as well as butyl rubber surrounds and extended voice coil windings for longer linear excursions. The intricately engineered crossovers use only heavy gauge American-made Esoteric Audio wire and mylar capacitors.

Once these components have been subjected to QUART's stringent quality assurance procedure—100% individual parts testing—they're shipped across the Atlantic.

# MODEL TWO

*"The QUART Model Two recreates a three-dimensional image. This means on orchestral recordings the strings are in front, the winds behind them, and the percussion at rear. The QUARTS keep it just the way it would be in concert."*

*"The QUART Model Two reproduces ample, well defined bass... (it) never becomes a muddy blur... if the sound is on the recording, the QUART Model Two will punch you in the guts."*

—Rich Warren,  
syndicated writer for  
The Chicago Tribune

The QUART Model Two is a compact floor standing system that features a 1" titanium dome tweeter and a 6½" woofer. Rated power is 80 Watts. The bass response of the QUART Model Two can be further enhanced by placing the speakers approximately 3' out from room corners.



Waiting for them here are American made cabinets featuring a Euro Black finish and five way gold binding posts. For enhanced, well defined bass and imaging, each QUART model has its own detachable spike feet.

So, stop thinking a great speaker has to take a big bite out of your living room or your wallet. For unsurpassed home audio or home theater performance, you can now enjoy the benefit of German and American audiophiles putting their heads—and ears—together.

The QUART Model One, Two, and Three.

# MODEL THREE

*Utilizing an ingenious cabinet design that seals off the tweeter and a driver from a separately enclosed, low frequency woofer, The QUART Model Three is a unique column speaker that works like a self-contained subwoofer/satellite system.*

*This means stronger, deeper bass response without the headache and hassle of connecting a separate subwoofer. The overall soundstage created by the QUART Model Three is also more defined and lifelike than that produced by smaller satellites.*

*For those who appreciate the simple elegance the column style speaker lends to a room, yet want the extra power and presence of a sub/sat system, the QUART Model Three is the only alternative.*

**A floor standing system, the QUART Model Three features a 1" titanium dome tweeter and 6½" driver in one enclosure, and a 6½" low frequency woofer in a separate, sealed bass reflex enclosure. It is rated at 90 watts. This one piece "sub/sat" design offers greater room placement flexibility than conventional speakers.**

# SPECIFICATIONS

	QUART MODEL ONE	QUART MODEL TWO	QUART MODEL THREE
ACOUSTIC PRINCIPLE	2-way bookshelf, bass-reflex	2-way floor-standing, bass-reflex	2-way floor-standing, bass-reflex
DRIVER COMPLEMENT	Tweeter: MCD 27 AV 1" (25mm) Titanium Dome Woofer: MBT 160 6 1/2" (160mm) Butyl-Rubber Surround	Tweeter: MCD 27 AV 1" (25mm) Titanium Dome Woofer: MBT 160 6 1/2" (160mm) Butyl-Rubber Surround	Tweeter: MCD 27AV 1" (25mm) Titanium Dome Woofer: Dual MBT 160 6 1/2" (160mm) Butyl-Rubber Surround
NOMINAL IMPEDANCE	4 ohms	4 ohms	4 ohms
POWER HANDLING	60 watts continuous	80 watts continuous	90 watts continuous
FREQUENCY RESPONSE	49-32,000Hz	42-32,000Hz	33-32,000Hz
CROSSOVER	2.8kHz 12/18 dB/octave 7-element utilizing high grade mylar capacitors	2.8kHz 12/18 dB/octave 7-element utilizing high grade mylar capacitors	120Hz, 2.9kHz 6/18 dB/octave 7-element utilizing high grade mylar capacitors
CABINET	3/4" high density particle board	3/4" high density particle board	3/4" high density particle board
DIMENSIONS	8 1/4" (210mm)w, 13 1/2" (343mm)h 10" (248mm)d	8 1/4" (210mm)w, 28 5/8" (723mm)h 10" (248mm)d	8 1/2" (211mm)w, 36" (900mm)h 9 3/4" (241mm)d
WEIGHT EACH	13.2 lbs	22 lbs	32 lbs
FINISH	Euro Black, injection molded top and bottom plate (black)	Euro Black, injection molded top and bottom plate (black)	Euro Black, injection molded top and bottom plate (black)

## A Special Offer From QUART

*If you present this brochure when you purchase any QUART home loudspeaker before December 21, 1992, you'll receive a pair of QUART Headphones **ABSOLUTELY FREE!** For the name of the QUART dealer nearest you, call 1-800-9MB-SPKR.*

# QUART

MB QUART ELECTRONICS USA, INC.  
25 Walpole Park South, Walpole, MA 02081  
508 668 8973 / Fax 508 668 8979

# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Semi-Range Level Controls		SPL, 1 Watt 1 Meter, dB	Recommended Min. Amp Power, Watts/Oh.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$							
								Woofer	Midrange																
		Special Level Controls		Woofer		Tweeter		SPL, 1 Watt 1 Meter, dB		Recommended Min. Amp Power, Watts/Oh.		Crossover Frequencies, Hz		Impedance, Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish		Grille Color and Material		Weight, Lbs. Each		Price, \$	
KINERGETICS RESEARCH	SW-100	Powered Stereo Subwoof.	(2)10				W	20-100 ±3	94	200 Inc.	100	4/3	24 x 11 x 16	Opt.	Black Cloth	127	1885.00 Pair w/ Amp & Xover								
	SW-100.5	Powered Stereo Subwoof.	10				W	20-100 ±3	91	200 Inc.	100	8/6	12 x 11 x 16	Dpt.	Black Cloth	75	1385.00 Pair w/ Amp & Xover								
	SW-101	Powered In-Wall Subwoof. Powered Subwoof.	10				W	20-100 ±3	91	200 Inc.	100	8/6	13 x 3 x 46	Opt.	Opt.	35	859.00 Each w/Amp								
	SW-150	Powered In-Wall Subwoof. Powered Subwoof.	15				W	20-100 ±3	90	200 Inc.	100	4/4	30 x 20 x 14	Oak		45	1295.00 Each w/Amp								
	SW-800	Stereo Subwoof.	(5)10				W	20-120 ±1	100	200	Var.	3/2	64 x 11 x 16	Opt.	Black Cloth	350	3695.00 Pair w/Xover								
KINETIC AUDIO	AM-Euro Stat	TAL (Tap. Ac. Line)	8			1 1/8	Dome	T	38-22 ±2	93	15	1.8k, 2.8k (Sel.)	6/	10 x 10 x 26	Opt., Wood	Black Knit	45	2000.00 Pair							
	AM-Euro Identity	TAL (Tap. Ac. Trap. Line)	12	2	Dome	1	Dome	M, T	18-22 ±2	92	15	900, 4k	6/	15 x 16 x 36	Opt., Wood	Black Knit	95	3000.00 Pair							
	AM-Euro Trapezoid Plus	TAL	12	6 1/2	Cone	2, 1	Domes	M, T, ST	18-22 ±2	92	25	90, 1k, 9k	6/	15 x 16 x 48	Oiled Wal. Wood	Black Knit	140	5000.00 Pair							
	AM-Euro Labyrinth	TATL	12	6 1/2	Cone	2, 3/4	Domes	(2)M, ST	12-22 ±1.5	91	45	90, 500, 3k, 9k	6/	15 x 20 x 48	Opt., Wood	Black Knit	195	7000.00 Pair							
	AM-Euro Trapezium	TATL	12	6 1/2	Cone	2, 1 1/8, 3/4	Domes	(2)M, T, ST	12-22 ±1.5	91	45	90, 500, 3k, 9k	6/	15 x 22 x 60	Opt., Wood	Black Knit	265	8500.00 Pair							
	AM-Euro Nonpareil	TATL	(2)12	6 1/2	Cone	2, 1 1/8, 3/4	Domes	(2)M, T, ST	12-22 ±1.5	91	45	60, 90, 500, 3k, 9k	6/4	16 x 24 x 60	Opt., Wood	Black Knit	305	10,000.00 Pair							
	Standard Stat	TAL	8			1 1/8	Dome	T	38-22 ±3	91	15	2k	6/	9 x 15 x 9	Opt., Wood	Black Knit	35	1500.00 Pair							
	Standard Identity (Impulse)	TATL	12	6 1/2	Cone	1 1/8	Dome	M, T	T	18-22 ±2.5	91	15	180, 2k	8/	16 x 14 x 26	Opt., Wood	Black Knit	95	2000.00 Pair						
	Standard Trapezoid	TATL	12	6 1/2	Cone	1 1/8, 3/4	Domes	M, T, ST	T	18-22 ±2.5	90	25	180, 2k, 7k	8/	16 x 14 x 40	Opt., Wood	Black Knit	120	3500.00 Pair						
	Standard Labyrinth	TATL	12	6 1/2	Cone	2, 1 1/8	Domes	(2)M, T	T	16-22 ±2	90	25	180, 500, 3k, 9k	6/	16 x 18 x 48	Opt., Wood	Black Knit	185	5000.00 Pair						
	Standard Trapezium	TATL	12	6 1/2	Cone	2, 1 1/8, 3/4	Domes	(2)M, T, ST	T	12-22 ±2	90	25	90, 500, 3k, 7k	6/	16 x 20 x 60	Opt., Wood	Black Knit	250	6500.00 Pair						
	Standard Titan	TATL	(2)12	6 1/2	Cone	2, 1 1/8, 3/4	Domes	(2)M, T, ST	T	12-22 ±2	91	45	60, 90, 500, 3k, 7k	6/	18 x 22 x 60	Opt., Wood	Black Knit	295	8000.00 Pair						
	Basic Stat	TAL	8			1	Dome	T	38-20 ±3	92	15	2k	6/	10 x 9 x 16	Opt., Wood	None	40	700.00 Pair							
	Basic Identity (Impulse)	TATL	12	2	Dome	1	Dome	M, T	T	18-20 ±3	92	15	1k, 7k	4/	15 x 14 x 26	None	75	1000.00 Pair							
	Basic Trapezoid	TATL	12	6 1/2	Cone	1 1/8, 3/4	Domes	M, T, ST	T	18-22 ±2.5	90	25	180, 2k, 7k	8/	16 x 14 x 40	None	105	2000.00 Pair							
	Stat Small Wall	In-Wall	6 1/2			1	Dome	ST	T	38-20 ±3	90	15	2k	8/5	7 x 4 x 13	Opt.	14	499.00 Pair							
	In-Wall Stat	In-Wall	8			1	Dome	T	T	36-20 ±2.5	91	10	2k	8/5	9 x 4 x 14	Opt.	14	499.00 Pair							
	In-Wall Identity	In-Wall	12	6 1/2	Cone	1 1/8	Dome	M, T	T	18-22 ±2.5	91	15	180, 2k	8/6	13 x 7 x 24	Opt.	19	900.00 Pair							
	In-Wall Rex (Trapezoid)	In-Wall	12	6 1/2	Cone	1 1/8, 3/4	Domes	M, T, ST	T	18-22 ±2	91	15	180, 2k, 7k	8/6	13 x 6 x 38	Opt.	28	1500.00 Pair							
	In-Wall Stat Subwoofer	In-Wall	12							18-2 ±2	91	15	180	8/6	13 x 6 x 13	Opt.	15	500.00 Pair							
Stat Subwoofer	TATL	12							18-2 ±2	92	15	180	8/	15 x 14 x 26	Opt., Wood	Black Knit	85	900.00 Pair							
Basic Stat Subwoofer	TATL	12							18-2 ±2	92	15	180	8/	15 x 14 x 26	None	80	700.00 Pair								
Trapezoid Subwoofer	TATL	12							16-2 ±1.5	92	15	180	8/	16 x 14 x 40	Opt., Wood	Black Knit	105	1500.00 Pair							
Basic Trapezoid Subwoofer	TATL	12							16-2 ±1.5	92	15	180	8/	16 x 14 x 40	None	95	900.00 Pair								
KIRKSAETER	Monitor 102	Vented	8			1	Dome		35-20	92	15	2.5k	8/4	11 x 11 x 17	Oak	Black Knit	22	698.00 Pair							
	Monitor 123	Vented	8	4 1/2	Cone	3/4	Dome		30-30	93	15	1k, 5k	8/4	11 x 11 x 22	Oak	Black Knit	25	898.00 Pair							
	Amadeus 122	Inf. Baf.	8	4 1/2	Cone	3/4	Dome		28-30	92	15	900, 5k	8/4	11 x 11 x 35	Oak	Black Knit	37	1148.00 Pair							
	Amadeus 202	Inf. Baf.	(2)8	4 1/2	Cone	3/4	Dome		27-30	92	20	900, 5k	8/4	11 x 11 x 39	Oak	Black Knit	45	1398.00 Pair							
	Amadeus 250	Inf. Baf.	(2)8	8	Cone	1	Dome		25-32	92	25	220, 2.5k	8/4	11 x 11 x 43	Oak	Black Knit	49	1798.00 Pair							
	Monitor Tower 260CD	Inf. Baf.	(2)10	4 1/4	Cone	1	Dome		20-32	92	30	200, 1k, 5k	8/4	12 x 12 x 43	Oak	Black Knit	60	2998.00 Pair							
KLH	Calibre 3	Sat. & Subwoof.	(2)6 1/2	5	Cone	1	Dome	No	45-20	86	25	150, 3k	6/4	Three Pieces	Black Vinyl	Black Knit	44	399.00 Sys.							
	CS-2503	Sat. & Subwoof.	(2)5 1/4	4 1/2	Cone	3/4	Dome	No	50-20	86	25	150, 3k	6/4	Three Pieces	Black Vinyl	Black Knit	31	200.00 Sys.							
	Heritage 602	Ported	6 1/2			3	Cone	No	50-22	90	5	2.8k	8/7	16 x 9 x 10	Oak Vinyl	Black Knit	17	199.00 Pair							
	Heritage 802	Ported	8			3	Cone	No	40-22	90	5	2.8k	8/7	19 x 12 x 11	Oak Vinyl	Black Knit	25	225.00 Pair							
	Heritage 1203D	Ported	12	5 1/4	Cone	1	Dome	No	24-22	91	5	900, 2.8k	8/7	31 x 15 x 10	Oak Vinyl	Black Knit	18	200.00 Each							

(Continued)





AR's unremitting pursuit of innovative sound reproduction techniques has resulted in many breakthroughs which are now the standard in high end audio:

The AR Acoustic Suspension technology, for instance, which made possible real bass from small speakers.



The Dome Driver which first made possible truly accurate midrange and high frequency reproduction in a loudspeaker.

The AR turntable with belt drive and three-point suspension which isolated the music from acoustic feedback and set new standards in LP playback.

These and many other AR inventions have been widely imitated and, frankly, we're flattered.

How soon, we wonder, before the distinctive solutions of our new Holographic Imaging™ series of loudspeakers are 'adopted' by other manufacturers?

H/I is a truly high performance series of speakers designed from solid principles of physics and psychoacoustics. Not lip-gloss cosmetics.

# Logic

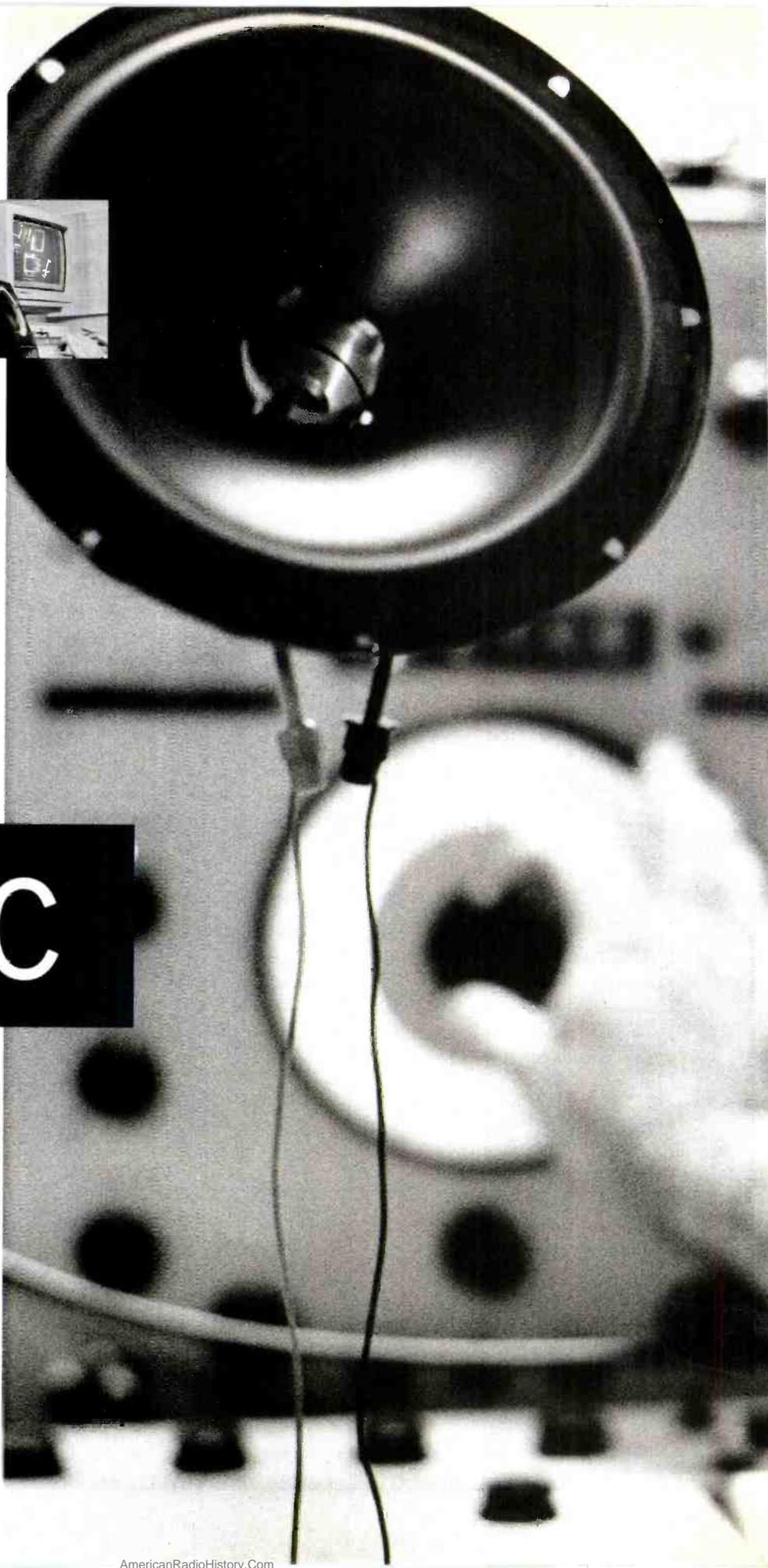
The result is music to the ears of hi-fi aficionados and music lovers alike.

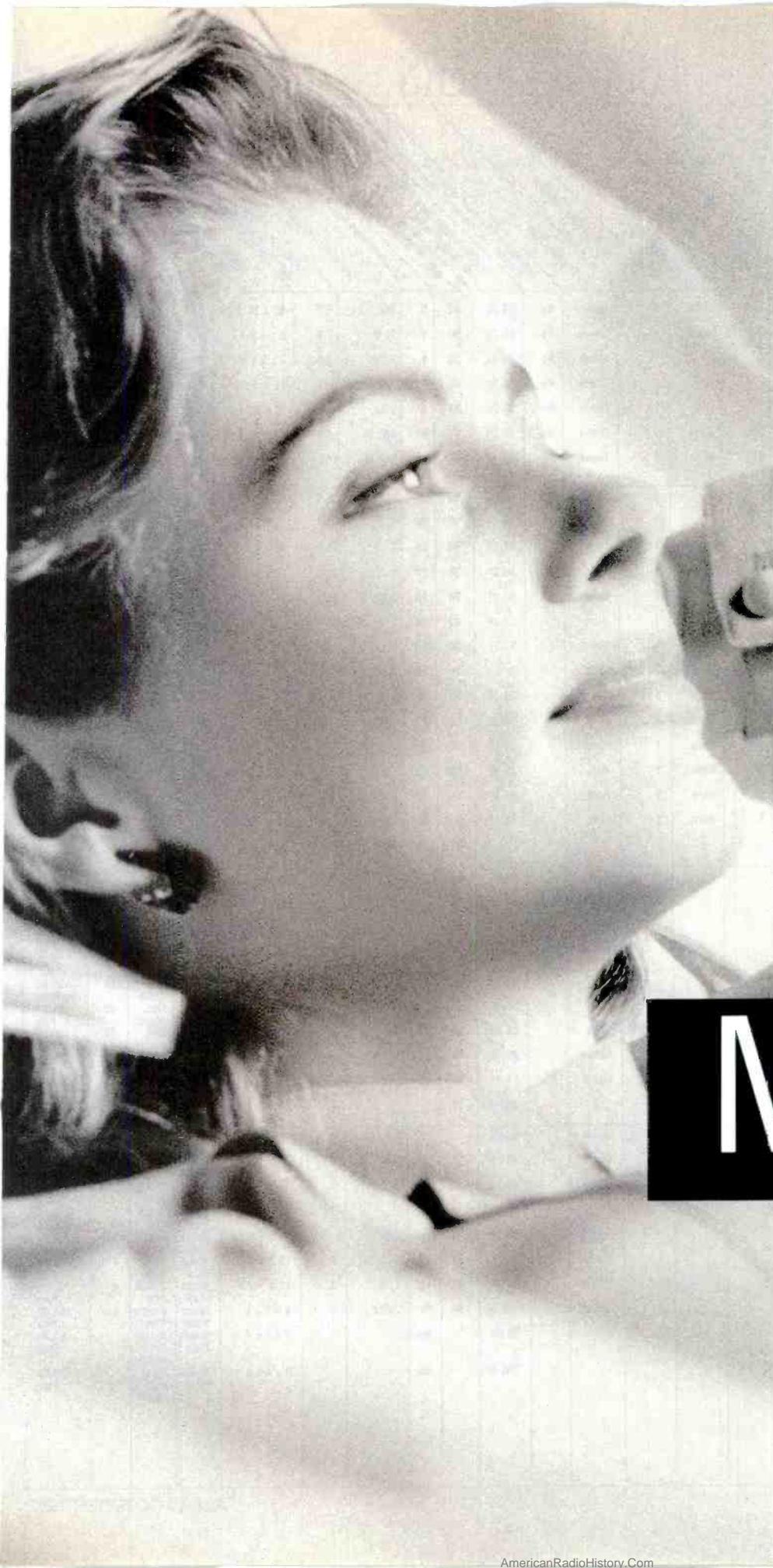
Stereo Review, for instance, said H/I offers "perhaps the most natural music soundstage... we have heard from any conventional or unaided speaker."

Because after all the theoretical calculations, after the relentless computer testing, we always fall back on the oldest test equipment in the book. The human ear.



And because we test every speaker we make. Every single one.

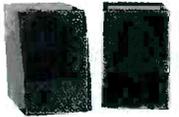




When you listen to music through AR speakers, magic happens... the music touches something inside you. You feel a stirring of joy or exhilaration or tranquility.

Listening to music through AR speakers allows that magic to happen.

All AR speakers are precisely designed and manufactured to deliver the performance and the emotion as if you were hearing it live.



And, while the feelings aroused by music are not always logical, the speakers that convey those feelings must be.

Like our H/I series which creates a wider sound stage than conventional speakers while retaining extraordinarily solid imaging.

You don't just clearly pinpoint the instruments. You experience their size, weight and texture, too.



Newest in the series is the

M.5. Devastatingly accurate. And perfect for a small listening room and small budget.

In larger systems, the new floor-standing M4.5 is exceptional, with its dual woofer High Q/Low Q isolated chamber design.

For home theater systems, our MC.1 shielded center channel speaker enables the listener to focus directly on the dialog emanating from the screen by carefully controlling sound dispersion.

# Magic

If you come in to experience all the magic and see all the logic of the H/I series for yourself, we'll give you an AR Nova Records CD absolutely free. For the name of the AR dealer nearest you, call 1-800-969-AR4U.



**Intelligent Design.  
Breathtaking Performance.**

© 1992 Acoustic Research, a division of International Jensen Inc.  
In Canada, call Precor 1-800-268-1172



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Tweeter Type	Separate Level Controls/ Wager, W. Midrange - M. Tweeter - T. Subwoofer - ST	Analogic Frequency Response, Hz to kHz, >dB	SPL, 1 W/1m/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
KLH (Continued)	Heritage T-312 403	Sealed	12	5 1/4	Cone	1	Dome	No	20-22	91	5	900,2.8k	8/7	43 x 15 x 10	Oak Vinyl	Black Knit	25	250.00			
	610		4	2	Cone	3/4	Dome	No	90-20	85	1	3k,8k	7/5	8 x 4 x 4	Black Black Plast.	Black Knit	3 1/2	Each 49.95			
	Premier 61	Indoor/Outdoor	4			1	Dome	No	80-20	85	1	2.7k	7/5	7 x 5 x 5	Black Alum.	Black Knit	4 1/2	Pair 149.95			
	Premier 81		6 1/2			1	Dome	No	40-20	86	5	1.6k	6/4	13 x 9 x 9	Oak Vinyl	Black Knit	16 1/2	Pair 249.00			
	Premier 121	Ported	8			1	Dome	No	30-20	87	5	1.8k	8/7	17 x 11 x 10	Dak Vinyl	Black Knit	23 1/2	Pair 299.00			
	Premier 521		12	5 1/4	Cone	1	Dome	No	30-20	97	5	800,3k	8/7	30 x 16 x 11	Dak Vinyl	Black Knit	46	Pair 249.00			
			12	5 1/4	Cone	1	Dome	No	28-20	97	5	800,3k	8/7	43 x 16 x 11	Dak Vinyl	Black Knit	59	Each 299.00			
KLIPSCH	IW 100	In-Wall	6 1/2			1	Horn		40-20 ±3	90	20	2.2k	8/4	14 x 10 x 3	White	White Metal	5	360.00			
	IW 200	In-Wall	(2)6 1/2			1	Horn		40-20 ±3	93	20	2.2k	8/4	21 x 10 x 3	White	White Metal	8	Pair 550.00			
	KG 1.2	Vented	6 1/2			1	Horn		50-20 ±3	90	20	2.2k	8/4	13 x 9 x 9	Opt.	Black Knit	15	Pair 350.00			
	KG 2.2	Vented	(2)6 1/2			1	Horn		50-20 ±3	93	20	2.2k	8/4	19 x 9 x 9	Opt.	Black Knit	19 1/2	Pair 450.00			
	KG 3.2	Pas. Rad.	8			1	Horn		36-20 ±3	94	20	1.8k	8/4	26 x 12 x 11	Opt.	Black Knit	32	Pair 550.00			
	KG 4.2	Pas. Rad.	10			1	Horn		36-20 ±3	95	20	1.6k	8/4	31 x 14 x 12	Opt.	Black Knit	44	Pair 700.00			
	KG 5.2	Pas. Rad.	10			1	Horn		34-20 ±3	96	20	1.6k	8/4	34 x 15 x 13	Opt.	Black Knit	54	Pair 850.00			
	Heresy II	Inf. Baf.	12	1 1/2	Horn	1	Horn		50-20 ±3	96	20	800,7k	8/4	22 x 16 x 13	Opt.	Opt.	37	Pair 930.00			
	Quartet	Pas. Rad.	10	1 1/2	Horn	1	Horn		38-20 ±3	97	20	650,7k	8/4	31 x 16 x 12	Opt.	Opt.	52	Pair 1050.00			
	Forte II	Pas. Rad.	12	1 1/2	Horn	1	Horn		32-20 ±3	99	20	650,7k	8/4	35 x 17 x 12	Opt.	Opt.	67	Pair 1298.00			
	Chorus II	Pas. Rad.	15	1 1/2	Horn	1	Horn		39-20 ±3	101	20	700,7k	8/4	39 x 19 x 16	Opt.	Opt.	89	Pair 1790.00			
	La Scala	Folded Horn	15	2	Horn	1	Horn		45-17 ±5	104	20	400,6k	8/4	36 x 24 x 25	Opt.	Opt.	130	Pair 1956.00			
	Belle Klipsch	Folded Horn	15	2	Horn	1	Horn		45-17 ±5	104	20	500,6k	8/4	36 x 30 x 19	Opt.	Opt.	133	Pair 3000.00			
	Klipschorn	Folded Horn	15	2	Horn	1	Horn		35-17 ±3	104	20	400,6k	8/4	52 x 34 x 29	Opt.	Opt.	185	Pair 4000.00			
KG SW	Bandpass Subwoof.	(2)8						38-150 ±3	94	20	150	8/4	12 x 24 x 16	Opt.	Opt.	42	Pair 350.00				
KNOLL	SP04	Vented	4			3/4	Dome		80-20	90	10	3k	8/6	7 x 5 x 5	Opt.	Opt.	3	129.00			
	TC06	In-Wall	6 1/2			1	Dome	T	65-21.5	90	15	1.5k	8/5	9 x 9 x 3	White	White	9	Pair 199.00			
	TC08	In-Wall	8			1	Dome	T	55-21.5	91	20	1.5k	8/5	10 x 10 x 3	White	White	11	Pair 259.00			
	SU16	Subwoof.	(2)8						35-120	92	60	100	8/5	24 x 11 x 14	Black	Black	43	Pair 299.00			
KORT AUDIO	CC-W	Bipolar Subwoof.	8						50-250	84	5	250	8/8	6 x 17 x 25	Opt.	Opt., Cloth Opt.	25	125.00			
	CC-B	Trans. Line	4						100-17	84	5		8.7.5	16 x 5 x 9	Opt.	Opt., Metal Opt.	15	Each 235.00			
	CC-2	Trans. Line	(2)5			2 1/2	Cone		55-20	92	35	4k	4/4	44 x 6 x 20	Opt.	Opt., Metal Opt.	70	Pair 700.00			
	CC-1e	Trans. Line	10			(3)3	Cones		30-20	93	60	900	4/4	44 x 12 x 31	Opt.	Opt., Metal Opt.	158	Pair 1495.00			
	Proxy 3	Trans. Line	(2)12			(6)2	Cones		17-22	96	100	550	4/1.9	Four Pieces	Opt.	Opt., Metal Opt.	800 Sys. 2	Pair 4500.00			
	Surround	Bipolar	3						200-20	88	5		8/7	7 x 2 x 5	White	White Metal		Each 65.00			
KOSS	KCS/350	Bass Ref.	(2)6 1/2			1	Dome		50-20				4/	36 x 9 x 10	Opt.	Black Knit		600.00			
	KCS/250	Bass Ref.	(2)6 1/2			1	Dome		55-20				4/	23 x 9 x 10	Opt.	Black Knit		Pair 500.00			
	KCS/150	Bass Ref.	6 1/2			3/4	Dome		60-20				4/	16 x 8 x 8	Opt.	Black Knit		Pair 350.00			
	MX/2	Subwoof.	8						45-120					10 x 20 x 13	Black Vinyl	Black Knit		Pair 400.00			
	M/100 Plus	Powered Bass Ref.	(2)4 1/2			1	Dome		50-30		Inc.	2.5k		15 x 6 x 12	Wood Vinyl	Brown Knit	13 1/2	Each 260.00			
	M/90 Plus	Bass Ref.	(2)4 1/2			1	Dome		50-30	88	10	2.5k	6/	15 x 6 x 12	Wood Vinyl	Brown Knit	7 1/2	Pair 220.00			
	M/80 Plus	Bass Ref.	(2)4 1/2			1	Dome		50-30	86	10	2.5k	6/	13 x 5 x 6	Wood Vinyl	Brown Knit	4	Pair 190.00			
	M/60 Plus	Bass Ref.	4 1/2			1	Dome		100-30	84	10	2.25k	8/	8 x 5 x 6	Wood Vinyl	Brown Knit	2 1/2	Pair 135.00			
	SA 40	Powered	3 1/2						50-20		Inc.			7 x 4 x 4	Black Vinyl	Black Knit		Pair 60.00			
	SA/30	Powered	3						100-20		Inc.			5 x 4 x 4	Black Plast.	Black Perf. Metal		Pair 35.00			



# Review your options



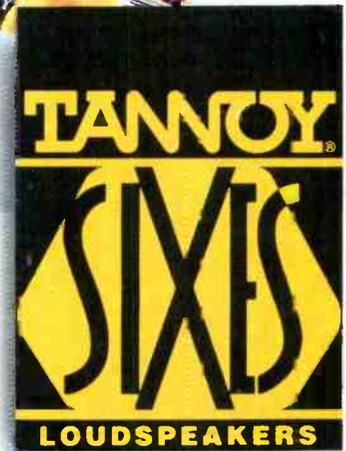
**SAN FRANCISCO CHRONICLE** - Harry Somerfield Model: 605  
*"The sound stage created by this speaker system is especially convincing."*

**HIGH PERFORMANCE REVIEW** - Duncan & Adrienne Hartley  
*"The 607s give you the sound reproduction of much more expensive speakers. Very highly recommended"*

**STEREO REVIEW** - Julian Hirsch  
*"Apart from an extraordinary smoothness and lack of coloration, the Model 603's projected one of the best sound stages I have heard in our listening room. The speakers almost disappeared, leaving the sound filling the end of the room and extending well back of the speakers. A speaker of this size and price simply should not sound that good given the laws of physics and economics."*

**AUDIO MAGAZINE** - D.B. Keele, Jr.  
*"These speakers presented a wide, very realistic sound stage with an excellent uniformity of coverage."  
"These speakers' good looks and reasonable price make them good competitors and quite worthy of audition."*

**BOUND FOR SOUND** - Martin DeWulf Model: 605  
*"When the 605s are set up properly, they are a very natural and musically satisfying loudspeaker."  
"....imaging....is pretty much beyond reproach for a speaker at this price point...."*



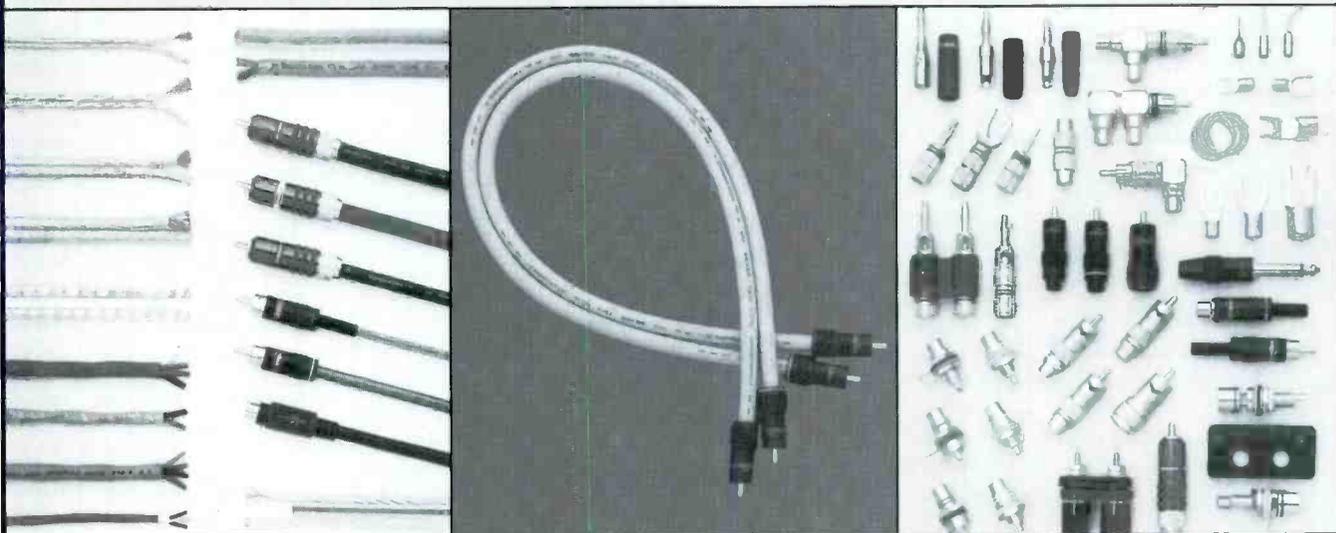
# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type			Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer - W, Midrange - M, Tweeter - T, Super Tweeter - ST	Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter																
LANCER ELECTRONICS	LE-25	Vented	4			3/4	Dome				55-20	87	10	3.5k	8/	8 x 8 x 10	Lacq. Oak	Black Knit	7 1/2	110.00	
	LE-50B	Vented	6 1/2			3/4	Dome				49-20	88	10	3k	8/	9 x 8 x 14	Lacq. Oak	Black Knit	12	125.00	
	LE-75	Vented	(2)6 1/2			1	Dome				42-20	89	15	3.2k	8/	8 x 10 x 29	Lacq. Oak	Black Knit	30	250.00	
	LE-110	Vented	10	4	Cone	1	Dome				32-20	89	25	800,4k	8/	15 x 12 x 26	Lacq. Oak	Black Knit	45	375.00	
	LE-150A	Vented	10	4	Cone	1	Dome				28-20	89	25	800,4k	8/	14 x 11 x 39	Lacq. Oak	Black Knit	48	500.00	
	LE-1SW	Bandpass Subwoof. Sealed	(2)6 1/2									38-160	88	10	160	8/	9 x 14 x 20	Lacq. Oak	Black Knit	35	250.00
	Video HTF	Sealed	(2)4 1/2			(2)3/4	Domes	T				100-20	87	20	4k	8/8	7 x 7 x 14	Black Oak	Black	12	200.00
	Video HTR	Sealed	(2)4 1/2			(2)3/4	Domes	T				70-20	87	20	250,4k	8/8	8 x 7 x 6	Black Oak	Black	7	400.00
LANTANA	tad Classic	Inf. Baf.	(2)4 1/2			2	Cone	T			50-20 ±5	89	20	2.5k	6/2	17 x 6 x 5	Opt.	Opt., Knit	13	400.00	
	tad III	In-Wall	(2)4 1/2			2	Cone	T			50-20 ±5	89	20	2.5k	6/2	17 x 6 x 4	Black	Opt., Knit	15	550.00	
	Laug Stereo	Stereo Subwoof. Subwoof.	(2)8								30-100 ±5	20	90	8/3	31 x 11 x 10	Opt.	Black Knit	54	550.00		
	Laug Mono	Stereo Subwoof. Subwoof.	(2)8								30-100 ±5	20	90	6/2	31 x 11 x 10	Opt.	Black Knit	52	500.00		
	Mink	Inf. Baf.	(2)6	(2)4 1/2	Cones	2	Cone	T			30-20 ±5	87	20	90,2.5k	6/2	36 x 9 x 9	Opt.	Black Knit	65	600.00	
LEGACY	Focus	F.O.C.S.	(3)12	(2)7	Cones	1/2x4, 1 1/4	Ribbon, Dome	M,T			16-30 ±2	98	10	180,2.8k, 12k	4/4	56 x 14 x 15	Opt., Wood	Opt., Knit	170	4850.00	
	Convergence	F.O.C.S.	(2)12	(2)6 1/2	Cones	1	Dome	M,T			21-25 ±2	98	10	180,3.9k	4/4	52 x 16 x 14	Opt., Wood	Opt., Knit	155	3850.00	
	Signature II	Bipolar, Slot Loaded	(3)10	(2)6 1/2, 1 1/4	Cones, Dome	1/2x4, 1	Ribbon, Dome	M,T			20-30 ±2	95	30	100,2k, 8.5k	4/4	50 x 12 x 13	Opt., Wood	Opt., Knit	130	2996.00	
	Protege	Vented, 6th Order Bipolar	(2)6 1/2		Cone	1	Dome	T			38-23	96	15	3.5k	4/4	22 x 12 x 12	Opt., Wood	Opt., Knit	55	2296.00	
	1	Bipolar	(2)10	6	Cone	1/2x4, 1 1/4	Ribbon, Dome	M,T			21-30 ±2	92	30	200,2k, 8.5k	4/4	45 x 12 x 12	Opt., Wood	Opt., Knit	110	1996.00	
	2+	Vented, QB5	10	6 1/2	Cone	1	Dome	M,T			28-22 ±2	91	30	180,2.6k	8/4	40 x 12 x 11	Opt., Wood	Opt., Knit	80	1448.00	
	Super Satellite	Symmetrical Array QB5	(2)6 1/2		1	1	Dome	T			38-22 ±2	95	30	2.6k	4/4	20 x 11 x 10	Opt., Wood	Opt., Knit	40	848.00	
	Satellite	Aided QB5	6 1/2		1	1	Dome	T			40-22 ±2	90	30	2.6k	8/8	13 x 11 x 10	Opt., Wood	Opt., Knit	28	596.00	
	Special Edition Kevlar Satellite	Aided	7				Dome	T			39-22 ±2	91	30	2.8k	4/4	13 x 11 x 10	Opt., Wood	Opt., Knit	32	796.00	
	Mini Monitor	QB5 Aided	5 1/4		1	1	Dome	T			59-22 ±2	90	30	2.6k	4/4	9 x 7 x 7	Opt., Wood	Opt., Knit	16	458.00	
	Dual 12" Subwoofer	Vented, 5th Order Subwoof.	(2)12					W			16-100 ±2	91.5	30	Var.	4/4	27 x 16 x 16	Opt., Wood	Opt., Knit	100	796.00	
	Powered Subwoofer	Vented, 6th Order Subwoof.	(2)12					W			16-100 ±2	Inc.	55-125 (Var.)	1k	27 x 16 x 16	Opt., Wood	Opt., Knit	120	1196.00		
LEGEND	1000	In-Wall	6 1/2			1	Dome				35-24	91	30	3k	8/	12 x 9	White	White	7	369.00	
	2000	In-Wall	6 1/2			1 1/8	Dome				35-30	91	30	3k	8/	12 x 9	White	White	7 1/2	489.00	
	S-1	Subwoof.	(2)10								25-140	90	30	140	4/	14 x 14	White	White	8	600.00	
	S-2	Subwoof.	10								25-140	90	30	140	8/	14 x 14	White	White	8	475.00	
	LEG-80	Outdoor Sat.	4			1	Dome				70-20	84	5	2.5k	8/	7 x 5 x 5	Opt.	Opt.	2 3/4	185.00	
P. E. LEON	Junior																			725.00	
	AT 1																			1295.00	
	Quattro																			1450.00	
	ML 2																			1685.00	
	Trilog																			2850.00	
	Integrale																			3695.00	
	Epsilon																			5900.00	
M5																			10,750.00		

# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type			Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Weight, W. M. T.			Anchelic Frequency Response, SPL, 1 Watt/1 Meter, dB			Crossover Frequencies, Hz			Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
		Woofer	Midrange	Tweeter						Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter						
LINAEM	LFX/C	Ported	5 1/2				1 1/4	Line Source		60-30	88	60	2.7k	8/3	6 x 7 x 10	Cor-ian Opt.	Black Knit	14 1/2	1200.00					
	LFX	Ported	5 1/2				1 1/4	Line Source		60-30	88	60	2.7k	8/3	6 x 7 x 10	Black Knit	9 1/2	599.00						
	LS2	Ported	8	6	Line Source			Line Source		35-23	89	60	600	8/	11 x 11 x 42	Opt.	Black Knit	51	895.00					
	3	Ported	10	(2)6	Line Source		1 1/4	Line Source		25-30	91	60	500,15k	8/	14 x 19 x 42	Black Knit	70	3800.00						
	9B	Panels & Compr. Subwoof.	8, (2)10	(9)6	Line Source			W, M/T		20-23	91	100	80,200	8/	Four Pieces	Black Gloss Black Knit	450 Sys.	13,500.00						
LINN	Keltik	Isobarik	(2) 9x12	5	Cone	3/4	Dome		20-20 ±1			Ext.	6/4	10 x 15 x 41	Black Ash	Black Knit	121	8995.00						
	Helix II	Ported	8			3/4	Dome		55-18 ±3	88		3k	8/7	20 x 9 x 12	Black Ash	Black Knit	22	795.00						
	Nexus LS250	Ported	8			3/4	Dome		50-20 ±2.5	88		2.5k	8/7	22 x 10 x 12	Black Ash	Black Knit	22	995.00						
	DMS Isobarik	Isobarik	(2) 9x12	(2)5	Cones	(2)3/4	Domes		25-20 ±3	86	50	375,3k	4/3	17 x 15 x 30	Black Ash	Black Knit	95	5995.00						
	Kan II	Inf. Baf.	5			3/4	Dome		70-20 ±3	86	15	3k	8/6	8 x 6 x 12	Teak	Black Foam	11	895.00						
	Index II	Inf. Baf.	6			1	Dome		60-20 ±3	86	10	2k	8/6	17 x 8 x 9	Black	Black Cloth	17	495.00						
	Kaber	Inf. Baf.	(2)5			3/4	Dome		60-20 ±3	86	30	200,3k	8/6	7 x 10 x 35	Opt.	Black Cloth Black Knit	59	2295.00						
DAVID LUCAS, INC.	Audiocell-P	ES							30-35 ±3	87	30		8/4	26 x 40 x 2	Alum.	Black Knit	38	1995.00						
	Double Audiocell-P	ES							30-35 ±3	90	30		8/4	26 x 80 x 2	Alum.	Black Knit	166 Sys.	4385.00						
	Audiocell-A (w/Controller)	ES							30-35 ±2	87	60		8/2	26 x 40 x 2	Alum.	Black Knit	76 Sys.	2790.00						
	Double Audiocell-A (w/Controller)	ES							30-35 ±2	90	60		8/2	26 x 80 x 2	Alum.	Black Knit	166 Sys.	5180.00						
	Ballistic Bass (w/Controller)	Hybrid ES Subwoof.	(8)10, (2)26x40							15-125 ±3	86	200		8/3	26 x 80 x 18	Alum.	Black Knit	300 Sys.	5350.00					

# Vampire Wire



*...audible results with the finest in connecting components!*

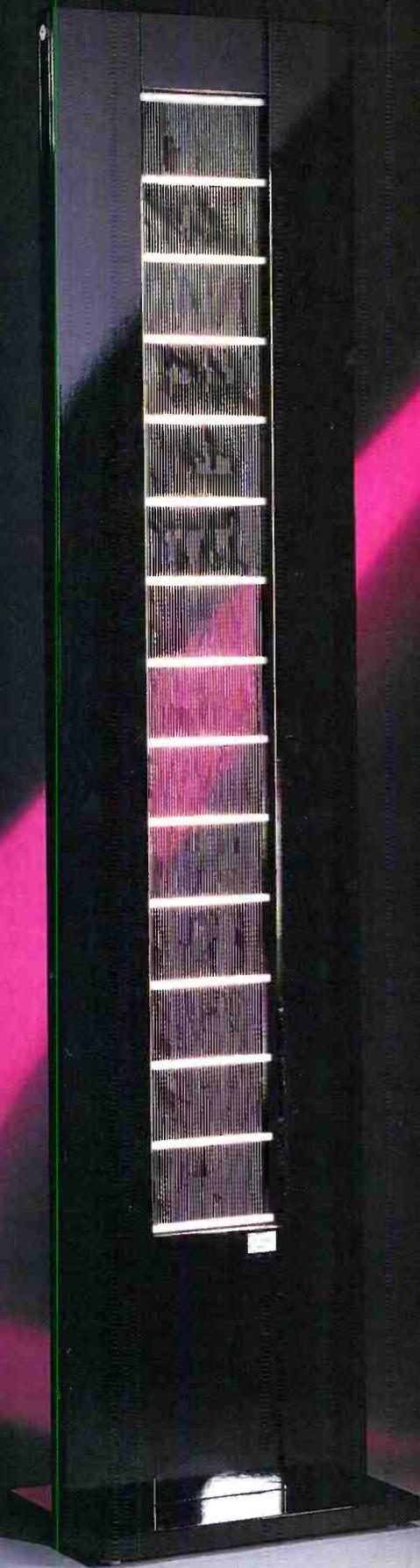
SOUND CONNECTIONS INTERNATIONAL, INC. 203-Flagship Dr. — Lutz, FL 33549 — PH: (813) 948-2707

# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type			Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Crossover Wgts. W. Midrange	Separate Level Crossover Wgts. W. Tweeter	ST Super Tweeter	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter																		
LUXMAN	S-503	In-Wall	6½			1	Dome	T	60-22 ±2.5	89	20	7k	8/5.6	9 x 12 x 3	White	White					300.00	Pair	
	S-505	In-Wall	8			1	Dome	T	50-22 ±2.5	89	20	3k	8/5.6	14 x 10 x 3	White	White	6½				500.00	Pair	
MACH 1 ACOUSTICS	DM-10	Inf. Baf.	9	4	Inv. Dome	1	Inv. Dome		30-35 ±2	87	50		6/3	11 x 14 x 44	Opt., Wood	Black	105				5500.00	Pair	
MADISOUND	MDY-3	Aperiodic	6½			1	Dome		50-20	88	50	2.5k	6/5	16 x 9 x 12	Dpt., Oak	Black Knit	24				Kit, 535.00	Pair	
	Sub II	Aperiodic Subwoof.	12						36-120	89	100	120	4/3		Black Oak	Black Knit	68				Kit, 375.00	Pair	
	Sledgling	Sealed	6½			¾	Dome			90		3.2k	4/3.5	9 x 12 x 6	Opt.	Black Knit	12				Kit, 145.00	Pair	
	Cygnat	Vented	8			1	Dome		40-18 ±3	87	30	3k	8/	12 x 19 x 11	Opt., Oak	Black Knit	30				Kit, 360.00	Pair	
	Infrabass	Vented Subwoof.	(2)10						35-120 ±3	89	50	120	8/6.2	29 x 18 x 16	Opt., Oak	Black Knit	70				Kit, 415.00	Pair	
	WS006	In-Wall	6			1	Dome		45-20 ±3	90	40	3k	8/6	12 x 9 x 4	White	White Metal Mesh	4½				Each 140.00	Pair	
MAGNEPAN	SMGa	Dipole	370 Sq. In.			1½x38	Planar Mag.		50-18 ±3	90	30	2.4k	4/4	19 x 48 x 2	Opt.,	Opt., Knit	27½				575.00	Pair	
	MG.5/QR	Dipole	370 Sq. In.			1½x40	Quasi Ribbon	T	45-22 ±3	85	50	900	4/4	19 x 50 x 2	Opt.	Opt., Knit	35				995.00	Pair	
	MG1.5/QR	Dipole	480 Sq. In.			1½x52	Quasi Ribbon	T	40-22 ±3	85	50	900	4/4	19 x 62 x 2	Opt.	Opt., Knit	45				1350.00	Pair	
	MG2.6/R	Dipole	609 Sq. In.			¼x40	Ribbon	T	37-40 ±3	87	50	1k	4/3	22 x 71 x 2	Opt.	Opt., Knit	50				1950.00	Pair	
	MG3.3/R	Dipole	628 Sq. In.	3x57	Planar Mag.	½x60	Ribbon	T	32-40 ±3	86	75	250,1k	4/3	24 x 71 x 2	Opt.	Opt., Knit	60				3000.00	Pair	
	MG20/R	Dipole	880 Sq. In.	3x48	Planar Mag.	½x60	Ribbon	T	20-40 ±3	87	100	150,3k	4/3	28 x 80 x 2	Opt.	Opt., Knit	105				8500.00	Pair	
MARQUIS ELECTRONICS	Monitor Seven	Sealed	6½			1	Dome		60-20	85	20	3.5k	8/7	9 x 9 x 15	Wal.	Black Knit	16				495.00	Pair	
	Ducote Ten		10			1	Dome		42-20	90	30	2k	8/5	15 x 12 x 25	Wal.	Black Knit	46				1100.00	Pair	
	Reference One	Sealed Sat. & Motional Feedback Woofer	15	(2)5¼	Cones	1	Dome		20-20	89	50, 100	125,3.5k	4/3	Three Pieces	Black Lacq.	Black Knit	300 Sys.				5600.00	Pair	
MARTIN-LOGAN	The Statement	ES & Woofer	(4)12			36x72	ES	W,T	16-22 ±1.5	90	100	100	6/3	Two Pieces Per Side	Opt.	Dpt.	2000 Sys.				60,000.00	Sys. w/Xover	
	The Monolith IIIx	ES & Inf. Baf. Subwoof.	12			24x48	ES	W,T	28-24 ±2	90	75	125	6/2	74 x 27 x 12	Opt.	Dpt.	265 Sys.				7000.00	Pair	
	The Monolith IIIp	ES & Inf. Baf. Subwoof.	12			24x48	ES	W,T	30-24 ±2	90	75	125	4/2	Two Pieces Per Side	Opt.	Dpt.	272 Sys.				6500.00	Sys. w/Xover	
	The Quest	ES & Inf. Baf. Subwoof.	12			18x48	ES	W,T	28-24 ±2	90	100	150	6/2	73 x 19 x 18	Opt.		125				3995.00	Pair	
	The Sequel II	ES & Inf. Baf. Subwoof.	10			12x48	ES	W	30-24 ±2	89	50	250	6/2	14 x 72 x 13	Dpt.		100				2995.00	Pair	
	The CLS II	ES	24x48							45-20 ±2	85	100		6/1.5	28 x 58 x 14	Opt.		75				3500.00	Pair
	Aerius	ES & Inf. Baf. Woofer	8			9½x40	ES		40-20 ±3	89	60	500	4/2	55 x 10 x 13	Black	Black	55				1995.00	Pair	
MASTERCRAFT AUDIO	Black Diamond	Ac. Sus.	(2)8			1	Dome	T	37-27 ±3	91	30	1.2k,3.3k	6/	30 x 15 x 8	Black Oak	Black Knit	44				1549.00	Pair	
	Black Ruby	Ac. Sus.	8			1	Dome	T	40-27 ±3	89	30	3.1k	8/	12 x 6 x 26	Black Oak	Black Knit	29½				1159.00	Pair	
	Black Pearl	Ac. Sus.	8			1	Dome		50-22 ±3	91	20	3.1k	8/	14 x 10 x 8	Black Oak	Black Knit	21				599.00	Pair	
	Black Emerald	Ac. Sus. Subwoof.	12					W	28-150 ±3	89	50	150	8/	30 x 15 x 10	Black Oak	Black Knit	42				749.00	Each	
	Music Monitor	Ac. Sus.	10			1	Dome		40-22 ±3	92	20	2.5k	8/	26 x 15 x 11	Black Oak	Black Knit	30				699.00	Pair	
MASTON AUDIO	Mini	Ported	7			1	Dome	No	50-20 ±3	87	30	2.25k	8/6	10 x 12 x 14	Opt., Lacq. Wood	Black Knit	30				949.00	Pair	
	Tower	Sealed	12	5	Cone	1	Dome	No	35-20 ±3	90	10	450,2.25k	8/6	15 x 11 x 37	Opt., Lacq. Wood	Black Knit	70				1599.00	Pair	
	Full Range Satellite	Ported Sat.	7			1	Dome	No	40-20 ±3	87	30	2.25k	8/6	14 x 14 x 21	Opt., Lacq. Wood	Black Knit	40				1725.00	Pair	
	Reference System	Sealed	12	7	Cone	1	Dome	No	32-20 ±3	87	30	120,2.25k	8/6	14 x 14 x 48	Opt., Lacq. Wood	Black Knit	120				3975.00	Pair	
	Deluxe Reference System	Sealed	12	7	Cone	1	Dome	No	32-20 ±3	87	30	120,2.25k	8/6	14 x 14 x 48	Opt., Lacq. Wood	Black Knit	120				4475.00	Pair	



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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer, W. Midrange, M. Tweeter - T. Super Tweeter - ST			SPL, -1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
								46-32	89	25									
MB QUART ELECTRONICS	Quart 190		6½			1	Dome		46-32	89	25	2k	4/	10 x 14 x 10	Opt.	Black	15	599.00	
	Quart 290		8			1	Dome		40-32	89	25	2k	4/	11 x 17 x 12	Opt.	Black	22	699.00	
	Quart 390 MCS	Moving Control System	8			1	Dome		35-32	89	35	2.8k	4/	10 x 31 x 11	Matte Black	Black	32	1099.00	
	Quart 490 MCS	Moving Control System	8			1	Dome		37-32	89	45	2.1k	4/	11 x 17 x 12	Opt.	Black	22	849.00	
	Quart 690 MCS	Moving Control System	8			1	Dome		38-32	89	45	1.6k	4/	11 x 33 x 11	Opt.	Black	39	1500.00	
	Quart 790 MCS	Moving Control System	8	2	Dome	1	Dome		36-32	89	45	500,3k	4/	10 x 35 x 11	Opt.	Black	46	1900.00	
	Quart 990 MCS	Moving Control System	8	2	Dome	1	Dome		33-32	89	75	500,2.8k	4/	11 x 39 x 11	Opt.	Black	50	2700.00	
	Quart 1090 MCS	Moving Control System	(2)8	2	Dome	1	Dome		30-32	89		550,2.5k	4/	11 x 41 x 12	Opt.	Black Knit	60.7	2999.00	
	Quart 90M	In-Wall	8			1	Dome		46-32		35			12 x 10 x 3	White	White	5	599.00	
	Quart 1	Bass Ref.	6½			1	Dome		49-32	88	60	2.8k	4/	8 x 14 x 10	Matte Black	Black	13	379.00	
	Quart 2	Bass Ref.	6½			1	Dome		42-32	88	80	2.8k	4/	8 x 29 x 10	Matte Black	Black	22	499.00	
	Quart 3	Bass Ref.	(2)6½			1	Dome		38-32					8 x 10 x 36	Matte Black	Black Knit	32	699.00	
McINTOSH	WS200	In-Wall Inf. Baf.	6			1	Dome	No		86	75	1.3k	8/	12 x 9 x 3	Metal	White	7	599.00	
	XL1	Inf. Baf.	6			1	Dome	No		85	75	1k	8/	13 x 8 x 7	Oiled Wal.	Black Cloth	15	599.00	
	XR230	Inf. Baf.	10	5	Cone	1	Dome	No		86	75	375,1.2k	8/	40 x 13 x 11	Oiled Wal.	Black Cloth	60	750.00	
	XR240	Inf. Baf.	12	6½	Cone	1	Dome	No		86	75	325,1.2k	8/	43 x 15 x 13	Oiled Wal.	Black Cloth	75	1150.00	
	XR250	Inf. Baf.	(2)10	5	Cone	1	Dome	No		84	75	450,1.3k	8/	47 x 14 x 13	Oiled Wal.	Black Cloth	81	1499.00	
	XRT18	Inf. Baf.	12	6	Cone	(16)1	Domes	No		86	75	350,1.5k	8/	Two Pieces Per Side	Oiled Wal.	Black Cloth	97 Side	2699.00	
	XRT22	Inf. Baf.	(2)12	8	Cone	(23)1	Domes	No		87	75	100,250, 1.5k	8/	Two Pieces Per Side	Oiled Wal.	Black Cloth	156 Side	4550.00	
	XR290	Inf. Baf.	(4)12	(12)5	Cones	(24)1	Domes	No		87	75	400,1.3k	8/	83 x 29 x 13	Oiled Wal.	Black Cloth	347	24,950.00	
McNEILL	Audiophile	Inf. Baf.	8			1	Dome		30-22	92	5	3k	6/4	20 x 13 x 10	Black	Gray Knit	24	199.00	
	Tower	Inf. Baf.	(2)8			1	Dome		27-22	92	10	80,3k	4/4	34 x 13 x 10	Black	Gray Knit	49	399.00	
	Baby	Inf. Baf.	4			1	Cone		80-22	92	1	8k	8/8	11 x 6 x 5	Black	Gray Knit	14	99.00	
	Big Bass	Inf. Baf. Subwoof.	18						10-80	94	30	80	8/8	23 x 23 x 13	Gray	Black Mesh	59	399.00	
	Autobox	Inf. Baf.	(2)8			(2)1	Horns		30-22	92	5	2k	8/8	30 x 11 x 9	Gray	Black Mesh	44	199.00	
M & C SPEAKER-WORKS	Audition	Time Aligned. Ported Tuned Port	6			1	Dome		52-21	89	100	3k	6/5	19 x 12 x 11	Opt.	Black	24	650.00	
	Series I		(2)6			1	Dome		37-20	90	150	2.5k	4/3	27 x 12 x 10	Opt., Wood	Black	45	950.00	
MEMOREX	TRC905	Ac. Sus.	8	5	Cone	¾	Dome		40-20	91	10	700,4.4k	8/	9 x 14 x 36	Black Wood Vinyl	Black Knit	27¼	499.00	
	TRC805	Ac. Sus.	8			¾	Dome		55-20	90	10	2.8k	8/	9 x 14 x 32	Black Wood Vinyl	Black Knit	22½	399.00	
	TRC505	Ac. Sus.	6½			¾	Dome		70-20	88	10	3.4k	8/	8 x 11 x 20	Black Wood Vinyl	Black Knit	12½	259.00	
	TRC305	Ac. Sus.	5			¾	Dome		80-20	87	10	3k	8/	8 x 11 x 15	Black Wood Vinyl	Black Knit	10¼	199.00	
	M-4100	Ac. Sus.	8			2	Cone		55-20	90	10	3.2k	8/	9 x 10 x 24	Black	Black	16½	279.00	
	M-2100	Ac. Sus.	6½			2	Cone		70-20	88	10	3.2k	8/	8 x 9 x 15	Oak	Black	9½	239.00	
	M-1100	Ac. Sus.	5			2	Cone		100-20	87	10	2.9k	8/	8 x 7 x 19	Oak	Black	7½	199.00	
	WM-500	Ac. Sus.	5¼			1	Dome		40-20	10	2.4k	8/	6 x 7 x 9	Black Alum.	Black Metal	9½	249.00		
	WM-200	Ac. Sus.	4			1	Dome		55-20	10	2.6k	8/	5 x 5 x 8	Opt., Alum.	Black Metal	5	129.00		
	WM-100	Ported	4½			1½	Cone		160-17.5	10			4/	6 x 6 x 9	Opt., Alum.	Black Metal	4¼	99.00	
	Triumph TS-5	Sat. & Subwoof.	(2)5¼, (2)6½	(2)4	Cones	(4)1½	Cones			91	10	300,6k	8/	Three Pieces	Plast. Black Lacq.	Black Knit		649.00	
	Triumph TS-3	Sat. & Subwoof.	8	(2)4½	Cones	(2)2¼	Cones			89	10	300,6k	8/	Three Pieces	Black Lacq.	Black Knit	28 Sys.	399.00	



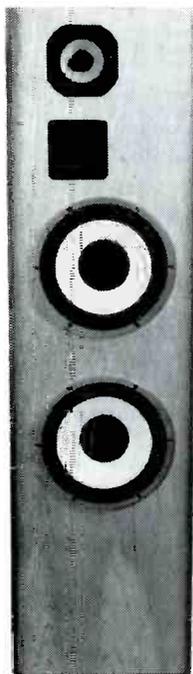
# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Control Woofer W. Midrange	Separate Level Control Woofer W. Tweeter	Supertweeter, ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance Ohms Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
MERIDIAN	D6000 (With remote control)	Powered Inf. Baf.	(4)8	6½	Cone	1	Dome	W.M. T	20-20 ±3	(4) 75 Inc.	200, 2.6k		56 x 12 x 15	Opt.	Black Knit	130	15,000.00	Pair		
	D600 (With remote control)	Powered, Triamp, Vented	(2)6½			1	Dome		36-20 ±3	(3) 75 Inc.	2.5k		36 x 8 x 12	Opt., Wood	Black Knit	71	5500.00	Pair		
	M60	Powered, Triamp, Vented	(2)6½			1	Dome		36-20 ±3	(3) 75 Inc.	2.5k		36 x 8 x 12	Opt., Wood	Black Knit	71	3500.00	Pair		
	M30II	Powered, Biamp, Vented	6½			1	Dome		40-20 ±3	(2) 70 Inc.	2.5k		15 x 7 x 12	Opt., Wood	Black Knit	35	1990.00	Pair		
MERLIN MUSIC SYSTEMS	EXL I	Ported	6½		Cone	1	Dome	T	45-20 ±3	86	30	2.7k	8/6	10 x 10 x 37	Diled Oak	Black Knit	50	1450.00	Pair	
	EXL II	Ported	8		Cone	1	Dome	T	38-25 ±3	90	30	2.2k	8/6	11 x 11 x 42	Diled Oak	Black Knit	77	2000.00	Pair	
	EXL III	Ported	8	4½	Cone	1	Dome	M.T	33-20 ±3	88	50	500,3k	8/6	13 x 15 x 44	Diled Oak	Black Knit	120	3600.00	Pair	
	EXL I + I	Ported	(2)6½		Cone	1½	Dome	T	42-18 ±3	89	40	2.7k	8/6	10 x 10 x 57	Diled Oak	Black Knit	90	2800.00	Pair	
	EXL IV	Ported	(2)8	(2)4½	Cones	1	Dome	M.T	30-20 ±3	90	75	500,3k	8/6	13 x 15 x 59	Diled Oak	Black Knit	185	5800.00	Pair	
	Pendragon II	Ported	8	4½	Cone	1	Dome	M.T	33-20 ±3	88	75	500,3k	8/6	14 x 17 x 46	Diled Oak	Black Knit	150	6300.00	Pair	
	Excalibur II	Ported	(2)8	(2)4½	Cones	1	Dome	M.T	30-20 ±3	90	75	500,3k	8/6	14 x 17 x 61	Diled Oak	Black Knit	250	8400.00	Pair	
META RESEARCH	Meta-Speaker	Tuned Port	7	7	Cone	1	Inv. Dome			96	10		6/4	37 x 19 x 16	Black	Black Knit	88	5990.00	Pair	
METAXAS AUDIO SYSTEMS	Ecstatic	ES								90	50		8/4	20 x 60 x 4	Piano Black	Black	70			
	Revelation	ES								100	100	150	6/3	40 x 90 x 6	Piano Black	Black	120	39,000.00	Pair	
	Ulysis	Inf. Baf.	4			2	Cone	No	45-30 ±3	90	100	1.5k	9/7	14 x 28 x 12	Piano Black	Black	35			

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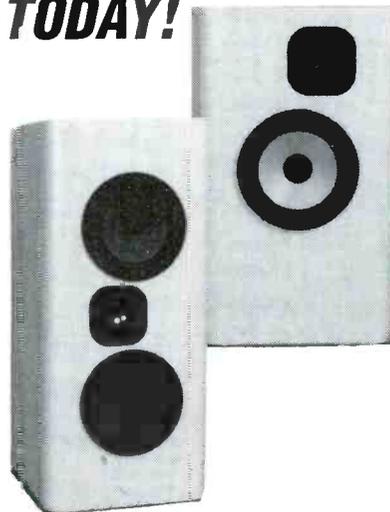
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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type			Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls			Ancholic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt 1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms:		Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter						Nominal	Minimum												
MICHAEL GREEN DESIGNS	MG-1	Sealed	6½				1	Dome			55-20 ±2	87					48 High	Opt.		Var.		850.00	Pair	
	MG-2	Sealed	8				1	Dome			45-20 ±2	89					48 High	Opt.		Var.		1950.00	Pair	
	MG-3	Sealed	10				6	Ribbon			35-22 ±2	90					48 High	Opt.		Var.		2950.00	Pair	
MIRAGE	M-1si	Bipolar	(2)8	(2)4½	Cones	(2)1	Hybrid Domes				25-23 ±2	86	200	300,2k	6/4	60 x 20 x 10	Black Gloss	Black	185			5500.00	Pair	
	M-3si	Bipolar	10	(2)4½	Cones	(2)1	Hybrid Domes				30-23 ±2	87	100	350,2k	7/4	53 x 18 x 9	Black Gloss	Black	135			2800.00	Pair	
	M-5si	Bipolar	(2)6½			(2)1	Hybrid Domes				32-23 ±2.5	87	100	2k	6/4	49 x 16 x 8	Black Gloss	Black	85			1800.00	Pair	
	M-7si	Bipolar, Vented	8	5		1	Hybrid Domes				35-23 ±3	88	50	500,2k	6/4	45 x 14 x 7	Black Gloss	Black	80			1300.00	Pair	
	M-990	Bipolar, Vented	(2)6½	5		1	Dome				35-22 ±3	88	50	500,2k	6/4	44 x 10 x 11	Black Gloss	Black	70			1200.00	Pair	
	M-790	Bipolar, Vented	8	5		1	Dome				38-22 ±3	87	50	500,2k	6/4	39 x 10 x 11	Opt. Wood	Black	60			900.00	Pair	
	M-490	Bass Ref.	8			1	Dome				40-22 ±3	86	50	2k	6/4	19 x 10 x 11	Opt. Wood	Black	28			600.00	Pair	
	M-290	Bass Ref.	6½			1	Dome				45-22 ±3	86	50	2k	6/4	16 x 9 x 9	Opt. Wood	Black	17			400.00	Pair	
	M-190	Bass Ref.	5¼			¾	Dome				55-20 ±3	85	25	2.2k	6/4	12 x 7 x 8	Opt. Wood	Black	12			250.00	Pair	
	BPSS-212	Powered Servo Subwoof.	(2)12						W		18-150 +0,-3	Inc.	Var.					Black Gloss	Black				1700.00	Each
	BPSS-210	Powered Servo Subwoof.	(2)10						W		20-150 +0,-3	Inc.	Var.				18 x 24 x 17	Black Gloss	Black				1200.00	Each
	PS-12	Powered Subwoof.	12						W		23-150 +0,-3	Inc.	Var.				18 x 18 x 20	Black Ash	Black				800.00	Each
	PS-10	Powered Subwoof.	10						W		28-150 +0,-3	Inc.	Var.				17 x 16 x 16	Black Ash	Black				550.00	Each
	MIDS6.5	Powered Subwoof. In-Wall	6½			1	Dome				55-22 ±3	89	15	2k	8/	8 x 12 x 3	Ash White	White Metal	12			400.00	Pair	
MIDS5.25	In-Wall	5¼			½	Dome				70-20 ±2	87	15	3.5k	8/	6 x 6 x 3	White	White Metal	10			250.00	Pair		
MISSION	760i	Bass Ref.	5¼			¾	Dome				60-20 ±2.5	89	10		6/	12 x 7 x 8	Black Ash	Black Knit				279.00	Pair	
	761i	Bass Ref.	(2)5¼			¾	Dome				55-20 ±2.5	89	20		8/	15 x 8 x 9	Black Ash	Black Knit				389.00	Pair	
	762	Bass Ref.	8			¾	Dome				50-20 ±2.5	93	20		8/	20 x 10 x 11	Black Ash	Black Knit				499.00	Pair	
	763i	Bass Ref.	8			¾	Dome				45-20 ±2.5	89	20		8/	30 x 10 x 13	Black Ash	Black Knit				769.00	Pair	
	764i	Bass Ref.	8			1	Dome				70-20 ±1.5	89	20		8/	34 x 10 x 13	Black Ash	Black Knit				989.00	Pair	
	765i	Bass Ref.	(2)8			1	Dome				35-20 ±1.5	93	20		4/	37 x 10 x 14	Black Ash	Black Knit				1199.00	Pair	
	780 Cyrus	Bass Ref.	5¼			¾	Dome				55-20 ±2	89	20		6/	12 x 7 x 10	Black Ash	Black Knit				499.00	Pair	
	781 Cyrus	Bass Ref.	6½			¾	Dome				40-20 ±1.5	90	20		6/	17 x 9 x 11	Black Ash	Black Knit				699.00	Pair	
	782 Cyrus	Inf. Baf.	(2)6½			¾	Dome				45-20 ±1.5	91.5	30		4/	20 x 10 x 13	Black Ash	Black Knit				899.00	Pair	
	753 Cyrus	Inf. Baf., Bass Ref.	(4)5¼			1	Dome				45-20 ±1.5	90	30		8/	34 x 8 x 12	Black Ash	Black Knit				1299.00	Pair	
	752 Cyrus	Bass Ref.	(2)5¼			1	Dome				50-20 ±1.5	90	30				18 x 8 x 11	Black Ash	Black Knit				769.00	Pair
751 Cyrus	Bass Ref.	5¼			1	Dome				55-20 ±1.5	89	30				12 x 7 x 10	Black Ash	Black Knit				549.00	Pair	
MITSUBISHI	M-S7050	Sat.	6½			1	Dome					94	125	2k	6/	8 x 5 x 5	Opt. Black	Black	32			299.00	Each	
	M-S8040	Subwoof.	12														Black	Black	72			799.00	Each	
	HTS-SAT	Sat.	5			1	Dome				70-22.5 ±3	90		3.8k	8/	10 x 7 x 7	Black Vinyl	Black Knit	9			100.00	Each	
	HTS-SUB	Subwoof.	8								38-200 ±3	90		150	8/	14 x 7 x 10	Black Vinyl	Black Knit	29			250.00	Each	
M & K	MX-90	Powered Ac. Sus. Subwoof.	(2)12					W			20-125 ±3		125 inc.	50-125 (Adj.)	200/15k	24 x 15 x 19	Opt. Wood	Black Knit	66			995.00	Each	
	MX-80	Powered Ac. Sus. Subwoof.	(2)12					W			20-125 ±3		75 inc.	50-125 (Adj.)	200/15k	24 x 15 x 18	Opt. Wood	Black Knit	60			850.00	Each	
	MX-70	Powered Ac. Sus. Subwoof.	(2)8					W			25-125 ±3		125 inc.	50-125 (Adj.)	200/15k	18 x 10 x 13	Black	Black Knit	38			850.00	Each	
	V-90	Powered Ac. Sus. Subwoof.	12					W			25-125 ±3		90 inc.	50-125 (Adj.)	200/15k	18 x 15 x 18	Opt. Wood	Black Knit	48			750.00	Each	
	S-90	Powered Ac. Sus. Subwoof.	6½			1	Dome	M,T			65-20 ±3	90	10	2k	4/4	12 x 8 x 8	Black	Black Knit	18			695.00	Pair	
	MX-5000 THX	Sat. THX; Powered Ac. Sus. Subwoof.	(2)12					W			20-125 ±3			400 inc.	200/15k	23 x 15 x 24	Opt. Wood	Black Knit	125			2195.00	Each	
	S-5000 THX	Powered Ac. Sus. Subwoof. THX; Ac. Sus. Sat.	(2)6½			(2)1	Domes	M,T			80-20 ±2	90	10	2k	4/4	24 x 12 x 10	Opt. Wood	Black Knit	45			950.00	Each	

(Continued)



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer, W. Midrange, M. Tweeter, T. Supertweeter, ST	Amplitude, Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$	
M & K (Continued)	SS-500 THX	THX Surround; Ac. Sus. Sat.	(2)5			(2)1	Domes	M, T	80-20 ±3	90	10	2k	4/4	16 x 7 x 7	Opt., Wood	Black Knit	25	1450.00 Pair	
	S-100B	Ac. Sus. Sat.	(2)5		(3)1	Domes	M, T	65-22 ±3	93	7.5	2k	4/4	11 x 12 x 9	Black	Black Knit	20	995.00 Pair		
	V-100	Powered Ac. Sus. Subwoof.	12					W	20-125 ±3	200 Inc.	50-125 (Adj.)	200/15k	16 x 15 x 18	Opt., Wood	Black Knit	60	995.00 Each		
	MX-100	Powered Ac. Sus. Subwoof.	(2)12					W	20-125 ±3	200 Inc.	50-125 (Adj.)	200/15k	24 x 15 x 17	Opt., Wood	Black Knit	85	1295.00 Each		
	MX-2000	Powered Ac. Sus. Subwoof.	(2)12					W	20-125 ±3	200 Inc.	50-125 (Adj.)	200/15k	23 x 19 x 26	Black Oak	Black Knit	105	1795.00 Each		
	MX-1000CC	Cir. Ch. & Powered Ac. Sus. Subwoof.	(2)12	(2)5	Cones	(3)1	Domes	W, M, T	20-22 ±3	93	200 Inc., 7.5 Ext. Inc.	50-125 (Adj.), 2k	200/15k, 4/4	26 x 28 x 24	Black	Black Knit	135	1795.00 Each	
	MX-1000	Powered Ac. Sus. Subwoof.	(2)12					W	20-125 ±3			50-125 (Adj.)	15k	26 x 28 x 22	Black	Black Knit	115	1295.00 Each	
	S-1C	Ac. Sus. Sat.	(2)5		(2)1	Domes	M, T	65-22 ±3	93	7.5	2k	4/4	4/4	21 x 8 x 8	Opt., Wood	Black Knit	18	950.00 Pair	
	S-80	Ac. Sus. Sat.	5		1	Dome	M, T	85-22 ±3	90	10	2k	4/4	4/4	11 x 8 x 7	Opt.	Black Knit	9	475.00 Pair	
	SX7	Ac. Sus. Sat.	4		3/4	Dome			100-20 ±3	87	5	2k	4/4	4/4	8 x 5 x 5	Opt., Metal	Perf. Metal	6	270.00 Pair
	V3B	Powered Ac. Sus. Subwoof.	12					W	24-125 ±3		Inc.	50-125 (Adj.)	600/15k	18 x 18 x 15	Black	Black Knit	45	650.00 Each	
	VX4	Powered Ac. Sus. Subwoof.	12					W	30-125 ±3		50 Inc.	50-125 (Adj.)	600/15k	19 x 18 x 14	Black	Black Knit	38	495.00 Each	
	VX7	Powered Ac. Sus. Subwoof.	8					W	40-125 ±3		50 Inc.	90-180 (Adj.)	600/15k	12 x 10 x 10	Black	Black Knit	21	425.00 Each	
	MONITOR AUDIO	Monitor 7	Ported	4 1/2		3/4	Dome	No	60-20 ±3	88	15		8/	8/	14 x 7 x 7	Black	Black Knit	8	379.00 Pair
Monitor 9		Inf. Baf.	6		1	Dome	No	55-20 ±3	88	15		8/	8/	15 x 8 x 8	Black	Black Knit	11	489.00 Pair	
Monitor 11		Inf. Baf.	(2)6		1	Dome	No	50-20 ±3	88	15		8/	8/	23 x 8 x 9	Black	Black Knit	19 1/2	789.00 Pair	
Monitor 14		Inf. Baf.	(2)6		1	Dome	No	50-20 ±3	88	15		8/	8/	30 x 8 x 9	Black	Black Knit	28 1/2	899.00 Pair	
MA100 Gold		Ported	4 1/2		3/4	Dome	No	60-20 ±3	88.5	15			8/	10 x 6 x 6	Opt., Wood	Black Knit	5 1/2	599.00 Pair	
MA700 Gold		Ported	6		1	Dome	No	45-30 ±3	89	20		8/	8/	14 x 9 x 10	Opt., Wood	Black Knit	17 1/2	999.00 Pair	
MA852 Gold		Inf. Baf.	8		1	Dome	No	50-30 ±3	89	15		8/	8/	18 x 10 x 11	Opt., Wood	Black Knit	23	1399.00 Pair	
MA952 Gold		Inf. Baf.	(2)6		1	Dome	No	45-30 ±3	89	15		8/	8/	31 x 9 x 13	Opt., Wood	Black Knit	40	1699.00 Pair	
MA1200 Gold		Ported	6		1	Dome	No	35-30 ±3	89	15		8/	8/	36 x 8 x 10	Opt., Wood	Black Knit	37	1999.00 Pair	
MA1800 Gold		Ported	(2)6		1	Dome	No	35-30 ±3	89	20		8/	8/	46 x 12 x 15	Opt., Wood	Black Knit	66	3499.00 Pair	
Studio 5		Inf. Baf.	4 1/2		1	Dome	No	45-30 ±3	86	20	3.6k	8/	8/	13 x 8 x 7	Opt., Wood	Black Knit	15	1349.00 Pair	
Studio 10		Ported	6		1	Dome	No	40-30 ±3	88.5	20		8/	8/	16 x 8 x 10	Opt., Wood	Black Knit	20	2549.00 Pair	
Studio 15		Ported	6		1	Dome	No	35-30 ±3	88.5	30	3.2k	8/	8/	20 x 8 x 10	Wood Black Lacq.	Black Knit	27	3499.00 Pair	
Studio 20		Ported	6		1	Dome	No	30-30 ±3	88.5	30	3.2k	8/	8/	38 x 8 x 10	Opt.	Black Knit	41	4499.00 Pair	
MORFALNT- SHORT	MSS. 10	Bass Ref.	5 1/2		3/4	Dome		70-20	86	15	5k	8/	8/	12 x 7 x 8	Black Ash	Black Knit	9 1/2	299.00 Pair	
	MSS. 20	Bass Ref.	6 1/2		3/4	Dome		65-20	86	15	4k	8/	8/	14 x 9 x 8	Black Ash	Black Knit	12	399.00 Pair	
	MSS. 30	Bass Ref.	8		1	Dome		60-20	88	15	3k	8/	8/	17 x 10 x 11	Black Ash	Black Knit	19 1/4	499.00 Pair	
	MSS. 40	Bass Ref.	(2)6 1/2		1	Dome		60-20	89	15	3k	8/	8/	25 x 9 x 10	Black Ash	Black Knit	26	799.00 Pair	
	MSS. 50	Bass Ref.	(2)8		1	Dome		50-20	89	15	3k	8/	8/	32 x 10 x 12	Black Ash	Black Knit	38	999.00 Pair	
	Classic 20	Bass Ref.	6 1/2		1	Dome		60-20	87	15		8/	8/	15 x 9 x 11	Opt.	Opt., Knit		999.00 Pair	
	Classic 40	Bass Ref.	(2)6 1/2		1	Dome		50-20	87	15		8/	8/	32 x 9 x 11	Opt.	Opt., Knit		1499.00 Pair	
	MOREL ACOUSTICS	Encore	Sat. & Subwoof.	(2)9	6	1 1/8	Dome		30-22 +1, -3	91	20	90, 1.6k	4/	Three Pieces	Black Lacq.	Black Cloth	48 Sys.	990.00 Sys.	
MLP-203		Ac. Sus.	6		1 1/8	Dome		45-28 ±3	89	15	1.8k	6/4	6/4	8 x 16 x 9	Wood Ven.	Black Knit	18	640.00 Pair	
CR-7		Ac. Sus.	6		1 1/8	Dome		70-25 ±3	90	15	1.6k	6/4	6/4	7 x 11 x 7	Black	Black Knit	10	498.00 Pair	
MLP-201II		Ac. Sus.	9		1 1/8	Dome		40-20 ±3	90	10	1k	8/6	8/6	10 x 16 x 10	Wood Ven.	Black Knit	16	395.00 Pair	
MLP-202II		Ac. Sus.	6		1 1/8	Dome		60-28 ±3	89	15	1.6k	6/4	6/4	8 x 13 x 10	Wood Ven.	Black Knit	14	545.00 Pair	
MLP-403III		Ac. Sus.	9	3	Dome	1 1/8	Dome		38-25 ±3	90	20	500, 5k	6/4	6/4	21 x 12 x 10	Wood Ven.	Black Knit	26	745.00 Pair
MLP-501		Ac. Sus.	9	5 1/2	Dome	1 1/8	Dome		34-25 ±3	90	25	500, 5k	8/6.5	8/6.5	11 x 12 x 33	Opt., Wood Ven.	Black Cloth	42	895.00 Pair

(Continued)



# How to deal with the crisis in (Or didn't you know

Yes, there's a serious crisis. It preoccupies some of the keenest scientific minds in audio today. It worries the hell out of knowledgeable and responsible audio journalists, such as those on the masthead of *The Audio Critic*. It can best be characterized as a crisis of accountability.

Consider something like the following:

"The sound of this preamplifier lives up to its \$5000 price tag. Using the line amplifier stage through the CD input, I heard soundstaging considerably superior to that of the XYZ pre-amp. Front-to-back depth was incredible, and the width of the orchestra seemed to have almost doubled. There was more air around individual instruments than with the XYZ, and transients were more precisely defined. Rhythm and pace, good as they are with the XYZ, were also far superior. The only very small reservation I have is a slight lack of liquidity in the upper midrange."

Sounds familiar? It is the reviewing style that put the so-called underground or alternative audio publications on the map, a form of soft-core pornography for the immature, indiscriminating audiophile. They call it "subjective reviewing." We at *The Audio Critic* call it misleading, irresponsible rubbish. The professionals and academics of the scientific audio community have the utmost contempt for it but seldom speak up loudly and clearly to oppose it. As a result, it has insinuated itself into everyday audio parlance and gained a kind of creeping credibility in audio circles that ought to know better. Mainstream audio publications generally guided by science and common sense—such as the one you're now reading—are

being pooh-poohed and dismissed in high-end audio salons and guru-dominated audio clubs in favor of these highly opinionated but essentially untutored "golden-eared" journals, which have smaller circulations but greater tweako appeal. It's a full-blown crisis in the communication of consumer information.

## The simple truth.

Let's get this straight once and for all. That reviewer of the \$5000 preamp is only *asserting* that he can hear the differences he is describing but in fact he can't. He certainly can't *prove* to a neutral observer that he can hear them. He may actually believe that he hears the differences or he may be bluffing, but that's beside the point. The bottom line is that in a blind test, with the brand names and prices withheld from him, the levels precisely matched, and the sound from the equipment the only available clue, his golden ears suddenly turn to tin—he gets roughly half of his identifications right, exactly as if he were just guessing wildly. This has been demonstrated so many times in so many controlled tests that at this point an "anecdotal" subjective report of sound quality without the supporting evidence of such tests is totally lacking in credibility.

The above applies not only to a preamplifier line stage (which is a good example as a very simple linear signal path, whereas the phono stage could conceivably have audible RIAA equalization errors) but also to well-engineered, *uneccentric* power amplifiers, the newer CD players and outboard D/A processors, speaker cables, interconnects, etc., not to mention such obviously inaudible "improvements" as the green edge treatment

for CDs and the clock that cleans up the AC power in your wall. There are no authenticated blind tests proving that anyone ever identified any audible differences in these categories with any degree of reliability. (Incidentally 3 or 4 tries are utterly meaningless in a blind listening test. Getting 13 out of 16 right begins to be statistically meaningful.)

The situation is considerably complicated by the fact that there are indeed major audible differences, depending on design and/or deployment, in various other categories, such as loudspeaker systems, microphones, phono cartridges, listening rooms and room treatments, recording studios and concert halls, and particularly the recording setups used by the many different record companies. (If you want to hear subtle differences in soundstaging, compare a John Eargle recording on Delos with a Jack Renner recording on Telarc—not two preamps. Or if you want to hear subtle differences in transient detail, compare a jazz recording on the dmp label with one on Chesky—not two interconnects.) Unfortunately, tweako reviewers get away with shuttling back and forth between the genuinely audible differences and the purely fictitious ones without shifting gears or showing the slightest concern for accountability. When challenged by serious, scientific audio practitioners, they almost invariably refuse to participate in blind listening tests on the grounds that the latter are not valid. (All those Ph.D.s of experimental psychology who devised the tests are wrong, you see.)

There's only one area where the golden-eared subjectivists of the alternative audio press show

# audio equipment reviewing. there *was* one?)

absolute consistency, integrity, and even a simple-minded kind of accountability—the area of price. They can be counted on to hear greater front-to-back depth, better rhythm and pace, more air around the instruments in a \$5000 preamp than in a \$2500 one. Guaranteed. It's a sociocultural comedy that can make you laugh or cry, depending on your perspective.

## The antidote to all the rubbish.

Now consider *The Audio Critic*. It has been called the alternative to the alternative audio publications. It combines passionate involvement, attention to the smallest technical details, and a no-holds-barred editorial stance—in other words, the “underground” flavor—with a hard-nosed, show-me attitude in engineering matters and listening procedures. If we can't prove it and document it, we don't say it, or at least we qualify it very explicitly. Accountability is our stock-in-trade.

What, specifically, will you find in *The Audio Critic*? Measurements, yes—with the Audio Precision System One, calibrated microphones, digital oscilloscope, etc.—but that's not unique. Where we differ from other reviewers who report such measurements is in the way we react to the engineering flaws we discover. We never sweep them under the rug or explain them away, whether it's a \$5000 or a \$400 piece of equipment. (That's right, we aren't exclusively high-end, far from it.)

And that's only the beginning. Our reviews analyze electronic circuitry and evaluate it for engineering excellence almost as if the designer had submitted it as an exercise in an EE school. Speaker designs are critiqued with

similar rigor for compliance with the laws of physics (some try to fudge that) and with the most enlightened electroacoustic design practice. Build quality in each case is carefully assessed to determine whether the consumer's money goes into parts and labor or the early-retirement fund of the manufacturer. After you've read one of our issues, you'll know exactly why component X is preferable to Y and why you should completely stay away from Z. We don't leave you wondering.

Of course, there's a lot more than just equipment reviews in *The Audio Critic*. Our survey articles exploring an entire technology (e.g., CD player design, deep bass reproduction, preamp circuitry) are minor classics. Our letters column has been a forum for some of the most famous names in audio, as well as for tweako cultists who usually get clobbered by the Editor. (The fans love it!) One of our most popular columns is “Hip Boots: Wading through the Mire of Misinformation in the Audio Press.” Our CD reviews are also widely admired.

## But what about listening tests?

We have to come back to this basic issue, which is the epicenter of the audio information crisis.

Yes, we do lots of listening; we aren't just measurement freaks, although the tweako magazines would love to label us as such. But no, we really don't believe that a listening comparison between components A and B is even worth discussing unless (1) the test is double-blind—meaning that not even the test giver knows the right answers—and (2) the levels are matched *by meter* within 0.1 dB, since level differences as small as 0.3 dB are perceived by

most people as differences in quality, not loudness. We use the ABX Double Blind Comparator, a computerized switching device that takes care of these requirements. No other audio journal uses it routinely as we do. Enough said.

## Subscription information.

*The Audio Critic* is at the moment a quarterly, aspiring to become a bimonthly in the not too distant future. A subscription for four consecutive issues, starting with the current issue, costs \$24 if you live in the U.S.A., Canada, or Mexico, and \$38 if you live in any other country. The current issue at the time this ad appears is No. 18. **Special offer!** Issues No. 16 and 17, although not the latest, will help you gain a quicker and better understanding of what *The Audio Critic* is all about and will be included on request with new \$24 subscriptions for just \$5 extra (i.e., \$29 total). That's an unprecedented 58% discount off those back issues! To new \$38 subscribers from overseas the extra charge is \$8 (i.e., \$46 total). Send your check or money order to:

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# The Audio Critic

Accountability in audio journalism.

# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls	Woofer W. Range in Inches	Tweeter W. Range in Inches	Super Tweeter - ST	Anechoic Frequency Response Hz to kHz, ± dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
MOREL ACOUSTICS (Continued)	Duet	Ac. Sus.	6			1 1/8	Dome		40-22 ± 3	91		15	1.8k	5/4	8 x 15 x 12	Wood Ven. Opt.	Black Knit	20	995.00 Pair		
	Prelude	Trans. Line	6			1 1/8	Dome		38-21 ± 2	90		25	2.6k	8/6.5		Black Cloth	48	1295.00 Pair			
MORRISON	1.5	Sealed 1/4-Wave Loading	8			1	Dome	T				86	20	4.5k	8/6	12 x 10 x 27	Black Lacq.	Black	51	1995.00 Pair	
MTX	520	In-Wall	5 1/4			1	Dome		50-20	89				2.8k	8/	8 x 11 x 3		White Steel Mesh		179.00 Pair	
	620	In-Wall	6 1/2			1	Dome		45-20	90				2.8k	8/	9 x 12 x 3		White Steel Mesh		199.00 Pair	
	820	In-Wall	8			1	Dome		40-20	90				2.5k	8/	10 x 14 x 4		White Steel Mesh		249.00 Pair	
	FS10	In-Floor Subwoof. Vented	10						48-200	92			200	8/	9 x 15 x 29	Black	Black Steel Mesh				
	PRO115	Vented	15	(2)5	Cones	3	Horn		60-21	96.6	15		2k,5k	8/	21 x 30 x 16	Gray Cptg.	Black Steel	77	699.95 Each		
	PRO210	Vented	(2)10	(2)5	Cones	3	Horn		70-21	98.6	15		2k,5k	8/	23 x 18 x 13	Gray Cptg.	Black Steel	64	499.95 Each		
	PRO215	Vented	(2)15	(2)5	Cones	3	Horn		50-21	99.2	15		2k,5k	8/	19 x 47 x 16	Gray Cptg.	Black Steel	125	799.95 Each		
	D2550		6 1/2					Dome	65-22	91.5			3k	4/8	13 x 10 x 7	Opt., Wood	Black Knit	12	229.95 Pair		
	D3550		8					Dome	60-22	94.5			3k	4/8	18 x 11 x 8	Opt., Wood	Black Knit	19	279.95 Pair		
	D4550		10	5	Cone			Dome	45-22	95.5			2.7k,6k	4/8	24 x 15 x 10	Opt., Wood	Black Knit	34	209.95 Pair		
	D5550		12	5	Cone	1,3		Dome, Cone	43-22	96.5			1.7k,6k	4/8	27 x 15 x 10	Opt., Wood	Black Knit	40	259.95 Each		
	D9550		12	(2)5	Cones	1,3		Dome, Cone, Piezo	32-22	99.5			1.7k,6k		41 x 16 x 15	Opt., Wood	Black Knit	76	439.95 Each		
	AAL 62	Vented	6 1/2					3 3/4	90-20 ± 3	90				4/	13 x 9 x 7	Oak	Black Knit		199.90 Pair		
	AAL 83	Vented	8	3	Cone	3 3/4		Piezo	75-20 ± 3	92					18 x 11 x 8	Oak	Black Knit		229.90 Pair		
	AAL 103	Vented	10	4	Cone	3 3/4		Piezo	55-20 ± 3	91.5					24 x 15 x 10	Oak	Black Knit		179.95 Pair		
AAL 124	Vented	12	3,4	Cones	3 3/4		Piezo	50-20 ± 3	90					27 x 15 x 11	Oak	Black Knit		199.95 Each			
AAL 154	Vented	15	3,4	Cones	3 3/4		Piezo	40-20 ± 3	92					29 x 18 x 15	Oak	Black Knit		249.95 Each			
AAL 223	Vented	(2)12	5	Sealed	1		Piezo	38-22 ± 3	93	75		3.2k,6k	6/4	40 x 15 x 15	Oak	Black Knit	76	249.95 Each			
MUSE	Eighteen	Powered 6th Order Subwoof.	(2)10					W	15-Sel.			225 Inc.	Sel.	25k	25 x 25 x 25	Opt., Wood		155	From 2750.00 Each		
MUSE/ATEX AUDIO	Melior One	Planar							45-20 ± 3	86		40		4/6	45 x 3 x 22	Opt.,	Black Knit	65	1999.00 Pair		
	Melior Two	Planar							50-20 ± 3	84		40		4/6	38 x 3 x 19	Opt.	Black Knit	52	1299.00 Pair		
	Melior Three	Planar							65-20 ± 3	83		40		4/6	18 x 3 x 15	Opt.	Black Knit	20	699.00 Pair		
	Melior In-Walls	In-Wall Planar							60-20 ± 3	83		40		4/6	18 x 3 x 15	White	White Metal	18	899.00 Pair		
	SW-15	Powered Subwoof.	15						27-400 ± 3			300 Inc.	63		20 x 20 x 23	Opt.	Black Knit	140	1549.00 Each		
	SW-12	Powered Subwoof.	12						30-400 ± 3			300 Inc.	80		18 x 20 x 21	Opt.	Black Knit	110	1099.00 Each		
NAIM AUDIO	NA 1BL	Inf. Baf.	5			3/4	Dome		45-20 ± 3	87			2.4k	6/6	10 x 11 x 32	Opt.	Black Foam	30	1695.00 Pair, w/Xover, 1955.00		
	NA SBL	Inf. Baf.	8			3/4	Dome		30-20 ± 3	88			2.4k	6/6	11 x 11 x 34	Opt.	Black Foam	60	3495.00 Pair, w/Xover, 3755.00		
	NA OBL	Inf. Baf.	15	5	Cone	3/4	Dome		17-20 ± 3	92			350,3.5k	4/4	16 x 26 x 47	Opt.	Black Foam	200	14,995.00 Pair, w/Xover, 16,570.00		
M.E.A.R.	NEAR-10M	Vented	5 1/4			1	Dome		48-22 ± 2	88	20	2k	4/4	11 x 7 x 9	Black	Black Knit	15	399.00 Pair			
	NEAR-30M	Vented	8			1	Dome		45-23 ± 2	89	30	2.2k	8/6	17 x 11 x 11	Black	Black Knit	30	799.00 Pair			
	NEAR-40Me	Vented	8			1	Dome		35-23 ± 1.5	90	30	2.2k	8/6	39 x 11 x 12	Waf.	Black	45	1199.00 Pair			
	NEAR-50ML	Vented	8	4	Cone	1	Dome		28-23 ± 1.5	91	30	250,4k	8/6	48 x 11 x 13	Opt., Wood	Black	56	1850.00 Pair			
	NEAR-50M	Vented	8	4	Cone	1	Dome		32-23 ± 2	91	30	250,4k	8/6	48 x 11 x 13	Black	Black	55	1399.00 Pair			
	AES-1.1	Ac. Sus.	5 1/4						70-16	88	25		4/4	8 x 8 x 8	Opt.	Opt., PVC	7	318.00 Pair			
	AES-1.2	Ac. Sus.	5 1/4			1/2	Dome		70-20	88	25		4/4	8 x 8 x 8	Opt.	Opt., PVC	7	359.00 Pair			
	AES-1.5	Vented	6			2	Cone		55-20	89	25	4.5k	8/6	8 x 14 x 8	Opt.	Opt., PVC	14	570.00 Pair			
	AES-1.6	Vented	6			2	Cone		55-20	89	25	4.5k	8/6	8 x 14 x 5	Opt.	Opt., PVC	14	570.00 Pair			
	AES-2.0	Quad Vented	8			2	Cone		45-20	91	25	3k	8/6	20 x 12 x 12	Opt.	Opt., PVC	22	1199.00 Pair			



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer, W Midrange, M, Tweeter, T, Super-tweeter, ST	Impedance, Ohms	Frequency Response, Hz to kHz, ± dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
NELSDN-REED	8-04 CM	Slot Loaded Ported	(2)8	3	Dome	1	Dome	No	32-20 ± 2	93	30	320,3.5k	8/6	47 x 12 x 15	Dpt.	Dpt.	100	5400.00 Pair		
	6-02/TC		6			1	Dome	No	40-20 ± 3	90	25	3.5k	8/7	43 x 9 x 9	Opt.	Dpt.	60	1190.00 Pair		
	5-02/CM	Inf. Baf.	5 1/4			1	Dome	No	70-20 ± 3	90	25	3.5k	8/7	12 x 8 x 8	Opt.	Dpt.	12	750.00 Pair		
	1201	Inf. Baf. Subwoof.	12						32-125 ± 3	90	25	90	6/4	18 x 18 x 18	Opt.	Opt.	40	750.00 Each		
	1204/P	Inf. Baf. Subwoof.	(4)12						16-62 ± 3	93	100	62	2/2	39 x 18 x 18	Opt.	Opt.	100	1800.00 Each		
NESTOR/DVIC LABS	Type 5AS Mk. IV De Lux	Nestorovic	8,10	4	Dome	4 1/2	Planar	M, T	28-40 +1,-3	91	50	1k,7k	8/5	36 x 15 x 15	Opt., Wood	Black Knit	85	4500.00 Pair		
	Signature	Nestorovic	8,10	4	Dome	4 1/2	Planar	M, T	28-40 +1,-3	91	50	1k,7k	8/5	36 x 15 x 15	Opt., Wood	Black Knit	85	5200.00 Pair		
	Type 4A Mk. III	Sat.	8	4	Dome	4 1/2	Planar		28-40 +1,-3	91	50	1k,7k	8/5	36 x 15 x 15	Opt., Wood	Black Knit	85	7000.00 Pair		
	Type 8 Mk. II	Nestorovic Subwoof.	(2)12						60-40 +1,-3	91	50	200,1k,7k	8/6	22 x 12 x 12	Opt., Wood	Black Knit	42	4200.00 Pair		
	System 12A Mk. III	2 Sats. & 2 Nest. Subwoof.	(2)8, (4)12	(2)4	Domes	(2)4 1/2	Planars		18-250 +1,-3	91	100	200	8/5	22 x 26 x 26	Opt., Wood	Black Knit	135	2500.00 Each		
	System 16A Mk. III	4 Sats. & 2 Nest. Subwoof.	(4)8, (4)12	(4)4	Domes	(4)4 1/2	Planars		18-40 +1,-3	91		200,1k,7k	8/5	Four Pieces	Opt., Wood	Black Knit	354 Sys.	9200.00 Sys.		
NIKKO	NS60S	Surround							80-15		5		8/	6 x 4 x 7	Plast.	Black	1 1/2	29.95 Each		
	NS100		5			3/4	Dome		60-20	88	5		8/	7 x 15 x 10	Black Wood Grain	Black Knit	9 1/2	69.95 Each		
	NS500		10	5	Cone	2	Cone		28-22	92	5		8/	12 x 32 x 11	Black Wood Grain	Black Knit	21	119.95 Each		
	NS700T		12	5	Cone	2 1/2	Dome		22-20	92	5		8/	15 x 40 x 10	Black Wood Grain	Black Knit	43	149.95 Each		
	NILES AUDIO	75	In-Wall Inf. Baf.	5 1/4			3/4	Dome		63-20 ± 4	86	3	4k	8/8	7 x 7 x 3	White ABS	White Metal	2 1/2		
76		In-Wall Inf. Baf.	5 1/4			3/4	Dome		63-20 ± 4	86	3	4k	8/8	8 Dia. x 3	White ABS	White Metal	2 1/2			
77		In-Wall Inf. Baf.	5 1/4			3/4	Dome		63-20 ± 4	86	3	4k	8/8	8 Dia. x 3	White ABS	White Metal	2 1/2			
100		In-Wall Inf. Baf.	6 1/2			1	Dome	T	55-20 ± 3	87	10	4k	8/7.5	12 x 9 x 3	White ABS	White Metal	3 1/4			
200		In-Wall Inf. Baf.	6 1/2			1	Dome	T	50-20 ± 2	88	10	2.8k	8/7	12 x 9 x 3	White ABS	White Metal	4 1/2			
300		In-Wall Inf. Baf.	8			1	Dome	T	40-20 ± 2	89	10	2.5k	8/6.5	14 x 10 x 4	White ABS	White Metal	6			
NSW-100		In-Wall Powered Subwoof.	8					W	38-100 ± 2	92	Inc.	100	8/8	45 x 14 x 3	White ABS	White Metal	24			
NOBIS TECHNOLOGIES		DMS-1a	Subwoof.	(2)8						27-2 ± 3	91	25		4/4	40 x 11 x 18	Opt.	Opt.	87	995.00 Each	
	DM-2st	Tuned Port	(2)6			1	Dome		33-20 ± 3	91	10	4k	4/4	40 x 9 x 13	Opt.	Opt.	56	1999.00 Pair		
	DM-3t	Tuned Port	(2)6			1	Dome		33-20 ± 4	91	10	4k	4/4	47 x 9 x 11	Opt.	Opt.	51	1099.00 Pair		
	DM-5	Tuned Port	6			1	Dome		33-25 ± 3	90	10	4k	4/4	21 x 9 x 13	Opt.	Opt.	25	699.00 Pair		
	DM-7	Ac. Sus.	6			3/4	Dome		60-20	89	10	6k	4/4	15 x 9 x 10	Opt.	Opt.	18 1/2	479.00 Pair		
	NORMAN LABS	50	Ac. Sus.	6 1/2			3/8	Dome		50-20 ± 5	91	10	3k	4/	13 x 9 x 7	Opt., Wood	Black Knit	12 1/2	240.00 Pair	
82		Ac. Sus.	10			1	Dome		38-20 ± 5	91	15	3k	8/	23 x 12 x 10	Opt., Wood	Black Knit	29	400.00 Pair		
83		Ac. Sus.	10	5 1/4	Cone	1	Dome		38-20 ± 5	91	15	600,3k	8/	23 x 12 x 10	Opt., Wood	Black Knit	31	520.00 Pair		
93		Ac. Sus.	12	5 1/4	Cone	1	Dome		35-20 ± 5	92	25	600,3k	8/	26 x 15 x 10	Opt., Wood	Black Knit	42	600.00 Pair		
235		Ac. Sus.	10	5 1/4	Cone	1	Dome		38-20 ± 5	91	15	600,3k	8/	23 x 12 x 10	Opt., Wood	Black Knit	30	630.00 Pair		
335		Ac. Sus.	10	5 1/4	Cone	1	Dome		35-20 ± 5	92	15	600,3k	8/	33 x 13 x 10	Opt., Wood	Black Knit	40	800.00 Pair		
435		Ac. Sus.	(2)10	5 1/4	Cone	1	Dome		30-20 ± 5	93	25	600,3k	4/	40 x 15 x 10	Opt., Wood	Black Knit	56	1100.00 Pair		
635		Ac. Sus.	(3)10	5 1/4	Cone	1	Dome		25-20 ± 5	94	30	600,3k	4/	49 x 17 x 11	Opt., Wood	Black Knit	77 1/2	1800.00 Pair		
NOW HEAR THIS		SW-2P	Powered Subwoof.	10					W	21-350 ± 3		80 Inc.	50,100,200 (Sel.) 3.5k	8/6	16 x 16 x 16	Black Lam.	Black Knit	51	649.95 Each w/Amp	
	Zero C	Ctr. Ch. Ac. Sus.	4 1/2			1	Dome		85-21 ± 3	86	15		8/7	9 x 6 x 5	Opt., Lam.	Opt., Knit	5	99.95 Each		
	VT-1C	Ctr. Ch. Ac. Sus.	(2)4 1/2			1	Dome		95-21 ± 3	90	15	2.8k	8/5	5 x 22 x 9	Black Lam.	Black Knit	16	299.95 Each		
	HDP-1	Dipole Surround Ac. Sus.	4 1/2		(2)3		Cones		105-10 ± 3	86	20	400	8/4.4	9 x 6 x 6	Opt., Lam.	Opt., Knit	7	344.95 Each		
	Zero	Ac. Sus.	4 1/2			1	Dome		85-21 ± 3	86	15	3.5k	8/7	9 x 6 x 5	Opt., Lam.	Opt., Knit	5 1/4	200.00 Pair		
	1	Ac. Sus.	6 1/2			1	Dome		63-21 ± 3	89	20	3.3k	8/5	12 x 7 x 10	Gloss Opt.	Opt., Knit	11	349.95 Pair		
	1C	Ac. Sus.	6 1/2			1	Dome		63-22 ± 3	89	20	3.3k	8/5	12 x 7 x 9	Gloss Black	Black Knit	11	169.95 Each		



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Sensitivity Level Cont'd? (Woofer W. Midrange - M, Tweeter - T, Superwoofer - ST)			Anechoic Frequency Response, Hz to kHz, ±dB			SPL, 1 Watt/1 Meter, dB			Crossover Frequencies, Hz			Impedance Ohms: Nominal/Minimum			Dimensions, Inches (To Nearest Inch)			Finish			Grille Color and Material			Weight, Lbs. Each			Price, \$		
			Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter			
NOW HEAR THIS (Continued)	1.3	Ac. Sus.	6½			1		Dome				52-25 ±3	86	30	3.1k	8/4	16 x 7 x 10	Opt.	Opt., Knit	15																499.95	Pair				
	1.8	Ac. Sus.	(2)6½	6½	Cone	1		Dome				43-22 ±3	87	35	80,3.3k	8/4	34 x 7 x 12	Gloss Black Opt.	Black Knit	30																	799.95	Pair			
	2.3	Ac. Sus.	(2)6½	6½	Cone	1		Dome				35-25 ±3	86	40	70,3.1k	4/2.9	37 x 7 x 12	Gloss Black Opt.	Black Knit	46																		1199.95	Pair		
	VT-1	Vented	(2)4½			1		Dome				65-21 ±3	90	15	2.8k	8/5	40 x 6 x 6	Gloss Black Opt.	Black Knit	21																		649.95	Pair		
	SW-1V	Sealed Stereo Subwoof.	(2)6½									40-100 ±3	86	20	100	8/7	19 x 8 x 12	Gloss Black Opt.	Black Knit	27																		299.95	Each		
	SW-2	Vented Mono Subwoof.	10									22-130 ±3	89	20	130	8/6	16 x 16 x 16	Opt.	Opt., Knit	40																	700.00	Pair			
OHM ACOUSTICS	Walsh 5	Coherent Line Source									25-25 ±3	88	100		4/	17 x 17 x 43	Opt.	Black Knit	95																		6000.00	Pair			
	Walsh 300	Coherent Line Source									25-25 ±3	88	40		8/	14 x 18 x 48	Opt.	Black Knit	95																			1995.00	Pair		
	Walsh 200	Coherent Line Source									32-20 ±3	90	25		8/	12 x 16 x 42	Opt.	Black Knit	70																		1395.00	Pair			
	Walsh 100	Coherent Line Source									40-20 ±3	90	15		8/	10 x 14 x 38	Opt.	Black Knit	55																		995.00	Pair			
	CAM 32		6½			¾		Dome				42-20 ±3	90	15		8/	13 x 11 x 22	Black Vinyl	Black Knit	32																	520.00	Pair			
	CAM 16	Vented	6½			¾		Dome				48-20 ±3	89	15		8/	9 x 11 x 17	Black Vinyl	Black Knit	21																	400.00	Pair			
OMNI SOUND	TCM 1	Vented	6½			1		Dome			62-22 ±3	90	20	3k	4/3.5	8 x 9 x 13	Vinyl Lam.	Black Knit	22																		500.00	Pair			
	TCM 2	Vented	8			1		Dome			50-22 ±3	92	20	3k	8/7	11 x 12 x 20	Vinyl Lam.	Black Knit	35																		560.00	Pair			
	TCM 3	Vented	8			1		Dome			36-22 ±3	92	20	3k	8/7	11 x 13 x 36	Vinyl Lam.	Black Knit	55																		660.00	Pair			
ONKYO	S-01	Inf. Baf.	4½								40-15	95			8/	7 x 11 x 6	Black Wood Grain	Black Knit	7																		80.00	Pair			
	S-07	Inf. Baf.	6			2¾					36-20	95			8/	13 x 8 x 8	Black Wood Grain	Black Knit	8																		140.00	Pair			
	S-37	Inf. Baf.	12	5	Cone	1		Dome			36-20	91			8/	14 x 37 x 11	Nat. Oak	Black Knit	31																		280.00	Pair			
	S-47	Inf. Baf.	12	5	Cone	1		Dome			36-20	91			8/	14 x 33 x 11	Black Wood Grain	Black Knit	33																			320.00	Pair		
	S-67	Inf. Baf.	12	5	Cone	1½		Domes			32-22	93			8/	14 x 43 x 11	Nat. Oak	Black Knit	37																			400.00	Pair		
	S-87	Inf. Baf.	12	5	Cone	1½		Domes			32-22	93			8/	14 x 43 x 11	Black Wood Grain	Black Knit	37																			400.00	Pair		
OPTIMUS	Mach 3	Tuned Port	15	16.4x5	Horn	2x6		Horn	M,T		30-20	93	160		8/	30 x 12 x 13	Oiled Wal.	Brown Knit																			299.95	Each			
	1050	Tuned Port	15	5	Cone	3		Cone			60-20	90			8/	30 x 18 x 12	Oiled Wal.	Brown Knit	44																			199.95	Each		
	990		15					Piezo Horn			55-20	92			8/	23 x 20 x 11	Oiled Wal.	Brown Knit																			169.95	Each			
	660	Tuned Port	15	5	Horn	2x5		Piezo			6-25	90	100		8/	26 x 12 x 10	Oiled Wal.	Brown Knit																			199.95	Each			
ORACLE AUDIO	Helicon I		9½	5¾	Cone	44		Ribbon			35-20 ±2	83	115	200,3k	6.5/3	58 x 14 x 14	Birds-eye Maple	Black Knit	150																	10,350.00	Pair				
OWI	SPV-02	Outdoor	4			2		Dome			90-20	92	35	6k	8/	24 x 18 x 12	Concrete, Fbgls																				440.00	Each			
	SMA-02	Outdoor	4			2		Dome			90-20	92	35	6k	8/	24 x 18 x 12	Concrete, Fbgls																				444.00	Each			
	LPV-03	Outdoor	5¼	2	Dome	½		Dome			60-22	93	35	6.9k	8/	25 x 22 x 15	Concrete, Fbgls																				560.00	Each			
	LMA-03	Outdoor	5¼	2	Dome	½		Dome			60-22	93	35	6.9k	8/	25 x 22 x 15	Concrete, Fbgls																				560.00	Each			
	202	Surface	4			2					90-20	92	30	6k	8/3	7 x 5 x 4	Fbgls Alum.	Opt.		5																169.00	Pair				
	203	Surface	4	½		2					90-22	92	30	6k,9k	8/3	7 x 5 x 4	Alum.	Opt.		6																189.00	Pair				
	502	Surface	5¼			2					60-19	93	30	6k	8/3	7 x 10 x 6	Alum.	Opt.		7																	319.00	Pair			
	503	Surface	5¼	1		2					60-22	93	30	6k	8/3	7 x 10 x 6	Alum.	Opt.		7																	349.00	Pair			
	900	Surface Subwoof.	5¼								40-450	93	30	430	8/4	7 x 10 x 6	Alum.	Opt.		7																	229.00	Pair			
	M-4F	In-Wall	4								70-18	90	15		4/1	4 x 4	Plast.	White		1																	65.00	Each			
	M-5cx	Coaxial, In-Wall	5¼			½			Cone		50-20	94	15		4/1	6 x 6	Plast.	White		2																	89.00	Each			
	2300	In-Wall	5			2			Ribbon		50-20	85	35		4/1	9 x 9	Plast.	White		3																	229.00	Each			

# The New THIEL CS3.6

A new generation of THIEL loudspeakers has evolved from over 15 years of research, design, and engineering dedicated to the highest level of home sound reproduction.

The new CS3.6 continues the high standards set by the critically acclaimed reference model CS5 and the more affordable CS2.2. Using all THIEL designed drivers, the CS3.6 provides an extremely high degree of tonal, spatial, transient, and dynamic accuracy.

The THIEL tradition of innovation and superior performance continues.

The same 1" metal dome tweeter used in our flagship model CS5 eliminates resonances, energy storage, and colorations in the audible range. The short coil/long gap, large suspension design provides very low distortion and high dynamic range. The result is high frequency reproduction of unparalleled clarity and realism.

The 4.5" midrange uses our unique double-surface, air-core diaphragm (patent pending) which practically eliminates "cone break-up" and provides exceptionally clear response. A short coil/long gap magnet system is used for extremely low distortion. Rigid, cast magnesium chassis are used in all CS3.6 drivers to improve clarity.

The new 10" woofer employs a rigid anodized aluminum diaphragm to eliminate cone "break-up" and unwanted energy storage. A specially shaped magnetic pole greatly reduces distortion, and heavy copper rings maintain an ultra-stable magnetic field. In conjunction with the bass radiator which eliminates the resonances and noise of a bass port, the result is remarkably clean and tonal bass reproduction to 27Hz.



The baffle is sloped to properly position the drivers for correct time alignment and accurate reproduction of transient musical information. It also incorporates rounded edges to greatly reduce energy diffraction which contributes to very "open" reproduction.

A 3" thick baffle, 1" thick cabinet walls, and extensive internal bracing greatly increase cabinet stiffness. By reducing unwanted vibration, both clarity and imaging performance are improved.

The synthesized first-order acoustic crossover is a 25 element unit implemented with 36 parts. It provides extremely uniform tonal response ( $\pm 1.5\text{dB}$ ), and completely phase accurate transitions between drivers to preserve the recording's spatial information. Custom-made polystyrene capacitors and low-oxygen copper, air-core inductors are used for very low distortion and transparent reproduction.

Cabinets are finished in either mirror-matched Amberwood or gloss black lacquer. Custom finishes are available by special order.

Suggested Retail \$3900/pair • Call or write for literature and the name of your nearest THIEL dealer.  
THIEL • 1026 Nandino Boulevard, Lexington, Kentucky 40511 • Telephone: 606-254-9427

# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Speaker Level Crossover? Woofer W. Midrange W. Tweeter W. Superwoofer - ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance Ohms: Nominal/Minimum	Dimensions - Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$	
OWI (Continued)	2301	In-Wall/Ceiling	5½						65-20	90	30		6/2	9 x 9	Plast.	White	3	160.00 Each	
	3301	In-Wall/Ceiling	5½						50-20	90	30		4/1	9 Dia.	Plast.	White	3	217.00 Each	
	3302	In-Wall/Ceiling	5½						65-20	91	30		4/1	9 Dia.	Plast.	White	3	191.00 Each	
PACIFIC SOUND & SIGNAL	PAC 40	Vented	4		¾	Dome			60-21 ±5	89	5	3k	4/3	8 x 5 x 5	Black	Black	3	99.95 Pair	
	CF 16	Subwoof.	(2)8						30-120	91	40	120	8/6	24 x 10 x 12	Black	Black	34	299.95 Each	
PARADIGM	Titan	Bass Ref.	6½		¾	Dome			55-20 ±2	88	15	3k	8/4	13 x 8 x 10	Opt.	Black Knit	12½	100.00 Each	
	Phantom	Bass Ref.	8		¾	Dome			40-20 ±2	90	15	2.5k	8/4	19 x 10 x 12	Opt.	Black Knit	20	140.00 Each	
	MINI-MkII	Bass Ref.	6½		1	Dome			48-20 ±2	89	15	2.8k	8/4	15 x 9 x 10	Opt.	Black Knit	17½	150.00 Each	
	3seMkII	Bass Ref.	8		1	Dome			38-20 ±2	90	15	2.5k	8/4	21 x 10 x 12	Opt.	Black Knit	25	200.00 Each	
	5seMkII	Bass Ref.	8		1	Dome			32-20 ±2	90	15	2.2k	8/4	24 x 11 x 12	Opt.	Black Knit	30	250.00 Each	
	7seMkII	Bass Ref.	8		1	Dome			30-20 ±2	89	15	1.9k	8/4	25 x 11 x 14	Opt.	Black Knit	37½	285.00 Each	
	9seMkII	Bass Ref.	(2)8		1	Dome			34-20 ±2	93	15	2k	6/4	30 x 12 x 15	Opt.	Black Knit	45	350.00 Each	
	11seMkII	Bass Ref.	(2)8		1	Dome			30-20 ±2	92	15	1.8k	6/4	40 x 12 x 15	Opt.	Black Knit	60	450.00 Each	
	Compact	Bass Ref.	6½		1	Dome			40-20 ±2	88	15	2k	8/4	16 x 9 x 12	Opt., Wood	Black Knit	22	300.00 Each	
	Export	Bass Ref.	8		1	Dome			28-20 ±2	89	15	1.6k	8/4	24 x 11 x 14	Opt., Wood	Black Knit	35	425.00 Each	
	Esprit	Bass Ref.	(2)8		1	Dome			34-20 ±2	94	15	2k	6/4	38 x 11 x 15	Opt., Wood	Black Knit	62	600.00 Each	
	Eclipse	Bass Ref.	(2)8		1	Dome			28-20 ±2	91	15	1.7k	6/4	40 x 12 x 17	Opt., Wood	Black Knit	73	750.00 Each	
	Studio	Bass Ref.	(2)8	5	Cone	1	Dome			25-20 ±2	90	15	275, 2.5k	6/4	44 x 13 x 17	Opt., Wood	Black Knit	93	950.00 Each
	AMS-200	Bass Ref.	6½		1	Dome				55-20 ±2	88	15	2k	8/6	12 x 8 x 3	Opt., Wood	White Metal	8	185.00 Each
AMS-300	Bass Ref.	8		1	Dome				45-20 ±2	89	15	1.5k	8/4	12 x 9 x 3	White	White Metal	10	235.00 Each	
PARADOX	Purpleheart	Vented	8½		1½	Dome			50-22 ±3	89	30	2k	4/3	10 x 12 x 16	Opt.	Black Knit	44	2100.00 Pair	
PARASOUND	AWM360	Inf. Baf.	4		1	Dome			65-20 ±3	86	10	2.6k	8/6	5 x 7 x 5	White Metal	White Metal	5	155.00 Pair	
	AWS280	Inf. Baf.	5¼		2	Cone			55-20 ±3	88	10	3k	8/6	7 x 9 x 7	White Metal	White Metal	10	265.00 Pair	
	AWM380	Inf. Baf.	5¼		1	Dome			48-20 ±3	88	10	2.4k	8/6	7 x 9 x 7	White Metal	White Metal	11	345.00 Pair	
	AWM360T	Inf. Baf.	4		1	Dome			65-20 ±3	86	10	2.6k	8/6	5 x 7 x 5	White Metal	White Metal	5¼	82.50 Pair	
	AWM380T	Inf. Baf.	5¼		1	Dome			48-20 ±3	88	10	2.4k	8/6	7 x 9 x 7	White Metal	White Metal	11¼	180.00 Each	
	AW/T-280	Inf. Baf.	8		1	Dome			40-20 ±3	90	15	2.6k	8/6	9 x 9 x 14	White Metal	White Metal	9	475.00 Pair	
	AW/T-265	Inf. Baf.	6½		1	Dome			48-20 ±3	90	10	3.3k	8/6	7 x 8 x 11	White Metal	White Metal	7½	355.00 Pair	
	AW/T-255	Inf. Baf.	5¼		1	Dome			48-20 ±3	88	10	3.3k	8/6	6 x 6 x 10	White Metal	White Metal	5	265.00 Pair	
	AW/S-802	Inf. Baf. Subwoof.	8							34-150 ±3.5	88	15	150	8/6	9 x 9 x 14	White Metal	White Metal	10	259.00 Each
	AW/R-820	In-Ground	8		2	Cone				38-18 ±5	88	15	3.3k	8/6	13 x 13 x 11	Opt.	White Metal	11	285.00 Pair
	CS/T-280	In-Wall	8		1	Dome				36-22 ±3	89	10	2.4k	8/6	10 x 14	White Metal	White Metal	7	465.00 Pair
	CS/W-802	In-Wall Subwoof.	8							29-180 ±3.5	89	10	140	8/6	10 x 14	White Metal	White Metal	9½	249.00 Each
	CS/T-265	In-Wall	6½		1	Dome				42-22 ±3	88	10	2.4k	8/6	9 x 12	White Metal	White Metal	6	345.00 Pair
	CS/T-255	In-Wall	5¼		1	Dome				54-22 ±3	87	10	2.6k	8/6	8 x 11	White Metal	White Metal	5	249.00 Pair
	CS/T-250	In-Wall	5¼		1	Dome				70-20 ±4	86	10	2.2k	8/6	8 x 11	White Metal	White Metal	5	139.00 Each
Ultra 27	Inf. Baf. Subwoof.	27				W			14-80	85	20	80	8/1	48 x 36 x 24	Black Knit	Black Knit	320	4500.00 Each	
Dipole 27	Dipole Subwoof.	27				W			16-80	85	20	80	8/1	48 x 52 x 20	Dited Wal.	Brown Knit	210	5000.00 Each	
Ultra 18	Inf. Baf. Subwoof.	18				W			22-80	88	20	80	8/1	44 x 30 x 20	Black Knit	Black Knit	250	3200.00 Each	
Dipole 18	Dipole Subwoof.	18				W			24-80	88	20	80	8/1	44 x 48 x 14	Oiled Wal.	Brown Knit	150	3500.00 Each	
PASO SOUND	C-1000	Ac. Sus.	5½		(1)				100-20	89		14k	16.3	17 x 6 x 4	Beige Steel Opt., Plast.	Steel Mesh	9	232.00 Each	
	C-90	Ac. Sus.	5½		(1)				100-20	85		14k	8.3	11 x 7 x 5	Beige Steel Opt., Plast.	Steel Mesh	5	102.00 Each	
PATTERSON AUDIO SYSTEMS	Reference 1c	Vented	6½		1	Dome			49-25 ±2	88	30	1.7k	8/5	16 x 9 x 13	Opt., Wood	Black Knit	26	895.00 Pair	
	Reference Subwoofer 1	Pas. Rad.	(2)8, 10						30-60 ±3	90	50	60	8/7	15 x 12 x 24	Opt., Wood	Black Knit	49	795.00 Each	
	Reference 1.5	Trans. Line	6½		1	Dome			42-25 ±2	88	40	1.7k	8/5	32 x 10 x 14	Opt., Wood	Black Knit	45	1495.00 Pair	
	Reference 2	Trans. Line	(2)6½		1	Dome			41-25 ±2	89	50	1.7k	4/4	45 x 10 x 11	Opt., Wood	Black Knit	57½	1895.00 Pair	



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Crossover? Woofer, W, Midrange, M, Tweeter, T, Superwoofer, ST			Anchelic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts (Ca.)	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
								W	M	T										
PEGASUS AUDIO	Alpha III	Vented	5¼			¾	Dome			87	25	4k	8	17 x 7 x 11	Oak Lam.	Brown Knit	20	600.00 Pair, Kit, 420.00		
	Lambda	Vented	6½			¾	Dome		48-20 ±3	88	25	4k	6/4	17 x 9 x 11	Oak Lam.	Brown Knit	20	850.00 Pair, Kit, 595.00		
	Delta II	Vented	6½			1	Dome		44-20 ±3	88	25	3k	8/6	20 x 9 x 13	Oak Lam.	Brown Knit	28	1100.00 Pair, Kit, 770.00		
	Trío	Sealed Sat. & Subwoof.	6½	4½	Cone	¾	Dome		50-24 ±3	92	25	150,5k	8/6.8	Three Pieces	Oak, Black Lam.	Brown Knit	67 Sys.	1099.00 Sys., Kit, 770.00		
	Quartet	Sealed Sat. & Vented Subwoof.	6½	4½	Cone	¾	Dome		46-24 ±3	92	25	150,5k	8/7	Four Pieces	Oak, Black Lam.	Brown Knit	70 Sys.	1299.00 Sys., Kit, 899.00		
	Stereo Subwoofer	Vented Stereo Subwoof.	(4)8						32-200 ±3	89	50		4/2.8	22 x 32 x 13	Black Matte Lam.		70	1299.00 Each, Kit, 899.00		
	RockMaster 1	Vented	15			4x11	Horn		58-20 ±3	97	40	3.5k	8/6	32 x 20 x 13	Black Paint	Black Metal	67	1600.00 Pair, Kit, 800.00		
	RockMaster 2	Vented	12			4x11	Horn	T	36-20 ±3	94	40	3.5k	8/4.2	26 x 16 x 17	Black Paint	Black Metal	75	2000.00 Pair, Kit, 1000.00		
RockMaster 3	Vented	15			4x11	Horn		46-20 ±3	97	40	3.5k	6/3.3	32 x 20 x 13	Black Paint	Black Metal	79	2400.00 Pair, Kit, 1200.00			
PERIOD LOUDSPEAKERS	96011	Ac. Sus.	6½			5/8	Dome		67-20 ±2.5	90		4k	8/6	13 x 8 x 8	Opt.	Black Cloth	13½	200.00 Pair		
	96012	Vented	(2)6½			5/8	Dome		43-20 ±2.5	93		4k	4/3.2	36 x 13 x 9	Opt.	Black Cloth	41	200.00 Each		
	96013	Vented	(2)8	(2)4	Cones	5/8	Dome		38-20 ±2.5	93		500,4k	4/3.1	50 x 13 x 9	Opt.	Black Cloth	61	350.00 Each		
PERSONA TECHNOLOGIES	Persona One	Powered Sat.	3	2½	Cone	½x2	Piezo		75-18 ±3	88	20 Inc.	150,11.5k	4/4	4 x 9 x 5		Gray	2	230.00 Pair		
PHASE TECHNOLOGY	PC 40/50 Mark II	Ac. Sus. Sat. & Subwoof.	10	5¼	Solid Piston	1	Dome		35-20 ±3	88	25	90,1.8k	4/4	Three Pieces	Opt.	Black Knit	53 Sys.	730.00 Sys.		
	PC 60/50 Mark II	Ac. Sus. Sat. & Subwoof.	10	6	Solid Piston	1	Dome		35-20 ±3	88	25	95,2.1k	8/6	Three Pieces	Opt.	Black Knit	65 Sys.	830.00 Sys.		
	PC 80/90	Ac. Sus. Sat. & Subwoof.	10	6	Solid Piston	1	Dome		27-20 ±3	88	25	90,2.5k	6/5	Three Pieces	Opt.	Black Knit	121 Sys.	1200.00 Sys.		
	PC 40 Mark II	Ac. Sus.	5¼			1	Dome		70-20 ±3	89	15	1.8k	4/3.5	6 x 5 x 10	Opt.	Black Knit	10	190.00 Each		
	PC 50 Mark II	Ac. Sus. Subwoof.	10						35-90 ±3	88	25	90	8/6	13 x 14 x 15	Opt.	Black Knit	33	350.00 Each		
	PC 60 Mark II	Ac. Sus.	6			1	Dome		55-20 ±3	88	25	2.1k	6/4	9 x 8 x 13	Opt.	Black Knit	15	240.00 Each		
	PC 80	Tuned Port Ac. Sus.	6		Solid Piston	1	Dome		50-20 ±3	88	25	2.5k	6/4	10 x 11 x 16	Opt.	Black Knit	32	325.00 Each		
	PC 6.5	Ac. Sus.	8	5¼	Solid Piston	1	Dome		42-20 ±2	89	25	450,2k	4/4	11 x 9 x 36	Opt.	Black Knit	58	450.00 Each		
	PC 8.5	Ac. Sus.	10	5¼	Solid Piston	1	Dome		35-20 ±2	89	25	350,2k	4/4	13 x 12 x 36	Opt.	Black Knit	90	600.00 Each		
	PC 10.5	Tuned Port Ac. Sus.	10	5¼	Solid Piston	1	Dome		25-20 ±2	89	25	350,2.2k	6/4	13 x 14 x 44	Gloss Black Knit	Black Knit	110	1200.00 Each		
	ES 335AV	Tuned Port Ac. Sus.	6			1	Dome		65-20 ±3	90	5	3k	8/6	8 x 8 x 13	Black Knit	Black Knit	17	140.00 Each		
	PC 60AV	Ac. Sus.	6			1	Dome		55-20 ±2	88	25	2.1k	6/4	9 x 8 x 13	Black Knit	Black Knit	18	275.00 Each		
	PC 80AV	Tuned Port Ac. Sus.	6			1	Dome		50-20 ±2	88	25	2.5k	6/4	10 x 11 x 16	Black Knit	Black Knit	26	350.00 Each		
	235 ES SUB-SAT	Sat. & Subwoof.	(2)6	5	Cone	2¼	Cone		45-20 ±2	88	10	150,3k	8/6	Three Pieces	Black Knit	Black Knit	40 Sys.	399.00 Sys.		
	235-ES	Ac. Sus.	5¼			2¼	Cone		95-20 ±3	88	10	3k	8/6	10 x 6 x 5	Black Knit	Black Knit	7	200.00 Pair		
	Euro-Sub	Bandpass Subwoof.	(2)6½						45-150 ±3	88	10	150	8/6	18 x 15 x 8	Black Knit		28	200.00 Each		
	335 ES	Tuned Port Ac. Sus.	6½			1	Dome		65-20 ±3	90	5	3k	8/6	8 x 8 x 13	Opt.	Black Knit	13	120.00 Each		
	435 ES	Ac. Sus.	8			1	Dome		45-20 ±3	92	10	2.5k	8/6	11 x 12 x 23	Opt.	Black Knit	28½	165.00 Each		
	750 ES	Tuned Port Ac. Sus.	8			1	Dome		40-20 ±3	90	15	2.5k	8/6	10 x 12 x 37	Black Lam.	Black Knit	52	275.00 Each		
	950 ES	Tuned Port Ac. Sus.	8	1½	Dome	1	Dome		35-20 ±3	90	15	800,3k	8/6	10 x 15 x 39	Black Lam.	Black Knit	68	375.00 Each		
CI 10 IV	In-Wall Sat.	5¼			2¼	Cone		55-18	90	15	3.5k	8/6	8 x 12 x 4	White Matte	White Perf.	5	107.50 Each			
CI 20 IV	In-Wall Sat.	6			2¼	Cone		55-18	90	15	2.8k	8/6	8 x 12 x 3	White Matte	White Perf.	5	150.00 Each			

(Continued)



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches		Tweeter Diameter, Inches		Tweeter Type		Separate Level Controls? Woofer, W. Midrange, M. Tweeter, T. Superwoofer, ST		Anchored Frequency Response, Hz to kHz, ±dB		SPL, 1 Watt/1 Meter, dB		Recommended Min. Amp Power, Watts/Ch.		Crossover Frequencies, Hz		Impedance, Ohms, Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish		Grille Color and Material		Weight, Lbs. Each		Price, \$	
PHASE TECHNOLOGY (Continued)	CI 40 IV	In-Wall Sat.	6				1	Dome			45-20	90	15	2k	8/6	8 x 12 x 4	White Matte	White Perf. Steel	8	200.00												Each	
	CI 60 IV	In-Wall Sat.	6				1	Dome			40-20	90	15	2.1k	8/6	8 x 12 x 4	White Matte	White Perf. Steel	8	250.00												Each	
	CI Sub IV	In-Wall Subwoof.	6x9								28-90	90	25	90	8/6	8 x 12 x 4	White Matte	White Perf. Steel	9	275.00												Each	
	CI 80	In-Wall	(2)6				1	Dome			35-20	90	25	2.2k	8/6	9 x 22 x 4	White Matte	White Perf. Steel	20	370.00												Each	
PHILIPS	FB-425	In-Wall	6½				1	Dome			40-20		10		8/	8 x 12 x 4	White	White													250.00	Each	
	SW-420	In-Wall Subwoof.	6x9								28-90		10		8/	11 x 8 x 4	White	White													325.00	Each	
	DSS-930	Biamp. Powered	5¼	5¼	Cone			Ribbon			50-20 ±1		Inc.	4k		23 x 9 x 13	Black	Black	35¼	1200.00										Each			
	FB-650	Tuned Port	7				¾	Dome			46-20	87	10	5k	8/4	10 x 16 x 8	Wal. Foil	Black Knit	13	125.00										Each			
	FB-670	Tuned Port	6	6	Cone		¾	Dome			40-20	87.5	10	5k	8/4	10 x 24 x 9	Wal. Foil	Black Knit	20	150.00									Each				
	FB-690	Tuned Port	7	7	Cone		1	Dome			38-20	88	10	1.5k, 4.5k	8/4	11 x 26 x 10	Wal. Foil	Black Knit	25	175.00									Each				
	FB-695	Tuned Port	8	8	Cone		1	Dome			37-20	90	10	1.5k, 4.5k	8/4	11 x 29 x 13	Wal. Foil	Black Knit	30	225.00								Each					
	FB-815	Inf. Bat.	8	4	Cone		¾	Dome			43-20	88	10	600.6k	8/	11 x 24 x 13	Rswd. Vinyl	Black Knit	30	275.00								Each					
	FB-820	Inf. Bat.	(2)7	4	Cone		¾	Dome			38-20	88	10	350.6k	8/	11 x 35 x 13	Rswd. Vinyl	Black Knit	43	325.00								Each					
	FB-821	Inf. Bat.	(2)7	4	Cone		½	Planar Ribbon			38-20	88	10	350.6k	8/	11 x 35 x 13	Rswd. Vinyl	Black Knit	63	375.00								Each					
FB-825	Inf. Bat.	(2)8	4	Cone		½	Planar Ribbon			32-20	88	10	350.5k	8/	11 x 41 x 13	Rswd. Vinyl	Black Knit	63	425.00								Each						
PHYZICS	Illusion FS	Dual Vent	(2)6		Cone		1	Dome			50-20 ±2	86	60	150, 2.5k	4/3	14 Dia. x 35	Lacq. Oak	Black Knit	46	2000.00									Pair				
	Illusion M	Dual Vent	(2)4		Cone		1	Dome			55-20 ±2	85	50	150, 2.5k	4/3	7 Dia. x 38	Lacq. Oak	Black Knit	32	1100.00								Pair					
	Illusion WM	Wall-Mount Dual Vent	(2)4		Cone		1	Dome			55-20 ±2	85	50	150, 2.5k	4/3	8 x 22	Oak Nat. Oak	Black Knit	22	1100.00							Pair						
PINNACLE	PN50	Ported	5¼				1	Dome			45-21 ±3	87	10	2.5k	8/	7 x 15 x 6	Black Oak Vinyl	Black Knit	9	129.00									Each				
	PN60	Dual Port	6½				1	Dome			40-21 ±3	91	10	2.5k	8/	18 x 10 x 10	Black & Oak	Black Knit	17	299.00								Pair					
	PN70	Dual Port	6½	4	Cone		1	Dome			38-21 ±3	93	10	1.4k, 7k	8/	19 x 10 x 10	Black & Oak	Black Knit	18	399.00							Pair						
	PN2+	Ported	4				¾	Dome			65-21 ±4	86	5	5.5k	8/	11 x 6 x 7	Black & Oak	Black Knit	7	169.00							Pair						
	PN5+	Ported	5¼				¾	Dome			50-21 ±3	86	10	5k	8/	11 x 7 x 6	Black & Oak	Black Knit	8½	209.00							Pair						
	PN6+	Ported	6½				¾	Dome			40-21 ±3	88	10	4.5k	6/	14 x 9 x 8	Black & Oak	Black Knit	12½	249.00							Pair						
	PN8+	Dual Port	8				1	Dome			30-21 ±2.5	89	10	2.2k	6/	20 x 12 x 11	Black & Oak	Black Knit	35	459.00							Pair						
	PN Sub+	Subwoof.	(2)6½						W		35-150	89	20	80	4/	11 x 20 x 12	Black Oak Vinyl	Black Knit	36	249.00							Each						
PIONEER	SV-401	Sat. & Subwoof.	(2)5¼	(5)4	Cones		(3)2½, (2)2	Domes			40-20	87	5	150, 1.3k	8/	Six Pieces	Opt.												880.00	Sys.			
	SV-301	Sat. & Subwoof.	(2)5¼	(4)4	Cones		(2)2½, (2)2	Domes			40-20	87	5	150, 1.3k	8/	Five Pieces	Opt.												770.00	Sys.			
	S-40	Sat. & Subwoof.	(2)5¼	(3)4	Cones		(2)2½	Domes			40-20	87	5	150, 1.3k	8/	Four Pieces	Opt.												660.00	Sys.			
	S-3D	Sat. & Subwoof.	(2)5¼	(2)4	Cones		(2)2½	Domes			40-20	87	5	150, 1.3k	8/	Three Pieces	Opt.												550.00	Sys.			
	S-SR55	Sat. & Subwoof. Rear Ch.	4				2	Dome			150-15	87	5	3k	8/	7 x 11 x 5	Opt.												220.00	Sys.			
	CS-55	Ctr. Ch.	4				2½	Dome			150-20	87	5		8/	7 x 11 x 5	Opt.												125.00	Pair			
PLATEAU CAMBER	1.0ti	Bass Ref.	6½				¾	Dome			60-20 ±3	86	10	3k	8/7	15 x 9 x 12	Black Ash Vinyl	Black Knit	17½	399.00									Pair				
	2.0ti	Bass Ref.	6½				¾	Dome			55-20 ±2	86	10	2.6k	8/7	17 x 9 x 12	Text. Black Lacq.	Black Knit	20	499.00								Pair					
	3.0ti	Bass Ref.	8¾				¾	Dome			50-20 ±2	87	15	2.7k	8/6	20 x 11 x 12	Text. Black Lacq.	Black Knit	29	599.00							Pair						
	3.5ti	Bass Ref.	8¾				¾	Dome			45-21 ±2	87	15	2.5k	8/6	25 x 11 x 12	Text. Black Lacq.	Black Knit	35	799.00							Pair						
	4.5ti	Bass Ref.	(2)6½				¾	Dome			40-21 ±2	89	20	2.6k	8/6	38 x 9 x 12	Text. Black Lacq.	Black Knit	44	999.00							Pair						
	LS3	Bass Ref.	6½				¾	Dome			60-20 ±3	86	10	3k	8/7	16 x 8 x 9	Black Lacq.	Black Knit	17	249.00							Pair						
	LS5	Bass Ref.	6½				¾	Dome			50-22 ±3	87	10	2.8k	8/7	19 x 10 x 9	Black Ash Vinyl	Black Knit	22	399.00							Pair						

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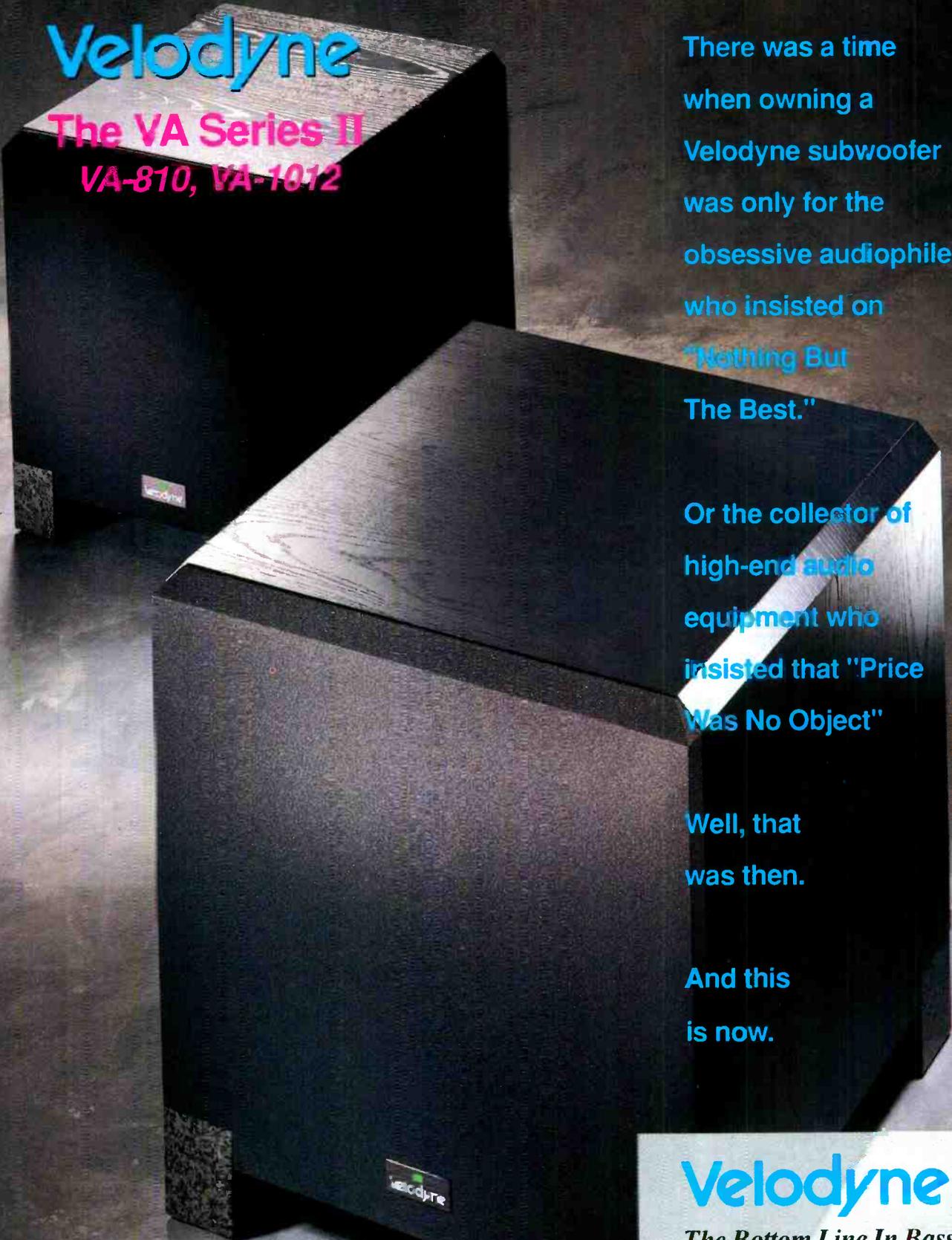
# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer W, Midrange M, Tweeter T	Amplitude Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$	
PLATEAU CAMBER (Continued)	LS7	Bass Ref.	8			3/4	Dome		40-22 ±3	87	10	2.8k	8/7	24 x 10 x 11	Black Ash Vinyl	Black Knit	35	499.00 Pair	
	LS9	Bass Ref.	(2)6½			3/4	Dome		40-22 ±3	89	15	2.7k	8/6	37 x 8 x 12	Black Ash Vinyl	Black Knit	50	699.00 Pair	
	LS1 AV	Ac. Sus.	6½			½	Dome		60-20 ±3	86	10	3k	8/7	12 x 8 x 9	Black Ash Vinyl	Black Knit	15	269.00 Pair	
	LS Sub	Bass Ref. Subwoof.	8						20-120	86	10	120	8/6	24 x 12 x 10	Black Ash Vinyl	Black Knit	35	499.00 Pair	
	SC300	Bass Ref.	6½			3/4	Dome		50-20	86	10	3k		16 x 8 x 9	Black Ash Vinyl	Black Knit	17	249.00 Pair	
	SC700	Bass Ref.	8			3/4	Dome		40-22	87	10	2.8k		24 x 10 x 11	Black Ash Vinyl	Black Knit	35	499.00 Pair	
	SC900	Bass Ref.	(2)6½			3/4	Dome		40-22	89	15	2.7k		37 x 8 x 12	Black Ash Vinyl	Black Knit	50	699.00 Pair	
	PSW IWS	Powered In-Wall Subwoof.	(4)6½						32-80	88	Inc.	80		24 x 15 x 4				899.00 Pair	
	PSW 12	Powered Servo Subwoof.	12						25-150	88	Inc.	50-120 (Var.)		16 x 16 x 16				40	799.00 Pair
	PSW 15	Powered Servo Subwoof.	15						25-150	88	Inc.	50-150 (Var.)		18 x 20 x 16				55	999.00 Pair
POLK AUDIO	SRS1.2TL	Pas. Rad.	15	(8)6½	Cones	(4)1	Domes		27-25 +0,-3	91	50	45,2k	8/	64 x 21 x 13	Opt. Wood	Black Cloth	185	1699.95 Each	
	SRS2.3TL	Pas. Rad.	15	(6)6½	Cones	(3)1	Domes		30-25 +0,-3	90	50	45,2k	8/	55 x 21 x 13	Opt. Wood	Black Cloth	141	1249.95 Each	
	SRS3.1TL	Pas. Rad.	12	(5)6½	Cones	1	Dome		35-25 +0,-3	90	50	50,2k	8/	48 x 16 x 13	Opt. Wood	Black Cloth	101	999.95 Each	
	Monitor 4 Series 2	Ported	6½		1	Dome			53-20 +0,-3	91	20	4.5k	8/	15 x 9 x 8	Opt. Wood	Black Cloth	12	99.95 Each	
	Monitor 6	Sat. & Subwoof.	(2)6½	4	Cone	3/4	Dome		35-25 +0,-3	89	10	200,3k	8/	Three Pieces	Black Knit	Black Knit	35 Sys.	399.00 Sys.	
	LS90	Ported	(4)6½		1	Dome			20-26	90	30	2.5k	8/	40 x 13 x 15	Opt. Wood Lam.	Black Knit	69	1499.00 Pair	
	LS70	Ported	(2)7½		1	Dome			25-26	90	30	2.5k	8/	37 x 12 x 15	Opt. Wood Lam.	Black Knit	59	999.00 Pair	
	LS50	Ported	(2)6½		1	Dome			30-26	89	20	2.5k	8/	33 x 11 x 12	Opt. Wood Lam.	Black Knit	46	699.00 Pair	
	S10	Pas. Rad.	10	7½	Cone	1	Dome		25-25	91	20	3k	8/	29 x 13 x 10	Opt. Lam.	Black Knit	33	599.00 Pair	
	S8	Pas. Rad.	7½	7½	Cone	1	Dome		28-25	90	20	3k	8/	25 x 12 x 9	Opt. Lam.	Black Knit	28	499.00 Pair	
	S6	Pas. Rad.	6½	6½	Cone	1	Dome		30-25	91	20	3k	8/	22 x 10 x 8	Opt. Lam.	Black Knit	17½	399.00 Pair	
	S4	Ported	6½		1	Dome			32-25	91	20	3k	8/	16 x 10 x 7	Opt. Lam.	Black Knit	13½	259.00 Pair	
	AB900	In-Wall Sat. & Subwoof.	(2)6½	2½	Cone	3/4	Dome		40-20 +0,-3	88	20	175,4k	8/	Three Pieces	Ivory Plast.	Opt.	45 Sys.	799.95 Sys.	
	AB820	In-Wall Subwoof.	(2)6½						25-500	91	10			17 x 7	White	White	15	399.95 Pair	
	AB800	In-Wall	(2)6½			1	Dome		52-20 +0,-3	91	10	3k	8/	6 x 16 x 3	White	Opt.	6	549.95 Pair	
	AB700	In-Wall	6½			1	Dome		55-20 +0,-3	90	10	3k	8/	6 x 10 x 3	White	Opt.	4	399.95 Pair	
	AB610	In-Wall	6½			3/4	Dome		45-20	90	10			7 Dia.	White	White		249.95 Pair	
	AB600	In-Wall	6½			3/4	Dome		45-20	90	10			10 x 6	White	White	8½	299.95 Pair	
	AB500	In-Wall	5¼			3/4	Dome		56-20	89	10				White	White	6	249.95 Pair	
	AB410	In-Wall	5¼						60-17.5	87	10			7 Dia.	White	White		149.95 Pair	
RM3000	Sat. & Subwoof.	(2)6½, 10 3½	3½	Cone	3/4	Dome		42-18 +0,-3	88	10	175,3k	8/	Three Pieces	Opt.	Opt.	46 Sys.	749.95 Sys.		
RM2000					3/4	Dome		150-20	88	10			7 x 4 x 6	Opt.	Black		419.95 Pair		
RM1000W	Subwoof.	(2)6½, 8						25-300	88	10			13 x 20 x 13	Black		38	349.00 Pair		
M6	Sat. & Subwoof.	(2)6½	4	Cone	3/4	Dome		55-20 +0,-3	89	10			Three Pieces	Black	Black Knit	35	499.95 Sys.		
M3		5¼			3/4	Dome		67-20	89	10			11 x 7 x 9	Black	Black Knit	14	169.95 Pair		
CS100	Ctr. Ch.	(2)4		Cone	7/8	Dome		60-20 +0,-3	89	10			6 x 18 x 7	Black	Black Knit	14	169.95 Each		



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Separate Level Crossover? Woofer W. Midrange M. Tweeter T. Super Tweeter ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts (Ch.)	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
POSH	228i	Ceiling/Wall; Inf. Baf.	8			3/4		Dome		60-18 ±3	87	15	5k	8/4	18 x 10 x 3	White	Metal	6				
	528d	Ceiling; 2nd Order Sealed	8			3/4		Dome		47-22 ±3	90	15	5k	8/6	14 x 18 x 7	White	Metal	11				
	928cd	Ceiling; 4th Order Vented	8			1 1/4		Compr.		35-22 ±3	92	15	1.8k	8/8	14 x 18 x 7	White	Metal	20				
	835-4sx	Ceiling; 4th Order Vented Subwoof.	8							35-125 ±3	92	20	125	4/4	14 x 18 x 7	White	Metal	20				
	835-4s	Ceiling; 4th Order Vented Subwoof.	8							35-125 ±3	92	20	Ext.	4/4	14 x 18 x 7	White	Metal	20				
	835-8mx	Ceiling; 4th Order Vented Subwoof.	8							35-125 ±3	89	20	125	8/8	14 x 18 x 7	White	Metal	20				
	835-8m	Ceiling; 4th Order Vented Subwoof.	8							35-125 ±3	89	20	Ext.	8/8	14 x 18 x 7	White	Metal	20				
PREF	250	Sealed	10	4	Cone	1		Dome		25-22 ±4		1.9		8/	40 x 16 x 16	Mrbl.	Black Knit	95	2452.00			
	200	Sealed	10	4	Cone	1		Dome		25-22 ±4		2		8/	40 x 16 x 16	Mrbl.	Black Knit	83	2120.00			
	150	Sealed	8	3	Cone	1		Dome		25-22 ±4		2.1		8/	33 x 14 x 14	Mrbl.	Black Knit	55	1514.00			
	100	Bass Ref.	6 1/2			1		Dome		30-20 ±4		3		8/	24 x 10 x 13	Mrbl.	Black Knit	37	998.00			
PROAC	Tablette II	Tuned Port	4			3/4		Dome		60-20 ±3	88	30	5k	8/6	11 x 7 x 9	Opt., Wood	Black Knit	12	825.00			
	Studio 1 MKII	Tuned Port	7			1		Dome		40-20 ±3	88	50	2.5k	8/6	16 x 8 x 10	Opt., Wood	Black Knit	25	1300.00			
	Minitower MKII	Tuned Port	(2)4			3/4		Dome		40-20 ±3	88	50	5k	8/	36 x 7 x 9	Opt., Wood	Black Knit	32	1800.00			
	Supertower MKII	Tuned Port	(2)7			1		Dome		30-20 ±3	90	100	2.5k	8/6	43 x 12 x 13	Opt., Wood	Black Knit	50	2700.00			
	Response 1 S	Tuned Port	5			3/4		Dome		45-20 ±3	86	50	5k	8/	12 x 7 x 9	Opt., Wood	Black Knit		1750.00			
	Response 2	Tuned Port	7			3/4		Dome		30-20 ±3	86	100	5k	8/6	18 x 9 x 11	Opt., Wood	Black Knit	35	3000.00			
	Response 3	Tuned Port	(2)7			1		Dome		25-20 ±3	88	100	2.5k	8/6	48 x 11 x 12	Opt., Wood	Black Knit	110	6500.00			
Response 3 Signature	Tuned Port	(2)7			1		Dome		25-20 ±3	88	100	2.5k	8/	48 x 11 x 12	Opt., Wood	Black Knit	110	10,000.00				
PROFESSIONAL TECHNOLOGIES	PT265D	Tuned Port	(2)6 1/2			1 1/4		Dome		40-20 ±3	10		3k	8/	12 x 14 x 17	Opt.	Opt.	35	679.00			
	PT6521	Tuned Port	6 1/2			1		Dome	No	45-20 ±3	89	10	3k	8/	13 x 12 x 17	Opt.	Opt.	20	579.00			
	PT821	Tuned Port	8			1 1/4		Dome	No	31-20 ±3	91	10	2k	8/	10 x 13 x 35	Opt.	Opt.	40	849.00			
	PT8341	Tuned Port	8	4 1/2	Cone	1		Dome	No	37-20 ±3	90	10	300,3k	8/	13 x 12 x 27	Opt.	Opt.	55	899.00			
PSB	Alpha	Tuned Port	6			1/2		Dome		90-20 ±2	90	10	3k	6/5	13 x 9 x 10	Sim. Black Oak	Black	9 1/2	199.00			
	300	Tuned Port	6 1/2			3/4		Dome		75-20 ±2	89	10	3k	6/5	14 x 8 x 9	Opt., Oak	Black	13	299.00			
	400	Tuned Port	6 1/2			3/4		Dome		60-20 ±1.5	87	15	2.5k	6/5	16 x 8 x 12	Opt., Oak	Black	18	399.00			
	500	Tuned Port	8			3/4		Dome		50-20 ±1.5	90	10	2.2k	6/5	23 x 10 x 12	Opt., Oak	Black	29	499.00			
	800	Tuned Port	(2)8			1		Dome		48-20 ±1.5	90	10	2k	8/8	35 x 10 x 13	Opt., Oak	Black	45	799.00			
	100C	Chr. Ch., Tuned Port	(2)4			1/2		Dome		100-20 ±2	91	10	3k	6/6	7 x 17 x 6	Opt., Black Ash	Black	13	179.00			
	Mini Stratus	Bass Ref.	6 1/2			3/4		Dome		55-20 ±1.5	86	10	2.2k	4/4	16 x 9 x 13	Vinyl Opt., Oak	Black Knit	25	1000.00			
	HW-1	In-Wall	6 1/2			3/4		Dome		56-20 ±2	89	5	2.4k	8/	12 x 9 x 4	White	White Metal		350.00			
	Stratus Gold	Bass Ref.	10	6	Cone	1		Dome		36-20 ±1	88	10	250, 2.2k	4/4	45 x 16 x 17	Opt., Oak	Black Knit	95	2000.00			
	New Stratus	Bass Ref.	8			1		Dome		40-20 ±1.5	88	10	1.8k	5/4	40 x 13 x 16	Opt., Oak	Black Knit	60	1500.00			
QUAD	ESL-63US	ES	(4)12							32-22 ±5	86	100		8/5	26 x 36 x 10	Oiled Teak	Black Knit	54	4995.00			
	Gradient SW-63	Dipole Subwoof.	(4)12						W	28-110 +0, -3	86	100	110	4/16	26 x 18 x 10	Black	Black Knit	45	3000.00			
QUANTA TECHNOLOGIES (Continued)	The Amazing Mini-Monitor	Vented	5 1/4			1		Dome		54-22 ±3	88	20	2.5k	8/6	17 x 7 x 11	Matte Black	Gray Knit	20	997.00			
																				Pair; Kit, 688.00		



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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate w/ Cone? Woofer W. Midrange H. Tweeter T. Superwoofer - ST		SPL, 1 Watt 1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$	
								47-20 ±3	89										25
QUANTA TECHNOLOGIES (Continued)	III MKII	Hybrid Line	6 1/2			1	Dome			47-20 ±3	89	25	2k	8/6	20 x 9 x 13	Matte Black	Gray Knit	28	1490.00 Pair; Kit, 1045.00
	VII MKII	Hybrid Line	8			1 1/8	Dome			29-20 ±3	91	40	2k	8/6.2	34 x 11 x 18	Matte Black	Gray Knit	58	2990.00 Pair; Kit, 2350.00
	A Sub-Woofer	Vented Subwoof.	8							30-200 ±3	89	40		8/5.3	25 x 11 x 17	Matte Black	Black Knit	45	1290.00 Pair; Kit, 899.00
	B Sub-Woofer	Hybrid Line Subwoof.	10							25-200 ±3	92	60		8/5.2	34 x 14 x 24	Matte Black	Black Knit	78	3250.00 Pair; Kit, 2450.00
	C Sub-Woofer (The Rock)	Vented Stereo Subwoof.	(2)10							26-200 ±3	92	60		8/5.2	24 x 24 x 37	Matte Black	Black Knit	175	6500.00 Pair; Kit, 2450.00
	Baby Pyramid MKII	Vented	5 1/4			1 1/8	Dome			54-20 ±3	91	40	2k	8/5.3	15 x 10 x 11	Matte Black	Gray Knit	22	3990.00 Pair
	Baby Pyramid MKIII	Vented	5 1/4			1 1/8	Dome			50-20 ±3	89	40	2k	8/5.2	16 x 11 x 12	Matte Black Opt.	Opt.	44	5500.00 Pair
	The Pyramid	Vented	8			1 1/8	Dome			93	40	2k	8/		Opt.	Opt.		9000.00 Pair	
	Full Pyramid	Vented	10	5 1/4	Cone	1 1/8	Dome			27-20 ±3	91	60	75.2k	8/5.2	Four Pieces	Matte Black Opt.	Gray Knit Opt.	400 Sys.	38,000.00 Sys.
Great Pyramid	Vented	12	6 1/2	Cone	1 1/8	Dome			25-20 ±3	92	60	75.2k	8/4.2	Four Pieces	Matte Black Opt.	Gray Knit Opt.	500 Sys.	78,000.00 Sys.	
QUESTOR	Q-1	Trans. Line	7			1	Dome			33-19 ±3	92	20	2.3k	6/2	27 x 22 x 16	Opt.	Opt.	73	2595.00 Pair
	Q-1/AX	Trans. Line	7			1	Dome	T		33-19 ±3	93	(2) 20	2.3k	6/3	27 x 22 x 16	Opt.	Opt.	73	3395.00 Pair w/Active Xover
QUINTESSENCE ACOUSTICS	Reference	Bass Ref.	(2)18, (2)12	(4)7	Cones	(4)1, 1/2	Domes, Horn	No		18-39 ±2	96	100	50,150, 3k,10k	4/	Four Pieces	Opt.	Cloth	1050 Sys.	25,000.00 Sys. w/Xover
	Monitor	Bass Ref.	(2)12	(2)7	Cones	(2)1	Domes	No		27-32 ±3	91	100	200,3k	6/	14 x 46 x 21	Opt.	Cloth	500 Sys.	9000.00 Sys. w/Xover
	Black Hole	Bass Ref. Subwoof.	18							18-200 ±1	98	50	50-150 (Var.)	8/	28 x 32 x 21	Opt.	Cloth	400	7000.00 Each w/Xover
RBH SOUND	C-860	In-Wall Inf. Baf.	8	6	Cone	1	Dome	T		35-22 ±3	89	20	200,3k	4/4	55 x 15 x 3	Black	Opt.	56	995.00 Pair
	C-820	In-Wall Inf. Baf.	8			1	Dome	T		40-22 ±3	89	20	3k	8/6	23 x 15 x 3	Black	Opt.	33	695.00 Pair
	C-88-SW	In-Wall Subwoof.	8					No		40-85 ±3	88	20	85	4/4	23 x 15 x 3	Black	Opt.	34	425.00 Each
	C1212-SW	In-Wall Subwoof.	12					No		25-85 ±3	89	20	85	4/4	40 x 29 x 5	Black	Opt.	90	595.00 Each
	D-8.3	In-Wall	8	1	Dome	1	Dome	No		45-20 ±3	90	5		8/8	15 x 11 x 4	White	White	9	395.00 Pair
	D-8.2	In-Wall	8			1	Dome	No		45-20 ±3	90	5	2.5k	8/8	15 x 11 x 4	White	White	9	359.00 Pair
	D-6.2	In-Wall	6			1	Dome	No		50-20 ±3	90	5	2.5k	8/8	12 x 9 x 4	White	White	6	295.00 Pair
	D-5.2	In-Wall	5			3/4	Dome	No		65-20 ±3	90	5	3k	8/8	11 x 8 x 3	White	White	4	195.00 Pair
	900-DX	Inf. Baf.	(2)6			(2)3/4	Domes	T		35-22 ±3	90	20	3k	8/6	42 x 7 x 9	Opt.	Opt.	52	795.00 Pair
	800-MX	Inf. Baf.	8	6	Cone	3/4	Dome	T		40-22 ±3	90	20	3k	6/4	42 x 7 x 9	Opt.	Opt.	51	795.00 Pair
	1261	Inf. Baf.	12	6	Cone	1	Dome	T		30-22 ±3	89	20	200,3k	6/4	37 x 12 x 15	Opt., Oak	Black	72	1095.00 Pair
	861	Tuned Part	8	6	Cone	1	Dome	T		35-22 ±3	90	20	200,3k	6/4	25 x 12 x 14	Opt., Oak	Black	48	695.00 Pair
	812	Inf. Baf.	8			1	Dome	T		40-22 ±3	89	20	3k	8/8	19 x 11 x 12	Opt., Oak	Black	33	595.00 Pair
	82	Inf. Baf.	8			3/4	Dome	T		45-22 ±3	89	20	3k	8/6	16 x 10 x 8	Opt., Oak	Black	22	395.00 Pair
	63	Inf. Baf.	6			3/4	Dome	T		55-22 ±3	89	20	3k	6/4	12 x 8 x 7	Opt., Oak	Black	12 1/2	295.00 Pair
	53	Vented	5 1/4			3/4	Dome	No		75-20 ±3	90	5	2.5k	8/8	6 x 8 x 5	Opt., Oak	Opt.	5	150.00 Pair
	SW-12A	Subwoof.	12					No		25-85 ±3	89	20	85	4 or 8	18 x 18 x 20	Opt., Oak	Black	57	495.00 Each
VDS-15	Subwoof.	15					No		25-85 ±3	89	20	85	4 or 8	Custom	Opt., Oak	Black	73	795.00 Each	
REALISTIC	Minimus 3.5		3							200-20				8/	6 x 4 x 3	Plast.	Black	1 1/2	23.95 Each
	Minimus 7		4			1	Dome			50-20				8/	7 x 5 x 5	Black Alum. Oiled Wal.	Black	4 1/2	49.95 Each
	Minimus 26	Ac. Sus.	5			2 1/2	Cone			90-20	87			8/	11 x 7 x 5	Brown Knit Wal.	Brown Knit	5 1/8	79.95 Each
	Minimus 0.3		3							240-20				8/	4 x 4 x 4	Wal. Vinyl Wal.	Brown Knit	1 1/2	14.95 Each
	Minimus 3		5							120-15				8/	10 x 9 x 4	Wal. Vinyl Wal.	Brown Knit	2 1/8	15.95 Each
	Minimus 2.5		4							120-18				8/	7 x 5 x 4	Wal. Vinyl Wal.	Brown Knit	2 5/8	19.95 Each
	Nova 18	Tuned Part	10			3	Cone			65-20	90			8/	23 x 12 x 8	Opt., Oiled Wal.	Brown Knit	17 1/8	99.95 Each

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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls: Woofer, W. Midrange, M. Tweeter, T. Superwoofer - ST		Anechoic Frequency Response, Hz to kHz, ±dB		SPL, 1 Watt/1 Meter, dB		Recommended Min. Amp Power, Watts/Ch.		Impedance, Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
REALISTIC (Continued)	Nova 16	Tuned Port	8			2½	Cone			60-20	88			8/	2 x 10 x 7	Oiled Wal.	Brown Knit	14	79.95				Each	79.95
	Subwoofer	Tuned Port Subwoof.	12							35-200	89	100		8/	13 x 18 x 16	Oiled Wal.	Brown Knit	26½	139.95				Each	139.95
RECOTON	V632A	Powered Air Sus.	5¼			2¼	Cone	W.T		50-20 ±5	85	12 Inc.	800		16 x 7 x 7	Matte Black	Black Knit	12½	199.95				Pair	199.95
	W100	Powered Bass Ref.	5							20-20	85	12 Inc.			9 x 6 x 6	Matte Black	Black Knit Mesh	7	249.00				Pair	249.00
REGA RESEARCH	ELA	Trans. Line	5½			1	Dome					25		8/		Opt.	Black Knit		1250.00				Pair	1250.00
RENAISSANCE ACOUSTICS	Companion I	Ac. Sus.	6½			¾	Dome			65-20 ±3	88	15	3k	8.5	16 x 10 x 8	Opt., Ven.	Opt., Knit	18	450.00				Pair	450.00
	Companion II	Ac. Sus.	8			1	Dome			55-20 ±3	89	15	3k	8.5	19 x 12 x 10	Opt., Ven.	Opt., Knit	27½	600.00				Pair	600.00
	Companion Mini-Monitor	Ac. Sus. Sat.	6½			¾	Dome			70-20 ±3	88	15	3k	8.5	12 x 8 x 7	Opt., Ven.	Opt., Knit	11	395.00				Pair	395.00
	Companion Bass Modules	Ac. Sus. Subwoof.	10							38-100 ±3	88	40	100, Opt.	8.5	18 x 18 x 16	Opt., Ven.	Opt., Knit	37½	695.00				Pair	695.00
RMS AUDIO	Silhouette I	Inf. Baf.	8			1	Dome			35-22 ±3	92	25	2.2k	4.6/4	10 x 12 x 19	Oiled Oak	Black Knit	24	1450.00				Pair	1450.00
	Silhouette II	Inf. Baf.	(2)8	4	Cone	1	Dome			34-20 ±3	91	20	700, 4.5k	4/3	13 x 17 x 51	Oiled Oak	Black Knit	90	2250.00				Pair	2250.00
	Silhouette RS-II	Inf. Baf.	12, 10	3	Dome	1½	Dome	M, T		25-20 ±3	92	50	150, 1k, 4.5k	8/6.2	15 x 18 x 50	Oiled Oak	Black Knit	105	2895.00				Pair	2895.00
	Silhouette III	Inf. Baf.	10, (2)8	4	Cone	1	Dome			28-20 ±3	93	20	120, 500, 4.5k	7.3/4	14 x 17 x 51	Oiled Oak	Black Knit	115	3250.00				Pair	3250.00
	Silhouette RS-III	Inf. Baf.	15, 12	(2)3	Domes	1½	Dome	M, T		15-20 ±3	94	50	150, 700, 4.5k	8/6.2	19 x 19 x 56	Opt., Wood	Black Knit	115	3695.00				Pair	3695.00
	Silhouette RS-IV	Inf. Baf.	18, (2)10	(2)3	Domes	1½	Dome	M, T		10-20 ±3	94	75	150, 1k, 4.5k	8/6	22 x 20 x 69	Opt., Wood	Black Knit	135	4495.00				Pair	4495.00
	MM-1	Ac. Sus.	5¼			1	Dome	T		55-22 ±3	90	25	2.2k	4/3.8	8 x 9 x 12	Wood Mrbl.	Black Knit	24	1995.00				Pair	1995.00
	RM-1	Tuned Port	(2)10	6½	Cone	1, 1¼	Domes			25-25 ±3	93	20	120, 500, 4.5k	7.3/4	Four Pieces	Oiled Wal.	Black Knit	340 Sys.	4995.00				Sys.	4995.00
RM-2	Tuned Port	10, (2)8	6½, 4	Cones	1	Dome			25-25 ±3	94	20	120, 500, 4.5k	7.3/4	Four Pieces	Diled Wal.	Black Knit	390 Sys.	5995.00				Sys.	5995.00	
ROBERTS ARCHITECTURAL AUDIO	RA850	In-Wall Inf. Baf.	8			¾	Dome			28-30 ±3	90	4	3.5k	8/5.5	14 x 10 x 3	White Metal	White Metal	6½	649.00				Pair	649.00
	RA820	In-Wall Inf. Baf.	8			¾	Dome			35-30 ±3	90	4	3.8k	8/6	14 x 10 x 3	White Metal	White Metal	6	499.00				Pair	499.00
	RA620	In-Wall Inf. Baf.	6½			¾	Dome			50-30 ±3	89	4	4.2k	8/6	14 x 10 x 3	White Metal	White Metal	5½	299.00				Pair	299.00
	RA600	In-Wall Inf. Baf.	6½			¾	Dome			50-20 ±3	89	4	5k	8/6	14 x 10 x 3	White Metal	White Metal	5½	249.00				Pair	249.00
	MP260	In-Wall Inf. Baf.	6½			2½	Cone			50-17 ±3	90	4	4k	8/6	14 x 10 x 3	White Metal	White Metal	5½	199.00				Pair	199.00
	RA8SW	In-Wall Subwoof.	8							30-150 ±3	89	4	150	8/6	14 x 10 x 3	White Metal	White Metal	12	399.00				Each	399.00
	ROCK SOLID SOUNDS	Solid	Vented	4			¾	Cone			75-20 ±3	90	20	2.5k	8/4	9 x 7 x 6	Opt.							Pair
ROGERS	LS2A 2	Tuned Port	6			¾	Dome			80-20 ±2	86.5	15	3.5k		14 x 9 x 8	Opt., Vinyl	Black Knit	13	550.00				Pair	550.00
	LS4A/2	Ac. Sus.	8			¾	Dome			55-20 ±2	88	15	3k		17 x 10 x 10	Opt., Vinyl	Black Knit	17	750.00				Pair	750.00
	LS6A/2	Tuned Port	8			¾	Dome			50-20 ±2	89	15	3.5k		24 x 10 x 10	Opt., Vinyl	Black Knit	24	900.00				Pair	900.00
	LS8A	Ac. Sus.	(2)8			¾	Dome			50-20 ±2	90	15	3.5k		34 x 10 x 10	Opt., Vinyl	Black Knit	33	1100.00				Pair	1100.00
	Studio 1A	Bass Ref.	8			1¼	Dome			45-20 ±3	89	10	2.8k	8/6	25 x 12 x 12	Opt., Wood	Black Knit	40	1600.00				Pair	1600.00
	Studio 2A	Tuned Port	12			1	Dome			35-20 ±5	100	25	2.5k		34 x 24 x 14	Opt.	Black Tygan	70	4000.00				Pair	4000.00
	P-20	Tuned Port	8			1	Dome			75-20 ±2	87.5	15	2.3k	8/	16 x 10 x 12	Opt.	Black Tygan	20	1600.00				Pair	1600.00
	P-22	Tuned Port	8			1	Dome			50-20 ±2	87.5	15	2.3k	8/	33 x 10 x 12	Opt.	Black Tygan	46	2100.00				Pair	2100.00
	P-24	Tuned Port Bandpass	8	6	Cone	1	Dome			45-20 ±2	86	50	100, 2.3k	4/	41 x 10 x 14	Opt.	Black Tygan	64	3000.00				Pair	3000.00
	LS3 5A	Inf. Baf.	5			¾	Dome			70-20 ±3	82.5	25	3k	11/	12 x 7 x 6	Opt., Wood	Black Tygan	12½	999.00				Pair	999.00
	LS5-9	Bass Ref.	8			1¾	Dome			50-16 ±3	87	15	3k	8/6	18 x 11 x 11	Opt., Wood	Black Tygan	38	2500.00				Pair	2500.00
ROHRER ACOUSTIC DESIGN	702	Bass Ref.	7			¾	Dome	T		40-40	90	30	4.5k	8/7	41 x 19 x 12	Oak	Black Knit	65	1600.00				Pair	1600.00
	2602	Bass Ref.	(2)6			¾	Dome	T		30-40	93	20	5k	4/3	21 x 9 x 21	Black		50	2400.00				Pair	2400.00
	10-03	Inf. Baf.	10	(2)4½	Cones	¾	Dome	T		25-40	90	30	125, 4k	8/7	48 x 14 x 14	Black	Foam		3600.00				Pair	3600.00
	210-03	Pas. Rad.	(2)10	(2)4½	Cones	¾	Dome	T		16-40	90	30	125, 4k	4/3	48 x 14 x 14	Black	Foam		5400.00				Pair	5400.00
	1201	Bass Ref. Subwoof.	12							16-100	90	30		8/6	19 Dia. x 82	Black Cloth		70	1600.00				Pair	1600.00
	21201	Bass Ref. Subwoof.	(2)12							16-100	96	20		4/3	19 Dia. x 82	Black Cloth		80	2400.00				Pair	2400.00
	21501	Bass Ref. Subwoof.	(2)15							14-100	96	20		8/4	25 Dia. x 82	Black Cloth		100	4800.00				Pair	4800.00
	Reference System	Bass Ref.	(8)15	(12)6	Cones	(16)¼x3	Ribbons	T		12-40	100	20	50, 5k	4/4	Three Pieces Per Side	Black Cloth		500 Side	44,000.00				Sys.	44,000.00



## W I N N E R S !

The new B&W DM-600 and DM-610 monitors have received the highest accolades and rave reviews from the demanding British audio press.

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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofers	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woof. W, Midrange M, Tweeter T, Superwoofer ST	Anchotic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms, Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
ROSSMAN AUDIO	SA.5a	Powered, Vented	5			1	Dome		55-20 ±3	Inc.	2.3k	100k			Black Lam.	Black Knit	500.00	
	SA1.0	Powered, Vented	8			1	Dome		40-20 ±3	Inc.	2.3k	100k			Black Lam.	Black Knit	600.00	
RDYD	A7 Series II	Ducted Port	5			3/4	Dome		50-20	89	20	4.25k	8/	12 x 8 x 8	Black Vinyl	Black Knit	17	375.00
	Seven	Ducted Port	5			3/4	Dome		50-20	89	20	4.25k	8/	12 x 8 x 8	Wood	Black Knit	17	425.00
	Sapphire	Ducted Port	5			3/4	Dome		50-22	89	10	4.25k	8/	12 x 8 x 8	Black Vinyl	Black Knit	19	625.00
	Sintra	Ducted Port	5			3/4	Dome		50-22	90	20	4.25k	8/	12 x 8 x 8	Opt.	Black Knit	27	899.00
	Apex	Trans. Line	5			3/4	Dome		35-22	90	20	3k	8/	32 x 8 x 12	Opt.	Black Knit	56	1599.00
	Prior	Bass Ref.	8			3/4	Dome		24-20	89	20	4k		38 x 11 x 15	Opt., Wood	Black Knit	70	2999.00
RUSH SOUND	533P	Bass Ref.	(2)7			1	Dome		40-21 ±3	87	50	1.8k	16/11	12 x 14 x 24	Oak	Black Knit	42	1115.00
	433	Powered Blamp	7			1	Dome		33-25 ±3	(2) 45 Inc. 90, 45 Inc. 100, 45 Inc. 50	2k		10 x 12 x 19	Oak	Black Knit	38	1873.00	
	533	Powered Blamp	(2)7			1	Dome		31-25 ±3		2k		12 x 14 x 24	Oak	Black Knit	57	3000.00	
	733	Powered Blamp	(2)9			1	Horn		29-20 ±3		1.6k		12 x 15 x 39	Oak	Black Knit	105	6500.00	
	Monument II	Sat.	(2)5			1/2	Horn		100-40 ±2	87	50	3.6k	11/11	9 x 15 x 12	Black Lacq.		39	5000.00
	Monument II Subwoofer	Powered Bass Ref. Subwoof.	(2)8					W	20-100 ±3		175 Inc.	100	7k	17 x 18 x 29	Black Lacq.		110	5000.00
RUSSOUND	SP502	In-Wall	5 1/4			2 1/4	Dome	M,T	70-20 ±5	90	10	3k	8/4	7 x 10 x 3	White Plast.	White Steel	5	99.95
	SP602	In-Wall	6 1/2			2 1/4	Dome	M,T	55-20 ±5	90	10	3k	8/4	7 x 10 x 3	White Plast.	White Steel	6	124.95
	SP610	In-Wall	6 1/2			1	Dome	M,T	40-20 ±5	90	10	2.5k	8/4	7 x 10 x 3	White Plast.	White Steel	7	179.95
	SP691	In-Wall Subwoof.	6x9						28-90 ±5	90	10	90	8/4	7 x 10 x 3	White Plast.	White Steel	9	229.95
	SP692	In-Wall Subwoof.	6x9						28-90	90	10	90	8/4	7 x 10 x 3	White Plast.	White Steel	9	295.00
RYAN ACOUSTICS	MCL-1B	Inf. Baf.	6 1/2			1	Dome		58-20 ±3	87	25		8/5	15 x 9 x 12	Opt., Wood	Black Knit	23 1/2	659.00
	MCL-2	Inf. Baf.	(2)6 1/2			1	Dome		45-20 ±3	90	50		6/3	42 x 9 x 15	Opt., Wood	Black Knit	60	1295.00
	MCL-4	Inf. Baf.	10 1/2	5	Cone	1	Dome		32-20 ±3	88	50		8/6	46 x 12 x 19	Opt., Wood	Black Knit	110	2495.00
	Monarch	Symmetrical Bandpass	(2)8 1/2, 6	4 1/2	Inv. Dome	1	Inv. Dome		22-20 ±2	88	50		8/6	60 x 12 x 24	Opt., Wood	Black Knit	300	14,000.00
SAAT	REF-100AV	Sat.	4			1/2	Dome		100-20 ±3	86	20	5.5k	8/4	6 x 8 x 5	Opt.	Black Knit	4 1/2	99.00
	REF-303	Sat.	(2)3			1/2	Dome		130-20 ±3	89	20	5k	8/4	4 x 11 x 9	Opt.	Brown Knit	6	199.95
	REF-BM2W	Subwoof.	(2)6 1/2						40-200 ±3	86	30	200	4/4	26 x 16 x 6	Black Vinyl	Black Knit	33	149.95
	REF-BM4W	Subwoof.	(2)6 1/2						30-200 ±3	87	30	200	4/4	24 x 13 x 10	Black Vinyl	Black Knit	35	169.95
	REF-402	Bass Ref.	6 1/2			2 1/2	Cone		50-20 ±3	88	20	3.5k	8/4	9 x 23 x 8	Opt., Oak Vinyl	Brown Knit	19	229.95
SANSUI	SW-S7.7U	Sat. & Subwoof.	(2)6 1/2	5	Cone	(2)1 1/2	Domes		55-22 ±3	88	10	200.6k	6/	Three Pieces	Opt.	Black Knit	35 Sys.	370.00
	SP-X3U	Inf. Baf.	10	5	Cone	3/4	Dome		35-23	90	10	700.5k	8/	14 x 27 x 13	Opt.	Black Knit	43	380.00
	SP-X2U	Inf. Baf.	8			3/4	Dome		40-23	90	10	5k	8/	12 x 21 x 10	Opt.	Black Knit	28	300.00
SASAKI	CB 300M	Glass Sphere	5 1/4			1/2	Dome		75-20	91	10	6k	4/4	11 Sphere	Clear Glass	Black Metal	15 1/2	899.95
	CB 250-DX	Glass Sphere	5 1/2			1	Dome		80-20	87	10	3k	4/4	10 Sphere	Clear Glass	Gray Metal	13 1/4	1099.95
	CW 160AV/ CB 160AV-S	Glass Sphere	3 1/2						130-20	92	10		4/4	6 Sphere	Opt., Glass	Opt., Metal	4 1/2	479.95
	CB 160 MX	Glass Sphere	3 1/2						130-20	92	10		4/4	6 Sphere	Clear Glass	Black Metal	4	449.95
	Bass-1	Sphere Subwoof.	(2)6 1/2						50-130	88	10		4/4	19 x 9 x 12	Black Vinyl	Black Metal	27 1/2	249.95
SAVARD	82		8			3/4	Dome		40-30	96		5k	8/4	19 x 13 x 9	Oak	Cloth	33	450.00
	83		8	4 1/2	Cone	3/4	Dome		40-30	97		500,5k	8/4	19 x 13 x 9	Oak		33	600.00
	XXVII		12	6 1/2	Cone	(2)3/4, (2)1, (2)	Domes, Domes, Piezos		30-30	104		200,5k	8/4	17 x 32 x 15	Oak		59	1199.95
	VIII		15	4x10	Horn				25-30	104	5	700,30k	8/4	21 x 31 x 18	Oak		75	1399.95

(Continued)





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Card, P.O. Box 4711, Elair, NE 68009 (WA residents need not affix return postage).

**2** As soon as your card arrives, it will be assigned a prize claim number – registered to your

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5.0 liter, 12-cylinder engine • anti-lock braking system • automatic transmission • leather upholstery • power sunroof • A/C • Airbag • AM/FM stereo radio with cassette, CD player, graphic equalizer

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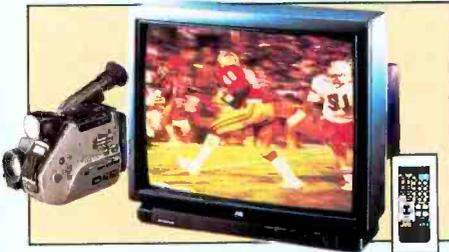


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Game tickets • Round-trip air fare  
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**TELL ME IF I WIN A  
NIKON ZOOM TOUCH 500  
AUTOMATIC 35MM CAMERA!**

Autofocus • 5-step zoom •  
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“SWEEPS SPECTACULAR II”

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To enter, follow the directions published in this offer. For eligibility, your entry must be received by March 31, 1994.

To determine pre-selected number winners, the individual sweepstakes numbers on submitted entries will be compared against a list of prizewinning numbers pre-selected by computer. PRIZES NOT CLAIMED VIA THE RETURN OF WINNING NUMBERS WILL NOT BE AWARDED. No responsibility is assumed for lost, late, misdirected or non-delivered mail.

The Early Bird Prize will be awarded in a separate random drawing from among all qualified entries received throughout the duration of its offer. To qualify, entrants must comply with the directions published, which include the receipt of their entry by a specific deadline date.

Selection of winning numbers and Early Bird Prize random drawing is under the supervision of the D. L. Blair, Inc., an independent judging organization whose decisions on all matters relating to this sweepstakes offer are final. No substitution will be made for any prize. Taxes and duties on all prizes are the sole responsibility of the winners. Offer void wherever prohibited by law. Winners will be notified by mail. Chances of any sweepstakes number being a pre-selected prize winning number is 1:154,000,000. Chances of winning the Early Bird Prize are dependent upon the number of qualified entries received.

Prizewinners will be determined no later than June 30, 1994. Prizes offered in this sweepstakes and their approximate values are as follows: Grand Prize – A BMW 850i 2-door coupe (\$74,000) or a Mercedes-Benz 300SL 2-door coupe/roadster (\$78,600) or a Porsche 911 Carrera (\$74,000); Second Prize – A 4-day/3-night trip for four to the Super Bowl (\$13,000) or a one week trip for four on a luxury yacht sailing in the U.S. Virgin Islands (\$13,500) or a two-week African photo safari for two (\$12,000); Third Prize – A JVC 35" stereo color monitor/receiver and video camcorder (\$3,800) or a 3.45 total carat weight diamond and gold tennis bracelet (\$4,500) or a Bang & Olufsen audio system (\$3,600); Fourth Prize – a Krups espresso/cappuccino maker (\$375) or a low impact stepper/climber (\$400) or a Nikon Zoom Touch 500 automatic 35mm camera (\$350); 130 Fifth

Prizes – a Lucas Sports Duffie (\$135 each); Early Bird Prize – \$2,500 cash. Travel prizes include round-trip air transportation from commercial airport nearest winner's home, require all travellers to sign and return a Release of Liability prior to booking; are subject to space and accommodation availability and must be taken within twelve months of acceptance by winner.

Sweepstakes open to residents of the United States and Canada, except employees of Hachette Magazines, Inc., Hachette Publications, Inc., Elle Publishing, L.P., D.L. Blair, Inc., members of their immediate families and residents of the Commonwealth of Puerto Rico and the Province of Quebec. Offer in the United States is subject to all federal, state and local laws and regulations, and in Canada, to all federal, provincial and municipal laws and regulations. In order to win a prize, residents of Canada will be required to correctly answer a time-limited arithmetical skill-test question. Value of all prizes are in U.S. currency. Limit: One prize per family or organization with the exception of the Early Bird Prize.

Potential major prizewinners may be required to sign and return an Affidavit of Eligibility and Release of Liability within thirty (30) days of attempted delivery of same. Non-compliance within that time period may result in disqualification. Any prize or prize notification returned as undeliverable may result in the non-awarding of that prize. Entry and acceptance of any prize offered constitutes permission to use winner's name, photograph or other likeness for purpose of advertising, trade and promotion on behalf of Hachette Magazines, Inc., Hachette Publications Inc. and Elle Publishing, L.P. without further compensation to the winner, unless prohibited by law.

For a list of prizewinners (available after August 31, 1994), send a self-addressed, stamped envelope to: Sweeps Spectacular II Winners, P.O. Box 4201, Blair, NE 68009.

This sweepstakes may be presented in connection with various offers sponsored by Hachette Magazines, Inc., Hachette Publications, Inc. and Elle Publishing, L.P. The visual presentation of prizes offered in different editions of this sweepstakes offer may vary.

# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer, W.		Midrange, M. Tweeter, T. Super Tweeter, ST		SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
								Woofer	Midrange	Tweeter	ST									
SAVARD (Continued)	XXII		15	10	Cone	(2)	Piezos		25-30	105	5	200,3k	8/4	22 x 53 x 18	Oak		170	3200.00		
	602	Sat.	6½			¾	Dome		200-30	97	5	5k	8/4	13 x 9 x 7	Black	Cloth	31	399.95		
	801	Subwoof.	(2)8						30-200	98	5	200	8/4	12 x 23 x 14	Black		44	399.95		
	1201	Subwoof.	(2)12						30-200	99	5	200	8/4	24 x 27 x 14	Black		8	499.95		
SCAN AMERICAN	SD-One	Inf. Baf.	4			¾	Dome		60-20	90	15	2.4k	4/4	6 x 9 x 7	Wal.	Black Knit	10	650.00		
	SD-Two	Inf. Baf.	5			¾	Dome		50-20	88	30	2.4k	4/4	12 x 8 x 7	Opt.	Black		950.00		
	SD-Three	Inf. Baf.	6			¾	Dome		40-20	89	20		4/4	16 x 10 x 8	Opt.	Black Knit		1250.00		
	SD-Four	Inf. Baf.	8			¾	Dome		25-20	89	40		4/4	19 x 12 x 10	Opt.	Black Knit		1650.00		
	SA 2.5	Ported	5¼			1	Dome		55-22	86	10	2.5k	4/4	13 x 8 x 7	Black	Black Knit		349.95		
	SA 2.6	Inf. Baf.	6			1	Dome		40-22	87	15	2.5k	4/4	16 x 9 x 7	Black	Black Knit		449.95		
	SA 2.8	Inf. Baf.	8			1	Dome		30-22	89	20	3.5k	4/4	19 x 11 x 8	Black	Black Knit		549.95		
SCIENTIFIC FIDELITY	Joule	Ported	6½			1	Dome		36-25	84	50	2k	8/7	10 x 14 x 15	Opt.	None	30	990.00		
	Tesla	Ported	(2)6½			1	Dome		32-25	88	20	1k	8/6	8 x 12 x 48	Opt.			From 2250.00		
SENNET CONCEPTS	SH5	Indoor/Outdoor Ac. Sus.	5¼			½	Dome		60-20 ±3	89	10	3.5k	8/4	9 x 6 x 5	Opt.		5½	125.00		
	SH40		4			½	Dome		80-20 ±3	90	10	3.5k	8/4	9 x 5 x 4	Opt.		4½	80.00		
	SH44	Ctr. Ch.	(2)4			½	Dome		80-21 ±3	90	10	3.5k	8/4	5 x 11 x 8	Black	Black Steel	6	90.00		
	SH88	Subwoof.	8						20-250 ±3	92	10		8/4	15 x 10 x 12	Opt.		19	125.00		
	SH600	Surround System												Six Pieces	Opt.		43	375.00		
R. SEQUERRA ASSOCIATES	Met 7 MkII	Ac. Sus.	6½			2½	Cone	T	53-19 ±3	90	20	4k	8/5	8 x 11 x 11	Oiled Wal.	Foam	13	750.00		
	Met 8 MkII	Ac. Sus.	10						23-70 ±4	90	75	70	8/4	33 x 18 x 13	Oiled Wal.	Foam	72	2000.00		
	Met 9 MkII	Ribbon			½x12	Ribbon	T	3.8k-40k ±3	92	20	3.8k	9/7	8 x 5 x 8	Oiled Wal.	Perf. Metal	14	1500.00			
	Met 10-4	Quasi Line Source	(4)2½		(4)2½	Cones	M	2k-22k ±3	94	20	2k	8/7	13 x 8 x 6	Oiled Wal.	None	7	650.00			
	Met 10-8	Quasi Line Source	(8)2½		(8)2½	Cones	M	2k-22k ±3	96	20	2k	8/7	24 x 8 x 6	Oiled Wal.	None	12	900.00			
	Signature System	Ac. Sus., Line Source	(2)10	6½	Cone	(5)2½, (1)	Cones, Ribbon	T, ST	18-60	93	100	80,3.8k, 2.8k,2.4k	8/6	60 x 24 x 12	Nxtl.	None	280	25,000.00		
	Sig-7-1	Ac. Sus.	6½			2½	Cone	T	47-19	93	100	3.8k	8/5	12 x 12 x 8	Nxtl.	None	50	6000.00		
T1-MkIII	Ribbon Tweeter				¾x3¾	Ribbon	T	2.4k-60k	96	10	2.4k	8/7	9 x 9 x 5	Nxtl.	None	24	3000.00			
SHAHINIAN ACOUSTICS	Super Elf	Damped Vent Pas. Rad.	5¼			1	Dome		45-19 ±3	90	25	4.5k	6/5	14 x 8 x 10	Opt., Wood	Opt., Knit	17	750.00		
	Arc		8	1¾	Dome	1	Dome		28-18 ±3	88	30	1.9k,8k	6/4	28 x 14 x 10	Opt., Wood	Opt., Knit	44	1350.00		
	Obelisk	Trans. Line, Pas. Rad.	8	(2)1¾	Domes	(4)¾	Domes		28-22 ±3	90	50	1.8k,9k	5/4	29 x 15 x 13	Opt., Wood	Opt., Knit	56	2150.00		
	Hawk Subwoofer	Trans. Line, Pas. Rad. Subwoof.	8					W	25-500	90	100	250,500 (Sel.)	6/4	30 x 15 x 11	Opt., Wood	Opt., Knit	63	1800.00		
	Double Eagle Subwoofer	Stereo Trans. Line, Pas. Rad. Subwoof.	(2)8					W	20-225	90	150	140,225 (Sel.)	6/3	23 x 15 x 32	Opt., Wood	Opt., Knit	105	1400.00		
	Hawk Module		(4)4	(3)¾	Domes	(4)¾	Domes		250-18	90	50	250,4.5k, 9.5k	5/4	17 x 12 x 7	Oiled Birch	Opt., Knit	21	3200.00		
	Diapason Module		(4)5¼	(2)1¾	Domes	(2)¾, (6)¾	Domes		140-25 ±3	91	150	140,4k, 7k,11k	4/3	22 x 15 x 7	Oiled Birch	Opt., Knit	35	4800.00		
	SHERWOOD	IW-82	In-Wall	8			1	Dome	T	38-20 ±3	88	15		8/4	10 x 14 x 4	Off-White	Metal	4¼	300.00	
IW-62		In-Wall	6½			1	Dome	T	52-20 ±3	89	12		8/4	9 x 12 x 3	Off-White	Metal	3¼	230.00		
IW-52		In-Wall	5¼			(2)¾	Domes		65-20 ±3	88	10		8/4	8 x 11 x 3	Off-White	Metal	3	170.00		
SIEFERT RESEARCH	Maxim IIIHP	Ducted Port	6½			1	Dome		45-24 ±2	87	25	2.4k	8/6	13 x 11 x 9	Opt., Wood	Black Knit	19	559.00		
	Integra	Ducted Port	(2)6½			1	Dome		40-24 ±2	87	25	100,2.4k	8/4	35 x 12 x 9	Opt., Wood	Black Knit	30	799.00		
	Paragon II	Ducted Port	8	5	Cone	1	Dome		33-24 ±2	88	25	330,2.4k	4/3.5	36 x 11 x 12	Opt., Wood	Black Knit	46	1050.00		
	Subwoofer	Ducted Port Bandpass Subwoof.	(2)8						25-110 ±3	88	25	110	4/3.5	23 x 19 x 12	Opt., Wood	None	60	499.00		



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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			SPL - 1 Watt, 1 Meter, dB	Recommended Min. Amp Power, Watts/Oh.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Speaker Level Control: Woofer - W, Midrange - M, Tweeter - T, Super-tweeter - ST	Anechoic Frequency Response, Hz to kHz, ±dB	Frequency Response, Hz to kHz, ±dB									
SIERRA AUDIO SYSTEMS	1824-F	On-Wall Ac. Sus.	(2)4			3/4	Dome		60-22 ±3	88	15	4k	4/3	20 x 26 x 3	Opt.	Opt., Art	15	995.00		
	2436-F	On-Wall Ac. Sus.	(4)4			3/4	Dome		45-22 ±3	90	30	4k	8/5	26 x 38 x 3	Opt.	Opt., Art	27	1395.00		
	1114-F	On-Wall Ac. Sus.	4			3/4	Dome		70-20 ±3	86	15	4k	8/6	13 x 16 x 3	Opt.	Opt., Art	9	695.00		
	SAS-1	Ac. Sus. Subwoof.	10						35-110	89	30	110	4/	14 x 14 x 13	Opt.	Art	39	495.00		
	SAS-2	Subwoof.	12						28-110	90	50	110	4/	21 x 21 x 19	Opt.		68	695.00		
	PL-1 Surround	Ac. Sus.; Surround	4						95-12	89	10		8/6	23 x 6 x 4	Black	Black	8	799.00		
SIERRA SOUND RESEARCH	1	Trans. Line	8			1	Dome		42-20 ±3	90	15	3.5k	8/6	20 x 13 x 12	Oiled Wal.	Black Knit	40	595.00		
	2	Trans. Line	8			1	Dome		35-20 ±3	90	15	3.5k	8/6	36 x 13 x 12	Oiled Wal.	Black Knit	52 1/2	795.00		
	3	Trans. Line	(2)8	5	Cone	1	Dome		32-20 ±3	92	15	100, 1.5k, 4k	8/5	48 x 13 x 12	Oiled Wal.	Black Knit	75	1295.00		
	513	Bass Ref.	12	6x15	Horn	2x5 1/2	Horn		40-20 ±3	92	25	500, 6k	8/4	46 x 15 x 16	Oiled Wal.	Black Knit	113	2000.00		
	804	Bass Ref.	15	6x15	Horn	2x5 1/2	Horn		36-20 ±3	94	25	6k	8/6	54 x 15 x 20	Oiled Wal.	Black Knit	165	2900.00		
SIGNET	SL280B/U	Vented	8			1	Dome		35-25	88	20	2.5k	8/6	10 x 13 x 25	Black Knit	Black Knit	35	700.00		
	SL260B/U	Vented	6			3/4	Dome		45-25	87	20	3k	8/6	8 x 13 x 16	Black Knit	Black Knit	21	450.00		
	SL250B/U	Vented	5 1/2			3/4	Dome		50-22	88	15	3.3k	8/5	13 x 10 x 7	Black Knit	Black Knit	12	300.00		
	SL240B/U	Vented	5 1/4			3/4	Dome		65-20	88	10	4k	8/4	7 x 10 x 6	Black Knit	Black Knit	6	200.00		
	SL230B/U	Ac. Sus. Sat. & Subwoof.	(2)6	3 1/2	Cone	3/4	Dome		50-20	88	20	200, 3k	6/4	Three Pieces	Black Knit	Black Knit	35 Sys.	500.00		
SNELL ACOUSTICS	Type AIII	Ac. Sus.	12	4	Cone	1, 3/4	Domes		24-26 ±3	86	100	275, 2.7k, 10k	8/4	51 x 24 x 14	Opt.	Black Knit	160	5990.00		
	Type B	Ac. Sus.	(2)10	(2)5 1/4	Cones	(2)1	Domes	T	20-20 ±1.5	86	100	40, 275, 2.7k, 5k	8/4	48 x 25 x 19	Opt.	Black Knit	152	4490.00		
	Type B Minor	Ac. Sus.	12	(2)5 1/4	Cones	1, 3/4	Domes	T	30-20 ±1.75	86	40	275, 2.7k	8/4	48 x 10 x 16	Opt.	Black Knit	110	3390.00		
	Type CIV	Ported	10	5	Cone	1, 3/4	Domes	T	25-20 ±2	88.5	50	275, 2.7k	8/4	46 x 15 x 12	Opt.	Black Knit	95	2190.00		
	Type EIII	Ported	8			1, 3/4	Domes	T	35-20 ±3	91	15	2.7k	6/5	35 x 13 x 11	Opt.	Black Knit	50	990.00		
	Type JIII	Ported	8			1	Dome	T	49-20 ±2	91	15	2.7k	6/5	23 x 13 x 10	Opt.	Black Knit	35	690.00		
	Type KII	Ac. Sus.	8			1	Dome	T	70-20 ±2	90	10	2.7k	6/5	18 x 11 x 9	Opt.	Black Knit	26	475.00		
	Type KIIv	Ac. Sus.	8			1	Dome	T	70-20 ±2	90	10	2.7k	6/5	18 x 11 x 9	Opt.	Black Knit	27	245.00		
	Type Q	Ac. Sus.	6 1/2			1, 3/4	Domes	T	65-20 ±3	86	15	2.2k	8/	16 x 11 x 7	Opt.	Black Knit	23 1/2	790.00		
SNELL MULTIMEDIA	LCR 500	THX; Ac. Sus.	(2)6 1/2			(2)3/4	Domes	T	80-20 ±3		100		8/4	22 x 10 x 7	Black	Black Knit	35	799.00		
	SUR 500	THX; Dipole	(2)6 1/2			(2)1	Domes		125-20 ±3		100		8/4	17 x 10 x 8	Black	Black Knit	35	799.00		
	SUB 750	THX; Ported Subwoof.	12						20-80 ±3		100		8/8	23 x 19 x 12	Black	Black Knit	60	499.00		
	HCC 500	Ac. Sus.	(2)6 1/2			(2)3/4	Domes	T	80-20 ±3		100		8/4	10 x 22 x 7	Black	Black Knit	35	799.00		
	KIIv	Ac. Sus.	8			1	Dome	T	70-20 ±2	90	10	2.7k	6/5	18 x 11 x 9	Black	Black Knit	26	245.00		
	LCR 800	THX; In-Wall	(2)6 1/2			(2)3/4	Domes		80-20 ±2	89	100		4/	22 x 12 x 3	Metal	Black Knit	26	999.00		
	SUR 800	In-Wall Dipole Surround	5	(2)3 1/2	Cones	(2)1	Domes		80-20	88	100		4/	12 x 25 x 3	Metal	Black Knit	24	1299.00		
	SUB 800	THX; In-Wall Subwoof.	12						20-80	89	100		8/	53 x 14 x 7	Black	Black Knit	80	799.00		
	HCC 800	In-Wall Cir. Ch.	(2)6 1/2			(2)3/4	Domes		80-20	89	100		4/	12 x 22 x 3	Metal	Black Knit	26	999.00		
	LCR 1800		(2)8			1	Dome	T	80-20	93	100		4/	25 x 11 x 10	Black Ven.	Black Knit		1399.00		
SUB 1800	THX; Subwoof.	18						17-80	90	100		8/	45 x 21 x 16	Black Ven.	Black Knit	120	2399.00			
SDLUS	IW-R8	In-Wall Inf. Baf.	8			7	Ribbon		40-40 ±3	91	10	1.5k	8/6	15 x 10 x 4	White	White Metal	15			
	IW-R6.5	In-Wall Inf. Baf.	6 1/2			5	Ribbon		50-40 ±3	90	10	1.8k	8/6	12 x 8 x 4	White	White Metal	14			
	IW-R5	In-Wall Inf. Baf.	5			3	Ribbon		75-40 ±3	88	10	2k	8/6	9 x 7 x 4	White	White Metal	10			
	IW-D8	In-Wall Inf. Baf.	8			1	Dome		40-20 ±3	91	10	2k	8/6	15 x 10 x 4	White	White Metal	12			
	IW-D6.5	In-Wall Inf. Baf.	6 1/2			1	Dome		50-20 ±3	90	10	2k	8/6	12 x 8 x 4	White	White Metal	11			
	IW-B5	In-Wall Inf. Baf.	5			1	Cone		90-19 ±3	87	10	3k	8/6	9 x 7 x 4	White	White Metal	10			

# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Separate Level Controls: Woofer, W. Midrange, M. Tweeter, T. Subwoofer, ST	Ancholic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (16 Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter											
SONANCE	45	In-Wall Inf. Baf.	8 1/4			1	Dome	T	35-22 ±2	90	5	2.7k	8/6	16 x 12 x 3	White	Opt., White	11	695.00				
	40	In-Wall Inf. Baf.	8			1	Dome	T	40-20 ±3	89	5	2.8k	8/8	16 x 12 x 3	White	Opt., White	10	525.00				
	IIIc	In-Wall Inf. Baf.	6 1/2			1	Dome	T	45-20 ±3	88	5	3k	8/6	12 x 9 x 3	White	Opt., White	9	399.00				
	II	In-Wall Inf. Baf.	6 1/2			1	Dome		50-20 ±2	89	5	3.2k	8/8	12 x 9 x 3	White	Opt., White	8	265.00				
	IA	In-Wall Inf. Baf.	6 1/2			2	Cone		70-17 ±3	90	3	3k	8/8	12 x 9 x 3	White	Opt., White	7	195.00				
	M30V	In-Wall Inf. Baf.	4			1	Dome		65-20 ±5	88	5	3.7k	8/7	9 x 7 x 3	White	Opt., White	7	310.00				
	M20	In-Wall Inf. Baf.	4			3/4	Dome		70-20 ±3	87	5	3.5k	8/8	9 x 7 x 3	White	Opt., White	4	230.00				
	M10	In-Wall Inf. Baf.	4						75-15 ±5	87	3		8/7	9 x 7 x 3	White	Opt., White	4	140.00				
	PSW2	In-Wall Subwoof.	8 1/4						30-125 ±3	87	(2) 25	125	8/4	16 x 12 x 3	White	Opt., White	14	460.00				
	ASW1S	In-Wall Subwoof.	8 1/4						30-100 ±2	92		50/75/100 (Sel.) 3.5k	8/8	16 x 12 x 3	White	Opt., White	15	260.00				
	SB31	Sealed	4			1	Dome		75-20 ±3	87	5		6/3	9 x 5 x 6	Opt.	Opt.	9	325.00				
	SB11	Sealed	4						90-15 ±5	85	5		8/6	9 x 5 x 6	Opt.	Opt.	9	175.00				
	M10R	In-Wall Inf. Baf. Coaxial;	4					Wz.	75-15 ±5	87	3		8/7	7 Dia. x 3	White	Opt., White	4	140.00				
	S2R	In-Wall Inf. Baf. Coaxial;	6 1/2			1	Dome		50-20 ±3	89	5		8/8	10 Dia. x 3	White	Opt., White	9	285.00				
	S3R	In-Wall Inf. Baf. Coaxial;	6 1/2			1	Dome	W	45-20 ±3	89	5	175,3k	6/4	10 Dia. x 3	White	Opt., White	9	425.00				
	AIS500	In-Wall Ambient Ac. Sus.	4	3 1/2	Cone	1	Dome		60-20 ±5	89	5	3.5k	6/4	16 x 12 x 3	White	Opt., White	9	499.00				
MB30	Ac. Sus.	6 1/2			1	Dome		60-20 ±3	91	5	3.2k	8/6	13 x 8 x 9	Opt.	Opt.	21	499.00					
MB20	Ac. Sus.	6 1/2			1	Dome		65-20 ±3	89	5	3k	8/6	13 x 8 x 9	Opt.	Opt.	16	399.00					
SONIC SYSTEMS	Facet	Tuned Port	15	12	Cone	2	Dome	No	28-20 ±3	100	50	200,1.5k	8/7	63 x 29 x 13	White	Black Knit	200	4995.00				
SONY	SS-EX5		8			3/4	Dome		50-20	90	10	3.5k	8/	11 x 18 x 10	Black Oak Vinyl	Black Knit	14 1/2	225.00				
	SS-TL4	Trans. Line	6 1/2	4	Cone	1	Dome		35-25	89	10	600,5k	8/	10 x 40 x 12	Black Oak Vinyl	Black Knit	39 3/4	480.00				
	SS-TL6	Trans. Line	8	6 1/2, (2)4	Cones	1	Dome		30-27	89	10	150,900,3k	8/	11 x 42 x 14	Black Oak Vinyl	Black Knit	65 1/8	850.00				
	SS-U310		6			1	Cone		60-20	89	10		6/	10 x 16 x 9	Black Oak Vinyl	Black Knit	11 1/4	140.00				
	SS-U610	Ac. Sus.	12	3	Cone	2	Cone		50-20	92	10		8/	16 x 30 x 11	Black Oak Vinyl	Black Knit	29 1/8	280.00				
	SS-U910	Pas. Rad.	(2)12	3	Cone	2	Cone		45-20	92	10		8/	16 x 40 x 11	Black Oak Vinyl	Black Knit	36	420.00				
SOTA	Time Domain Panorama		7			1	Inv. Dome		60-22 ±3	89	50	2.5k	8/4	16 x 12 x 12	Oak	Black Foam	32	1750.00				
	Time Domain 2		8	7	Cone	1	Inv. Dome		37-22 ±3	89	50	125,2.5k	8/4	40 x 14 x 16	Oak	Black Foam	80	2200.00				
	Time Domain 4	Sat. & Subwoof.	8	7	Cone	1	Inv. Dome		40-22 ±3	89	50	125,2.5k	8/4	Two Pieces Per Side	Oak	Black Foam	97 Side	3400.00				
SOUND ADVANCE SYSTEMS	II	In-Wall Planar	294 Sq. In.						70-20 ±5	90	25	1k	4/3.5	21 x 14 x 3	Hidden: flush with wall	Paint, wall-paper, etc.	7 1/2	1245.00				
SOUND DYNAMICS	Cine Sat-2	Bass Ref.	4 1/2			1/2	Dome		140-22	86	15	3.5k	8/6	8 x 5 x 5	Opt.	Opt.	5	249.99				
	Cine Sub	4th Order Bandpass Subwoof.	(2)6 1/2						45-140	86	15	140	6/4	13 x 7 x 16	Black Ash	Black	20	199.99				
	Cine Center	Dual Vented Powered Subwoof.	(2)4 1/2			1/2	Dome		65-20	90	15	2.5k	12/8	6 x 20 x 8	Black Ash	Black	15	149.99				
	A Sub-12	Powered Subwoof.	12					W	23-150		90	Var.		17 x 18 x 20	Black Ash	Black		500.00				
	500ti	Bass Ref.	(2)8	4 1/2	Cone	3/4	Dome		27-22 ±2	88	50	100,3k	6/4	39 x 13 x 11	Opt., Wood	Opt.	52	1050.00				
	400ti	Bass Ref.	10	4 1/2	Cone	3/4	Dome		30-22 ±2	88	40	900,3k	6/4	33 x 13 x 11	Opt., Wood	Opt.	43	800.00				
	300ti	Bass Ref.	8	4 1/2	Cone	3/4	Dome		34-22 ±2	87	35	900,3k	6/4	24 x 11 x 11	Opt., Wood	Opt.	31	600.00				
	200ti	Bass Ref.	8			3/4	Dome		40-21 ±2	87	30	1.8k	6/4	20 x 11 x 9	Opt., Wood	Opt.	18	450.00				
	100ti	Bass Ref.	6 1/2			3/4	Dome		45-21 ±2	86	30	1.9k	6/4	16 x 10 x 9	Opt., Wood	Opt.	13	300.00				
	50ti	Bass Ref.	5 1/4			3/4	Dome		55-20 ±2	85	30	2k	6/4	12 x 7 x 8	Opt., Wood	Opt.	10	220.00				
	65 S	Bass Ref.	(2)12	4 1/2	Cone	1/2	Dome		30-20	94	30	800,3.5k	8/4	42 x 14 x 11	Black Ash	Black	49	900.00				
	45 S	Bass Ref.	12	4 1/2	Cone	1/2	Dome		35-20	94	30	800,3.5k	8/4	32 x 14 x 11	Black Ash	Black	33	600.00				
25 S	Bass Ref.	8	4 1/2	Cone	1/2	Dome		40-20	91	30	800,3.5k	8/4	24 x 10 x 11	Black Ash	Black	19	450.00					

(Continued)



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NAKAMICHI RECEIVER 1*	676	YAMAHA RX-950*	686
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ADCOM GTP-500MKII*	526	DENON PMA-860*	296
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			Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange				
SOUND DYNAMICS (Continued)	15 S	Bass Ref.	8				1/2	Dome			45-20	90	20	3.5k	8/4	16 x 10 x 8	Black Ash	Black	14					300.00	Pair			
SOUND-LAB	Dynastat	ES & Dynamic ES	10 1/2				48x10	ES	W, T	28-22 ±2	88	50	250	8/6	72 x 17 x 3	Opt., Wood	Opt.	75					2700.00	Pair				
	A-1	ES							W, T	30-22 ±2	84	100		8/3	81 x 35 x 11	Opt., Wood	Opt.	185					10,956.00	Pair				
	A-3	ES							W, T	32-22 ±2	84	100		8/3	73 x 35 x 11	Opt., Wood	Opt.	145					7990.00	Pair				
	A-5	ES							W, T	34-22 ±2	84	100		8/3	72 x 28 x 8	Opt., Wood	Opt.	152					7990.00	Pair				
	A-2X	ES	48x20				48x4	ES	T	34-22 ±2	86	100	250	8/6	57 x 28 x 3	Opt., Wood	Opt.	88					3840.00	Pair				
	A-4	ES	61x20				61x4	ES	W, T	32-22 ±2	86	100	250	8/6	70 x 28 x 3	Opt., Wood	Opt.	105					4975.00	Pair				
	A-6	ES	72x40				61x4	ES	W, T	22-22 ±2	86	100	250	8/5	81 x 44 x 5	Opt., Wood	Opt.	210					14,985.00	Pair				
	B-1	ES Subwoof.							W	20-350 ±2	86	100	To 350	16/16	81 x 44 x 5	Opt., Wood	Opt.	220					6725.00	Each				
	B-3	ES Subwoof.							W	20-350 ±2	86	100	To 350	16/16	73 x 44 x 5	Opt., Wood	Opt.	210					6725.00	Each				
	B-5	ES Subwoof.							W	22-350 ±2	84	100	To 350	50/50	72 x 57 x 28	Opt., Wood	Opt.	185					5880.00	Each				
Pristine	ES							W, T	34-22 ±2	88	100			60 x 28 x 27	Opt., Wood Satin Black	Opt., Knit	100					3990.00	Pair					
SOUNDS EXCLUSIVE	R45	Vented	(2)5	(2)5	Cones	1	Dome			40-25 ±3	90	60	300,3.5k	8/6	8 x 12 x 44	Opt.	Black Knit	70					3595.00	Pair				
	R35	Sealed	6 1/2	(2)4	Cones	1	Dome			45-25 ±3	90	60	450,3.5k	8/6	8 x 12 x 28	Opt.	Black Knit	45					2595.00	Pair				
	R15	Vented	6 1/2			1	Dome			50-30 ±3	90	30	2k	4/3.5	8 x 12 x 18	Opt.	Black Knit	20					1200.00	Pair				
SOUNDSMITH	Timelord Mod. 1	Planar Dynamic	(4)6			(2)1	Domes			35-45 ±4	91	100	3k,10k	8/4	12 x 14 x 75	Dak	Black Knit	118					5140.00	Pair				
	Galifrey Mod. .5	Planar Dynamic	(2)6			1	Dome			39-26	91	60	3k	4/3	8 x 15 x 42	Oak	Black Knit	99					2970.00	Pair				
	Time Continuum Mod. 2.5	Planar Dynamic	(2)6			1	Dome			39-45	91	100	3k,10k	8/6	12 x 11 x 55	Oak	Black Knit	85					3800.00	Pair				
	Brigadier Mod. 2.0		(2)5			1	Dome			50-26	89	60	3k	8/8	7 x 10 x 32	Oak	Black Knit	56					2365.00	Pair				
	Tiegan		8			1	Dome			35-20	91	60	3k	8/6	15 x 15 x 45	Oak	Black Knit	90					1415.00	Pair				
	Unit Mod. .25		6			1	Dome			45-26	90	60	3k	8/6	10 x 14 x 18	Oak	Black Knit	55					1599.00	Pair				
	SWT1	Subwoof.	15					No		18-125 ±3	93	100	125	4/4	25 x 13 x 75	Piano Black	Black Knit	480					3799.00	Pair				
	SWT2	Subwoof.	10					No		25-125 ±3	91	50	125	8/8	18 x 18 x 58	Piano Black	Black Knit	80					1535.00	Pair				
SWT3	Subwoof.	8					No		28-125 ±3	88	50	125	8/8	12 x 18 x 58	Piano Black	Black Knit	55					890.00	Pair					
SOUNDWAVE	Grand Soliloquy Series II	Inf. Baf.	(4)8			(2)1	Domes			29-20 ±3	90	70	100,2k	8/6	46 x 14 x 19	Black Acryl.	Black Knit	85					3600.00	Pair				
	Soliloquy Series II	Inf. Baf.	(2)8			(2)1	Domes			39-20 ±3	90	50	2k	6/5	40 x 12 x 16	Black Acryl.	Black Knit	60					2500.00	Pair				
	Sonata Series II	Inf. Baf.	(2)8			(2)1	Domes			49-20 ±3	90	40	2k	6/5	37 x 12 x 16	Black Acryl.	Black Knit	55					1800.00	Pair				
	Silhouette Series II	Inf. Baf.	(2)8			(2)1	Domes			59-20 ±3	90	30	2k	6/5	20 x 12 x 16	Black Acryl.	Black Knit	42					1250.00	Pair				
	VR-1	Inf. Baf.	8			1	Dome			47-20 ±3	88	30	2.5k	8/6	35 x 10 x 11	Black Acryl.	Black Knit	42					900.00	Pair				
	VR-2	Inf. Baf.	(2)8			1	Dome			39-20	90	40	2.5k	7/5	38 x 10 x 11	Black Acryl.	Black Knit	52					1200.00	Pair				
SOURCE TECHNOLOGIES	ST-5	Trans. Line	8			1	Dome			30-22 ±2	89	60	1.8k	8/6	36 x 12 x 14	Opt.	Black Knit	80					2200.00	Pair				
	ST-6	Trans. Line	8	2	Dome	3/4	Dome			30-24 ±2	88	80	900,4k	8/6	40 x 13 x 14	Opt., Wood	Black Knit	140					3300.00	Pair				
	ST-7	Trans. Line	10	7.2	Cone, Dome	3/4	Dome			22-24 ±2	88	100	120,900,4k	8/5	45 x 18 x 18	Opt., Wood	Black Knit	190					5700.00	Pair				
	Sat	Line Sealed	7			3/4	Dome			65-24 ±2	87	80	2.5k	8/6	16 x 9 x 8	Opt., Wood Mrbl, Black	Black Knit	50					2700.00	Pair				
SPEAKER ART	Pro-Klaim II	Vented	8 3/4			1 1/8	Dome			24-21 ±3	91	100	1.5k	8/4	12 x 14 x 42	Synth. Stone Opt.	Black Foam	90					15,000.00	Pair				
	Odyssey II	Vented	8 3/4			3/4	Inv. Dome			36-22 ±3	89	100	2.2k	8/4	27 x 10 x 14	Opt.	Black Opt.	32					7500.00	Pair				
	Aura	Vented	8 1/8			1	Dome			30-22 ±3	92	35	1.7k	8/4	31 x 11 x 15	Birch	Black Knit	55					2500.00	Pair				
	Clef I	Vented	8			1	Dome			28-22 ±3	89	100	1.7k	8/4	46 x 11 x 12	Dak Caps	Black Knit	45					1500.00	Pair				
	Concept	Sealed	8			1	Dome			42-22 ±3	90	100	1.7k	8/4	21 x 10 x 13	Oak	Black Knit	35					995.00	Pair				
	Thunder	Sat. & Bandpass Subwoof.	6 1/2	4		1/2	Dome			38-21 ±3	90	50	150,4k	8/4	Three Pieces	Black, Gray	Black Knit, None	45	Sys.					499.00	Sys.			



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**SOUND DYNAMICS HOME THEATER SURROUND SOUND SPEAKER SYSTEM**

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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type			Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Sensitivity Level Voltage - W. / Wattage - M. / Tweeter - T. / Subwoofer - ST	Acoustic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt, 1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms; Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter																
SPEAKERLAB	Aria	Vented				8															
	Auricle	In-Wall				12															
	W1258PI	In-Wall Inf. Baf. In-Wall Inf. Baf. Subwoof. Ribbon				12															
	RD50	Ribbon						3x50	Ribbon												
	RD75	Ribbon						3x75	Ribbon												
	DAS2	Bass Ref.				5		3/4	Dome												
	DAS3	Bass Ref.				6 1/2		3/4	Dome												
	DAS4	Bass Ref.				8		3/4	Dome												
	DAS5	Bass Ref.				6 1/2, 8		1	Dome												
	DAS6	Bass Ref.				8, 10		1	Dome												
	DAS7	Bass Ref.				12, 10	6 1/2	Cone	1	Dome											
	DAS/SW	Bass Ref. Subwoof.				10															
	SL88	Bandpass Subwoof.	(2)8																		
	ST3	Bandpass	6 1/2	5	Cone	3/4	Dome														
ST4	Bandpass	8	5	Cone	3/4	Dome															
SPEAKER-WORLD TECHNOLOGY	Sat I	Ac. Sus. Sat.	5			1		Dome													
	Sat II	Ac. Sus. Sat.	6 1/2			1		Dome													
	2000	Tuned Port	6 1/2			1		Dome													
	Saturn	Tuned Port	8			1		Dome													
	Sub 2000	Tuned Port Subwoof.	12																		
	Ultimate	Tuned Port	12	6 1/2	Cone	1	Dome														
	Rosemary II	Pas. Rad.	10	5	Cone	1	Dome														
	IW-1	In-Wall	5 1/4			3/4	Dome														
SPECD	SP-402	In-Wall	4			1		Dome	W,T												
	SP-502	In-Wall	5 1/4			3/4		Dome	W,T												
	SP-602	In-Wall	6			1		Dome	W,T												
	SP-802	In-Wall	8			1		Dome	W,T												
SPECTRUM AUDIO	108C	Coaxial	8			3/4		Dome													
	208C	Coaxial	8			3/4		Dome													
	1000		(2)8	3	Dome	1		Dome													
SPENDDR	LS3/5A	Inf. Baf.	5			3/4		Dome													
	S20	Inf. Baf.	6 1/2			3/4		Dome													
	Prelude 2 2	Bass Ref.	8			1		Dome													
	SP2/2	Bass Ref.	8			1		Dome													
	SP1/2	Bass Ref.	8			1		Dome													
	S100	Bass Ref.	12	6	Cone	(2)3/4, 1 1/2, 3/4	Dome														
SPICA	SC-30	Inf. Baf.	8			1 1/2		Cone													
	Angelus	Inf. Baf.	8			1		Dome													
	TC-50	Inf. Baf.	6 1/2			1		Dome													



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— Julian Hirsch, *Stereo Review*

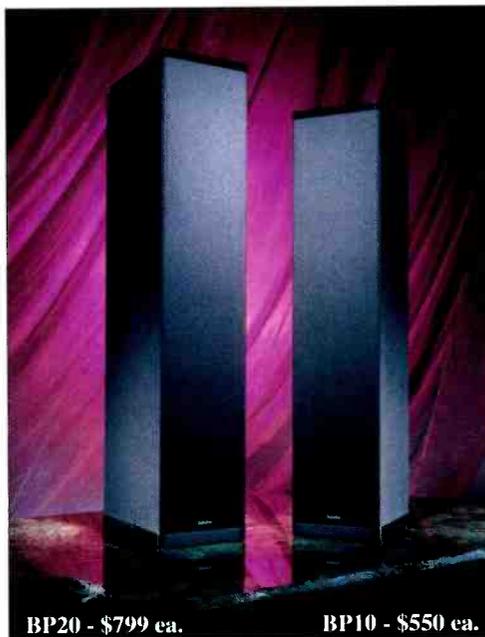
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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls	Woofer W. Range, Hz to kHz, ±dB	Tweeter W. Range, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
SSI SURROUND SOUND	SSS-1	Sat. & Ctr. Ch. Subwoof.	4			1	Dome			90-22 ±5		20	5k	8/8	Five Pieces	Black	Black Knit	22½ Sys.	229.00	
	SUB-1		(2)6½							40-6		20		8/	14 x 14 x 14	Black	Black Knit	15	169.00	
STANHOPE SYSTEMS	KV-1	Isobaric	10	(2)5¼	Cones	1	Dome			27-18 ±2	90	30	200,3.5k	4/2.5	14 x 17 x 40	Opt., Wood	Black Knit	80	3000.00	
STAX	ELS-F81X	Inf. Bat.					ES	No		40-21	96	100		8/3	18 x 44 x 41	Teak	Tan	50%	9995.95	
	ELS-F83X	Inf. Bat.					ES	No		30-25	99	100		8/3	19 x 79 x 14	Teak	Tan	81%	16,996.00	
STEREOSTONE	Sierra Stone	Outdoor	6½			½	Dome			55-20 ±3	89	15	2.8k	8/3	13 x 9 x 9	Opt., Sim., Rock	Opt.	22	299.00	
	Classic Stone	Outdoor	6½			½	Dome			55-20 ±3	89	15	2.8k	8/3	19 x 12 x 10	Opt., Sim., Rock	Opt.	30	299.00	
	Dmni Stone	Outdoor	8			¾	Dome			38-20 ±3				8/3	19 x 12 x 17	Opt., Sim., Rock	Opt.	35	399.00	
	Corner Stone	Outdoor	8			¾	Dome			38-20 ±3				8/3	19 x 15 x 11	Opt., Sim., Rock	Opt.	39	430.00	
	Yosemite Stone	Outdoor	8			¾	Dome			38-20 ±3				8/3	19 x 12 x 15	Opt., Sim., Rock	Opt.	39	430.00	
	Stereo Stone	Outdoor	(2)8			(2)¾	Domes			38-20 ±3	91	25	1.5k	8/3	23 x 20 x 19	Opt., Sim., Rock	Opt.	55	650.00	
	Stereo Rock	Outdoor	(2)8			(2)¾	Domes			38-20 ±3	91	25	1.5k	8/3	24 x 20 x 18	Opt., Sim., Rock	Opt.	55	650.00	
	Mirage Fountain	Outdoor	(2)8			(2)¾	Domes			38-20 ±3	91	25	1.5k	8/3	22 x 20 x 19	Opt., Sim., Rock	Opt.	60	825.00	
SUPERIOR AUDIO	SX-1	Powered Subwoof.	5¼					W		40-250 ±3	88	40 Inc.	72-250	8/	8 x 8 x 8	Black	Black	12	249.00	
SWANS SPEAKER SYSTEMS	Crystal	Bass Ref.	6			1	Dome			47-18 ±3	92	30	2.5k	4/4	24 x 12 x 14	Opt.	Black Foam	40	2850.00	
	Leda-Gemini	Sealed Sat. & 6th Order Bandpass Subwoof.	13¼	(2)5¼	Cones	1	Inv. Dome			23-30 ±1.5	86	100	100,3.5k	8/5	Four Pieces	Oak	Foam	340 Sys.	7995.00	
	Black Swan	Sealed Sat. & 6th Order Bandpass Subwoof.	13¼	(2)5¼	Cones	1	Inv. Dome			23-30 ±1.5	86	100	100,3.5k	8/5	Four Pieces	Black Acryl. Lam.	Foam	340 Sys.	12,000.00	
	Cygnus	6th Order Bandpass	12	(2)5¼	Cones	1	Inv. Dome			27-30 ±1.5	85	100	100,3.5k	8/6	17 x 16 x 43	Ven., Leather	Foam	105	5895.00	
SYMDEX AUDIO SYSTEMS	Epsilon Signature	Ported	10	7	Cone	1	Dome			25-25	88		100,2.3k	8/4	13 x 13 x 48	Opt.	Black Knit	100	3450.00	
	Gamma Signature	Ported	7		Cone	1	Dome			45-25	88		2.3k	8/4	6 x 10 x 44	Opt.	Black Knit	40	1750.00	
SYMPHONIC LINE	RG5 MkII	Sealed	8			1½	Dome			30-20 ±3	91	50		8/4	10 x 15 x 40	Opt.	None	85	10,000.00	
SYNTHEDATA	Overture	Sat. & Subwoof.	(2)5	4	Cone	1	Dome			52-20 ±3	86	50	150,2.6k	5/4	Three Pieces	Black Metal	Black Metal	24 Sys.	669.00	
	Finale	Powered Sat. & Subwoof.	(2)5	4	Cone	1	Dome			52-20 ±3		50 Inc.	150,2.6k		Three Pieces	Black Metal	Black Metal	27 Sys.	899.00	
	M-55A	Powered Ac. Sus.	4			1	Dome			80-20			4.7k		9 x 5 x 6	Black Metal	Black Metal	9¼	295.00	
	SV-100A	Powered Subwoof.	(2)5							40-100			80		7 x 14 x 12	Black Metal	Black Metal	22	Each	
	Minimax	Powered Ac. Sus.	4							60-20					9 x 5 x 6	Black Metal	Black Metal	11½	270.00	
	SD20AS	Powered Ac. Sus.	4							80-15 ±4.5					9 x 5 x 6	Black Metal	Black Metal	5	599.00	
	SD40A	Powered Ac. Sus.	4			1	Dome			80-20 ±4.5			2.6k	15k	9 x 5 x 6	Black Metal	Black Metal	5½	469.00	
	S070A	Powered Ac. Sus.	4			1	Dome			80-20 ±3			4.4k	15k	9 x 5 x 6	Black Metal	Black Metal	6	359.00	
	SD35PS	Ac. Sus.	4							90-14 ±4.5	86			4/	9 x 5 x 6	Opt.	Opt., Metal	4	199.00	
	SD50P	Ac. Sus.	4			1	Dome			90-20 ±3	86	5	4.4k	4/	9 x 5 x 6	Opt.	Opt., Metal	4¼	339.00	
S100	Bass Ref. Subwoof.	(2)5							52-150 ±3	86	5	150	4/	7 x 14 x 12	Opt.	Opt., Metal	10	399.00		
SYNTHESIS	SRS Subwoofer	Bass Ref. Subwoof.	(2)10							25-100 ±3		50		8/4	16 x 16 x 69	Oiled Oak	Black Knit		3500.00	
	SRS Monitor	Bass Ref.		7	Cone	1	Dome, Leaf	W		60-30 ±3	91	50	1.5k,25k	8/4	10 x 10 x 44	Oiled Oak	Black Knit		3500.00	
	Reference System	Bass Ref. Sat. & Subwoof.	(2)10			1,1½	Dome, Leaf			25-35 ±3	91	50		8/4	Four Pieces	Oiled Oak	Black Knit	350 Sys.	7350.00	
	LM310	Bass Ref.	10			1	Dome			28-20 ±3	91	20	85,1.25k	8/4	14 x 15 x 44	Oiled Oak	Black Knit	90	3250.00	
(Continued)	LM260	Bass Ref.	8			1	Dome			42-20 ±3	91	20	1.25k	8/4	11 x 20 x 40	Oiled Oak	Black Knit	58	1695.00	



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Control Woofer - W, Midrange - M, Tweeter - T, Superwoofer - ST	Anechoic Frequency Response, SPL - 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
<b>SYNTHESIS (Continued)</b>	LM210	Bass Ref.	6			1	Dome	48-20 ±3	89	20	1.5k	8/4	11 x 11 x 34	Oiled Oak	Black Knit	42	1195.00 Pair
<b>TADDEO</b>	Monitor One		6½			1	Dome	44-22 ±3	92	20	2.5k	8/6	41 x 9 x 11	Opt.	Black Knit	58	1495.00 Pair
	System Two		6½, 10			1	Dome	19-22 ±3	92	(2) 20	70, 2.5k	8/6	Two Pieces Per Side	Opt.	Black Knit, Black Knit, Black Metal	130 Side	4095.00 Sys. w/cover
<b>TANNOY</b>	603	Ducted Port	5			1	Dome	60-30	86	10	3.5k	6/4	13 x 8 x 6	Opt.	Black	8⅞	299.00 Pair
	605	Ducted Port	6½			1	Dome	55-30	86	10	3.5k	8/6	15 x 11 x 7	Opt.	Black	15⅞	399.00 Pair
	607	Ducted Port	8			1	Dome	50-30	88	10	3k	8/6	19 x 12 x 9	Opt.	Black	19⅞	599.00 Pair
	609	Point Source, Ducted Port	8			1	Dome	46-30	89	10	2.5k	8/5	19 x 12 x 9	Opt.	Black	22	699.00 Pair
	611	Point Source, Ac. Sus.	8	8	Cone	1	Dome	45-30	91	10	400, 2.5k	8/5	27 x 12 x 9	Opt.	Black	33	899.00 Pair
	613	Point Source, Pas. Rad.	6½	6½	Cone	1	Dome	44-30	90	10	400, 2.5k	6/4	35 x 11 x 7	Opt.	Black		1199.00 Pair
	615	Point Source, Pas. Rad.	8½	8½	Cone	1	Dome	41-30	92	10	400, 2.5k	6/4	38 x 12 x 9	Opt.	Black		1599.00 Pair
<b>TARA LABS</b>	Time Passage 1	Bass Ref.	(2)6½			1	Dome	35-28 ±2	92	30	3.6k	8/7	10 x 14 x 40	Opt.	Black Knit	50	1195.00 Pair
<b>TC SOUNDS</b>	TC1 Ref.	Coaxial	(2)8	4½	Flat	1	Dome	30-19 ±1.5	90	100	200, 2.3k	8/3	10 x 13 x 40	Nxtl.	Black Knit	91	4995.00 Each
	TC2 Ref.	Coaxial	6½			1	Dome	45-19 ±2	90	50	2k	8/4	9 x 10 x 14	Nxtl.	Black Knit	30	1795.00 Each
	TC3 Ref.	Coaxial	6½			1	Dome	50-18 ±2.5	87	50	3.2k	5/4	9 x 10 x 14	Nxtl.	Black Knit	23	895.00 Each
	TC Sub	Powered Subwoofer	12				W	20-100 +0, -3		120 Inc.	50-100 (Var.)		17 x 17 x 17	Nxtl.	Black Knit	60	995.00 Each w/Amp
<b>TDL</b>	Reference Standard	Trans. Line	(2) 12x 8¼	(2)6	Cones	(2)1, ¾	Domes	16-35	87	50	200, 3.5k, 13k	8/4	48 x 22 x 20	Opt., Wood Ven.	Opt., Knit	154	7995.00 Pair
	Monitor	Trans. Line	12x 8¼	6	Cone	1, ¾	Domes	18-35	87	40	300, 3.5k, 13k	8/4	45 x 12 x 19	Opt., Wood Ven.	Opt., Knit	103	4995.00 Pair
	Studio 4	Trans. Line	12x 8¼	6	Cone	1	Dome	19-20	87	40	300, 3.5k	8/4	43 x 12 x 17	Opt., Wood Ven.	Opt., Knit	66	3495.00 Pair
	Studio 3	Trans. Line	(2)8			1	Dome	20-20	87	30	3k	8/4	37 x 12 x 16	Opt., Wood Ven.	Opt., Knit	59	2595.00 Pair
	Studio 2	Trans. Line	8			1	Dome	24-20	87	30	3k	8/4	33 x 11 x 15	Opt., Wood Ven.	Opt., Knit	48	1995.00 Pair
	Studio 1	Trans. Line	6½			1	Dome	28-20	86	30	3k	8/4	28 x 9 x 13	Opt., Wood Ven.	Opt., Knit	40	1495.00 Pair
	Studio 0.5	Trans. Line	5½			1	Dome	30-20	85	30	3k	6/4	24 x 8 x 12	Opt., Wood Ven., Black Wood Grain	Black Knit	30	995.00 Pair
<b>TEAC</b>	S-500	Bass Ref.	5⅞			1	Dome						7 x 14 x 8	Wal.	Brown Knit	13½	450.00 Pair
	S-300	Bass Ref.	5⅞			1	Dome						7 x 10 x 6	Wal.	Brown Knit	7½	290.00 Pair
	SW-1		5⅞										5 x 17 x 12	Wal.		18⅞	240.00 Each
	LS-X20		5⅞										11 x 6 x 5	Black	Black Mesh	5	200.00 Pair
	LS-X10		4⅞											Black	Black Mesh	4⅞	140.00 Pair
<b>TECHNICS</b>	SB-CX700		12	4	Cone	1	Dome	25-45 ±16	88	200	400, 3.5k	6/	14 x 35 x 12	Wood Grain	Black Net	51.7	349.95 Each
	SB-CX500		10	4	Cone	1	Dome	28-45 ±16	88	150	500, 3.5k	6/	12 x 32 x 12	Wood Grain	Black Net	37	299.95 Each
	SB-CX300		8	4	Cone	1	Dome	38-45 ±16	88	120	1.5k	6/	11 x 19 x 10	Wood Grain	Black Net	17.2	199.95 Each
	SB-CL90		8	4	Cone	1	Dome	37-25 ±16	88	120	700, 5k	8/	9 x 32 x 11	Wood Grain	Black Net	27.5	239.95 Each
	SB-CL50		7⅞	4	Cone	1	Dome	42-25 ±16	88	160	3k	8/	8 x 15 x 8	Wood Grain	Black Net	12.1	259.95 Each
	SB-S16		4					110-20 ±10	86	30		8/	6 x 8 x 5	Wood Grain	Black Net		59.95 Pair
	SB-L80	Bass Ref.	12	4	Cone	2⅓	Cone	38-22	92	150	3.5k, 5k	8/	14 x 27 x 13			23.8	229.95 Pair
	SB-L60	Bass Ref.	10	4	Cone	2⅓	Cone	40-22	92	120	3.5k, 5k	8/	13 x 26 x 10			18.7	179.95 Pair
	SB-L40	Bass Ref.	10			2⅓	Cone	42-22	91	100	4.5k	8/	13 x 23 x 9			16.3	129.95 Pair



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer, W. Range; M. Tweeter; S. Subwoofer, ST	Ancholic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (T0 Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price \$
TERPSICHORE	QT-1	Trans. Line	5½					Inv. Dome		50-22 ±3	90	50	450,3k	8/4	8 x 10 x 40	Opt.	Black Knit	51	1000.00 Pair
	QT-2	Trans. Line	7					Inv. Dome		40-22 ±3	91	75	450,3k	8/4	10 x 15 x 44	Opt.	Black Knit	100	1500.00 Pair
	Bilocal	Trans. Line	(2)8							30-200		100		8/4	20 x 10 x 40	Opt.	Black Knit	100	900.00 Pair
	Big Boy	Subwoof. Trans. Line	12							15-200	90	100		8/6	15 x 24 x 72	Opt.	Black Knit	300	1800.00 Each
	Bookshelf	Subwoof. Tuned Port	7			¾		Dome		60-20 ±1	94	30		6/4	8 x 10 x 16	Opt., Wood	Black	24	650.00 Pair
	SSS	Tuned Port	5			1		Dome		55-20 ±3	94.6		2.8k	8/6	7 x 10 x 12	Opt., Wood	Black	16	350.00 Pair
THIEL	CS5	Sealed	(3)8	5,2	Cone, Dome	1	Dome	No		25-20 ±1	87	100	50,400, 1k,3k	3/2	13 x 17 x 64	Opt.	Black Cloth	180	9200.00 Pair
	CS3.6	Pas. Rad.	10	4½	Cone	1	Dome	No		29-20 ±1.5	86	100	400,3k	4/3	12 x 17 x 48	Opt.	Black Cloth	107	3900.00 Pair
	CS2.2	Pas. Rad.	8	3	Cone	1	Dome	No		35-20 ±2	86	50	800,3k	4/3	12 x 13 x 42	Opt.	Black Cloth	70	2250.00 Pair
	CS1.2	Bass Ref.	6½			1	Dome	No		52-18 ±2	87	40	2.5k	4/4	10 x 10 x 36	Opt.	Black Cloth	47	1250.00 Pair
	SCS	Bass Ref.	6½			1	Dome	No		64-20 ±3	87	40	4k	4/4	8 x 9 x 16	Gloss Black	Black Foam	23	1090.00 Pair
TOBY	System 93	Sat. & Subwoof.	10	6½	Cone	1	Dome			35-20 ±3	87	30	100,1.8k	6/4	Three Pieces	Opt.	Black Knit		995.00 Sys.
	Six Sat	Sat. & Subwoof.	10	6½	Cone	¾	Cone			35-15 ±3	87	30	100,3k	6/4	Three Pieces	Black Epoxy Opt.	Black Knit		750.00 Sys.
	D-61	Bass Ref.	8			1	Dome			35-20 ±3	87	30	2.5k	8/6	37 x 14 x 11	Opt.	Black Knit		695.00 Pair
	D-28	Bass Ref.	6½			1	Dome			40-20 ±3	86	30	1.8k	6/4	33 x 10 x 7	Opt.	Black Knit		595.00 Pair
	D-7	Sealed	6½			¾	Cone			70-18 ±4	87	30	3k	6/4	14 x 9 x 9	Oiled Oak	Black Knit		240.00 Pair
TOTAL MEDIA SYSTEMS	TMS-8.5	Tuned Port	8½	2	Dome	2	Ribbon			30-27 ±3	90	50	650,7k	8/6	11 x 13 x 42	Black Ash	Black Knit	53	2700.00 Pair
TOTEM ACOUSTIC	1	Bass Ref.	6			1	Dome			50-20 ±3	87	15	2.7k	4/	13 x 7 x 9	Opt., Wood	None	9	1495.00 Pair
TRIAO SPEAKERS	In-Wall Home THX Front	THX; In-Wall Inf. Baf.	(2)5		Cones	1½	Dome			100-16 ±2	91	75	3.1k	4/3	19 x 11 x 4	White	Metal	19	
	In-Wall Home THX Surround	THX Surround; In-Wall Inf. Baf.	(2)5		Cones	(2)1½	Domes			100-20	88	75	3.1k	4/3	14 x 14 x 4	White	Metal	18	
	In-Wall Home THX Subwoofer	THX; In-Wall Subwoof.	10							32-80 ±3	89	200		8/6	20 x 14 x 12	White	Metal	34	
	System 6 Woofer	Powered Woofer	8					W		28-120 ±3	87	200 Inc.		8/8	10 x 10 x 10	Opt.	Opt.	16	500.00 Each
	System 7 Woofer	Powered Woofer	10					W		26-110 ±3	90	200 Inc.		8/8	13 x 13 x 11	Opt.	Opt.	24	550.00 Each
	System 6 Satellite	Inf. Baf. Sat.	3½		Cone	¾	Dome			165-20 ±3	89	20	3.2k	8/4	4 x 4 x 7	Opt.	Opt.	3	300.00 Pair
	System 7 Satellite	Inf. Baf. Sat.	5		Cone	1	Dome			120-20 ±3	90	20	2.5k	8/6	6 x 6 x 10	Opt.	Opt.	7	500.00 Pair
	System 5	Ported	5			2	Cone			75-16 ±3	88	20	2.8k	8/6	12 x 7 x 6	Opt.	Black Knit	7	350.00 Pair
	System 6	Sat. & Powered Woofer	8	3½	Cone	¾	Dome	W		28-20 ±3	89	20	140,3.2k	8/4	Three Pieces	Opt.	Opt.	23	800.00 Sys.
	System 7	Sat. & Powered Woofer	10	5	Cone	1	Dome	W		26-20 ±3	90	20	115,2.5k	8/6	Three Pieces	Opt.	Opt.	42	1050.00 Sys.
	In-Wall 5	In-Wall, Ported	5			2	Cone			85-16 ±3	88	25	2.8k	8/	12 x 8 x 4	White	Cloth, Metal	9	
	In-Wall 6	In-Wall Sat. & Powered Woofer	8	3½	Cone	¾	Dome	W		38-20 ±3	89	20	140,3.2k	8/4	Three Pieces	White	Cloth, Metal	20	Sys.
	In-Wall 7	In-Wall Sat. & Powered Woofer	10	5	Cone	1	Dome	W		28-20 ±3	90	20	115,2.5k	8/6	Three Pieces	White	Cloth, Metal	40	Sys.
	In-Wall 6 Woofer	In-Wall Powered Woofer	8					W		38-130 ±3	87	200 Inc.		8/6	14 x 14 x 4	White	Cloth, Metal	16	
	In-Wall 7 Woofer	In-Wall Powered Woofer	10					W		28-120 ±3	90	200 Inc.		8/6	14 x 20 x 6	White	Cloth, Metal	24	
	System 3	Sat. & Ported Woofer	8	4	Cone	¾	Dome			43-20 ±3	87	30	120,3.9k	8/4	Three Pieces	Opt.	Black Cloth		500.00 Sys.
	Thunder	Powered Woofer	(2)10							26-110 ±3	90	250 Inc.		12/12	19 x 18 x 18	Black Gran.	Black Cloth	70	900.00 Each
Mini-Thunder	Powered Woofer	(2)8							28-120 ±3	87	250 Inc.		12/12	17 x 16 x 15	Black Gran.	Black Cloth	57	750.00 Each	
In-Wall 3 Satellite	In-Wall Inf. Baf.	4		Cone	¾	Dome			125-20 ±3	87	30		8/6	11 x 8 x 4	White	Cloth, Metal	6	Each	

(Continued)



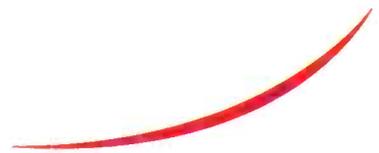
# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			SPL, 1 Watt/1 Meter, dB	Recommended Min. Ampn Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
TRIAD SPEAKERS (Continued)	In-Wall 3 Woofer	In-Wall Ported Woofer	8							43-115 ±3	87	30	4/3	14 x 14 x 10	White	Cloth, Metal	23			
	A/V System 3	5 Sats. & Ported Woofer	8	4	Cone	3/8	Dome			42-20 ±3	87	30	120,3.9k	4/3	Six Pieces	Opt.	Black Cloth	900.00 Sys.		
	A/V System 5	5 Sats. & Powered Woofer	(2)10	5	Cone	2	Cone			26-20 ±3	88	30	100,2.8k	8/6	Six Pieces	Opt.	Black Cloth	1700.00 Sys.		
	A/V System 7	5 Sats. & 2 Pwr'd. Woofers		5	Cone	1	Dome			26-20 ±3	90	30	110,2.5k	8/6	Seven Pieces	Opt.	Black Cloth	2300.00 Sys.		
ULTRA AUDIO	TS-CT1	Bandpass	(2)10	(2)5	Cones	1	Dome			25-20 ±3	86	50	100,3k	7/3	18 Dia. x 63	Metal	Black Cloth	135	5900.00 Pair	
	TS-CW1	Bandpass Subwoof. Bass Ref.	12							20-100 ±3	88	50	Opt.	8/4	18 Dia. x 48	Opt.	None	69	1399.00 Each	
	TS-S1	Bass Ref.	6			1	Inv. Dome			48-25 ±3	88	50	2.8k	8/4	13 x 8 x 15	Opt.	Black Foam Black Cloth	38	1500.00 Each	
	TS-1	Bass Ref.	8	2	Dome	1	Dome			35-20 ±3	88	40	500,3k	7/3	14 x 10 x 60	Oak	Black Cloth	80	1999.00 Pair	
UNITY AUDIO	CLA 1	Bass Ref.	10	6 1/2	Cone	1	Dome	No		34-20 ±2	89	40	175,2.2k	8/5	9 x 10 x 44	Oak	Black Knit	55	2195.00 Pair	
	CLA 2	Bass Ref.	8	6 1/2	Cone	1	Dome	No		43-20 ±2	89	40	175,2.2k	8/5	9 x 10 x 39	Oak	Black Knit	45	1495.00 Pair	
	CLA 3		(2)7			1	Dome	No		43-20 ±2	89	40	2.2k	6/4	9 x 5 x 38	Opt.	Black Knit	30	995.00 Pair	
	PARM	Biamp. Sat. & Subwoof. Bass Ref.	(2)13	(2)7	Cones	1 1/4	Dome	W		23-22 ±1	91		130,2.2k	6/3	Five Pieces	Corian	Black Knit	400	15,000.00 Sys.	
	Fountainhead Signature	Bass Ref.	11	7	Cone	1 1/4	Dome			28-22 ±1.5	90	50	135,2.2k	7/5	42 x 11 x 11	Corian	Black Knit	90	5500.00 Pair	
	Signature 1	Bass Ref.	11	7	Cone	1 1/2	Dome			30-21 ±2	90	100	135,2k	7/5	9 x 10 x 43	Opt.	Black Knit	68	3300.00 Pair	
VANDERSTEEN AUDIO	Signature 3	PARM Loading	(2)7			1	Dome	No		38-21 ±2	89	30	2.2k	8/4	9 x 5 x 38	Koa	Black	44	1750.00 Pair	
	1B	Trans. Line	8			1	Dome	T		38-20 ±3	90	20	2.8k	8/6	12 x 10 x 36	Opt., Wood	Opt., Knit	50	695.00 Pair	
	2Ce		10,8	4 1/2	Cone	3/4	Dome	M,T		29-29 ±3	88	40	600,5k	8/4	16 x 10 x 36	Opt., Wood	Opt., Knit	70	1295.00 Pair	
	3		10,8	4 1/2	Cone	1	Dome	M,T		26-30 ±3	87	100	500,5k	4/2	16 x 10 x 48	Opt., Wood	Opt., Knit	98	2395.00 Pair	
VECTOR RESEARCH	2W	Powered Inf. Baf. Subwoof.	(3)8					W		26-80 ±3	Adj.	300 Inc.	80		18 x 17 x 18	Opt., Wood	Opt., Knit	90	1250.00 Each w/Amp	
	VSP-230	Sat. & Subwoof.	8	3 1/2	Cone	2 1/2	Cone			28-20 ±3	90	10	150,3.5k	6/	Three Pieces	Black Vinyl	Black Alum. Mesh	17	499.00 Sys.	
	VSP-82	Inf. Baf.	8			2	Cone	No		40-17.5 +3, -4	91	10	2k	8/	19 x 11 x 8	Oak	Black Knit	14 1/2	79.00 Each	
VELODYNE ACOUSTICS	VSP-1230	Bass Ref.	12	4	Cone	3	Cone	No		20-20 +3, -2	92	10	500,3.5k	8/	27 x 14 x 11	Black	Black Knit	37	199.00 Each	
	VA 810 Series II	Powered Subwoof.	8					W		35-85 ±3		50 Inc.	85		15 x 16 x 15	Black	Black Knit	30	595.00 Each	
	VA 1012 Series II	Powered Subwoof.	10					W		28-85 ±3		60 Inc.	85		17 x 19 x 17	Black	Black Knit	40	695.00 Each	
	Servo F-1000	Powered Subwoof.	10					W		20-85 ±3		80 Inc.	40-100		14 x 14 x 14	Black	Black Knit	44	895.00 Each	
	Servo F-1200	Powered Subwoof.	12					W		18-85 ±3		100 Inc.	40-100		16 x 16 x 16	Black	Black Knit	55	1095.00 Each	
	Servo-F1500	Powered Subwoof.	15					W		15-85 ±3		250 Inc.	40-100		20 x 20 x 20	Black	Black Knit	79	1495.00 Each	
	ULD-12 (w/Controller)	Powered Subwoof.	12					W		15-85 ±3		100 Inc.	85		21 x 16 x 17	Opt.	None	51	1295.00 Each	
ULD-15	Powered Subwoof.	15					W		15-85 ±3		400 Inc.	85		22 x 17 x 18	Opt.	None	76	1895.00 Each		
VIDIKRON	ULD-18	Powered Subwoof.	18					W		13-85 ±3		400 Inc.	85		23 x 31 x 21	Opt.	None	105	2750.00 Each w/Amp	
	VTS 5 + 1	Sat. & Subwoof.	12	(5)4 1/2	Cones	(5)1	Domes			20-20	87	30	90,2.5k	8/4	Six Pieces	Black	Black	44 1/4 Sys.	999.00 Sys.	
VIOLA-RICHARDS AUDIO	VR-10	Inf. Baf.	12	5 1/2	Cone	1 1/8	Dome	No		31-20 ±2	87	80	175,2.15k	6/3	52 x 15 x 17	Opt.	Black Knit	140	2600.00 Pair	
	VR-9	Inf. Baf.	10	5	Cone	1 1/8	Dome			36-20 ±2	90	50	275,2.35k	8/4	44 x 13 x 15	Opt.	Black Knit	110	2200.00 Pair	
	VR-8	Inf. Baf.	8							48-20 ±2	89	50	2.15k	8/4	30 x 10 x 13	Opt.	Black Knit	70	1500.00 Pair	
VMPS (Continued)	QSD 626	Ported	(2)6 1/2		Cone	1	Dome	T		44-18 +0, -3	92	20	2.5k	4/4	22 x 9 x 12	Oak	Black	35	329.00 Each	
	QSD 404	Ported	8			1	Dome	T		48-17 +0, -3	90	20	3.5k	8/6	18 x 12 x 9	Oiled Wal. Opt., Wood	Black Cloth	25	229.00 Each	
	Mini Tower IIa	Pas. Rad.	(2)10	5	Cone	(2)1	Dome, Piezo	M,T, ST		28-30 +0, -3	92	20	500,4.5k, 15k	8/6	39 x 12 x 15	Opt., Wood	Black Cloth	70	479.00 Each	



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Speaker and Cabinet Woofer - W. Midrange - M. Tweeter - T. Super-tweeter - ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
VMPS (Continued)	Super Tower III	Pas. Rad.	(2)15, 12, (2)10	(4)5	Cones	(4)1, 3x3	Domes, Ribbon	M, T, ST	17-50 +0, -3	98	20	80,500, 4.5k, 15k	8/6	72 x 17 x 19	Opt., Wood	Black Cloth	300	5200.00 Pair
	QSD 808	Ported	(2)10 12	5	Cone	1	Dome	M, T	34-20 ±3	94	20	600,5k	8/6	26 x 15 x 12	Oiled Wal.	Black Knit	50	690.00 Pair
	Tower II	Multiband Bass	(3)12	5	Cone	1, (1)	Dome, Piezo	M, T, ST	22-50 ±3	95	20	80,400,4k, 12k	4/4	43 x 15 x 15	Oiled Wal.	Black Knit	95	1298.00 Pair
	Tower II Special Edition	Multiband Bass	(3)12	5	Cone	1, 2	Dome, Ribbon	M, T, ST	22-50 +0, -3	94	20	80,600,5k, 15k	4/4	15 x 16 x 45	Oiled Wal.	Black Knit	100	1876.00 Pair
	Super Tower/R	Multiband Bass	(2)15, 12	(2)5	Cones	(2)1, (2)2	Domes, Ribbons	M, T, ST	20-50 ±3	96	20	80,400,4k, 12k	4/4	49 x 22 x 17	Oiled Wal.	Black Knit	150	1998.00 Pair
	Super Tower/R Special Edition	Multiband Bass	(2)15, 10	(2)5	Cones	(2)1, 2	Domes, Ribbon	M, T, ST	20-50 +0, -3	94	20	80,600,5k, 15k	4/4	18 x 18 x 52	Oiled Wal.	Black Knit	175	3200.00 Pair
	Smaller Subwoofer	Pas. Rad. Subwoof.	12						28-600 ±3	92	20	Var.	8/6	26 x 15 x 16	Oiled Wal.	Black Knit	52	329.00 Each
	Original Subwoofer	Pas. Rad. Subwoof.	12						19-600 ±3	94	20	Var.	8/6	27 x 22 x 17	Oiled Wal.	Black Knit	95	429.00 Each
	Larger Subwoofer	Pas. Rad. Subwoof.	15, 12						17-250 ±3	95	20	Var.	4/3	39 x 22 x 17	Oiled Wal.	Black Knit	140	599.00 Each
	Dedicated Subwoofer	Pas. Rad. Subwoof.	(2)12						26-300 ±3	92	20	100	8/6	27 x 15 x 16	Oiled Wal.	Black Knit	85	400.00 Each
VORTEX ACOUSTICS	KRS	Hybrid Trans. Line	8½	4½	Cone	1	Dome	M, T	27-25 ±3	91	30	275,3k	8/6	18 x 11 x 50	Dak	Black Knit	109	3550.00 Pair
	Sign. Screen	Hybrid Trans. Line	8	5¼	Cone	1	Dome	M, T	27-25 ±3	89	30	275,3k	8/6	18 x 11 x 50	Dak	Black Knit	109	1950.00 Pair
	Compact Screen	Hybrid Trans. Line	(2)6½	3½	Cone	1	Dome		30-25 ±3	90	25	800,3k	4/3	15 x 8 x 43	Opt.	Opt.	55	990.00 Pair
	FF 800	Bipolar, Trans. Line	(4)6½			(2)1	Domes		30-25 ±3	88	20	1.8k	8/6	9 x 16 x 46	Dak	Black Knit	80	1295.00 Pair
	FF 600	Hybrid Trans. Line	(2)6½			1	Dome		30-25 ±3	91	20	1.8k	4/3	9 x 13 x 41	Dak	Black Knit	60	995.00 Pair
	Mini-Monitor	2nd Order, Sealed	6½			1	Dome		60-25 ±3	87	10	1.8k	8/6	9 x 10 x 13	Dak	Black Knit	17½	495.00 Pair
	Sub Module	4th Order, Vented Subwoof.	(2)6½						30-70 ±3	87	10	70	8/6	22 x 18 x 11	Dak	Black Knit	44	495.00 Each
WALL SOUND	SE 520 W	In-Wall Bass Ref.	5			1	Dome		65-20	87	50	3k	8/	9 x 6 x 5	Opt.			269.95 Pair
	SE 691	In-Wall	5¼			½	Dome		60-20	90	30	5k	8/	9 x 7 x 3	Opt.			169.95 Pair
	SE 694	In-Wall	5¼			1	Dome		60-21	90	30	3.5k	8/	9 x 7 x 3	Opt.			229.95 Pair
	SE 790	In-Wall	6½			1	Dome		50-22	90	30	3k	8/	12 x 9 x 3	Opt.			279.95 Pair
	SE 890	In-Wall Subwoof.	8						30-500	90	50	120	8/	15 x 11 x 4	Opt.			259.95 Each
	SE 892	In-Wall	8			1	Dome		30-25	92	50	2.5k	8/	15 x 11 x 4	Opt.			329.95 Pair
	SE 893	In-Wall	8	1	Dome	½	Dome		30-30	92	50	750,5k	8/	15 x 11 x 4	Opt.			369.95 Pair
	WATERWORKS ACOUSTICS	Soundpipe One	Sealed	5			½	Dome		80-20 ±3	88	10	6k	8/6	13 x 6 x 8	Opt.	Stainless Steel	6
Soundpipe Two		Sealed	(2)5			¾	Dome		80-20 ±3	90	10	3k	4/3	22 x 6 x 8	Opt.	Stainless Steel	10	699.00 Pair
Soundpipe Sub		Sealed Subwoof.	10						30-100 ±3	90	10	100		16 Dia. x 18	Opt.		27	499.00 Each
WAVEFORM	Mach 7	Tuned Port	15	(2)6½	Cones	1	Dome, Ribbon	W	28-20 ±1	90	150	150,2k,9k	8/4	20 x 30 x 48	Black Gran.	Black Knit	180	8400.00 Pair w/Xover
	SST	Tuned Port	15	(2)6½	Cones	1	Dome, Ribbon	W	28-20 ±.75	90	150	150,2k,9k	8/4	20 x 30 x 48	Gray Gran.	Black Knit	180	9800.00 Pair w/Xover
WAVEFRONT ACOUSTICS	Peak One	Sealed	8¾			1½	Dome		35-25 ±3	88	30	2k	5.5/5.5	10 x 14 x 24	Oiled Wal.	Black Cloth	55	4000.00 Pair
	Peak Two	Sealed	(2)8¾			1½	Dome		35-25 ±3	90	25	2k	3.2/3.2	12 x 14 x 36	Oiled Wal.	Black Cloth	80	6000.00 Pair
	Peak One Gold	Sealed	8¾			1½	Dome		35-25 ±3	88	30	2k	5.5/5.5	10 x 15 x 24	Wal. Lacq.	Black Cloth	75	7000.00 Pair
	Peak Two Gold	Sealed	(2)8¾			1½	Dome		35-25 ±3	90	25	2k	3.2/3.2	12 x 15 x 36	Wal. Lacq.	Black Cloth	100	10,000.00 Pair
WENGER ALS	1104	Pas. Rad.	10	5	Cone	(2)1	Domes		32-20 ±3	91	100	650,5k	6/4	16 x 13 x 9	Opt.	Black Knit	35	957.00 Pair
	1104CM	In-Ceiling Pas. Rad.	10	5	Cone	(2)1	Domes		32-20 ±3	91	100	650,5k	6/4	24 x 24 x 14	Opt.	Opt., Knit	60	959.00 Pair
	1124	Pas. Rad.	12	5	Cone	(2)1	Domes		28-20 ±3	93	100	500,5k	6/4	34 x 15 x 11	Opt.	Black Knit	60	1087.00 Pair
WESTLAKE AUDIO	BBSM-4F		(2)4			¾	Dome		65-20	89	50	1.5k	4/2	8 x 15 x 10	Opt.	Opt.	25	1800.00 Pair
	BBSM-5F		(2)5			1¼	Dome		63-18	90	50	1.2k	4/2	11 x 18 x 10	Opt.	Opt.	35	2200.00 Pair
	BBSM-6F		(2)6	3½	Cone	1	Dome		60-20	91	50	600,6k	4/2	11 x 22 x 13	Opt.	Opt.	55	2800.00 Pair



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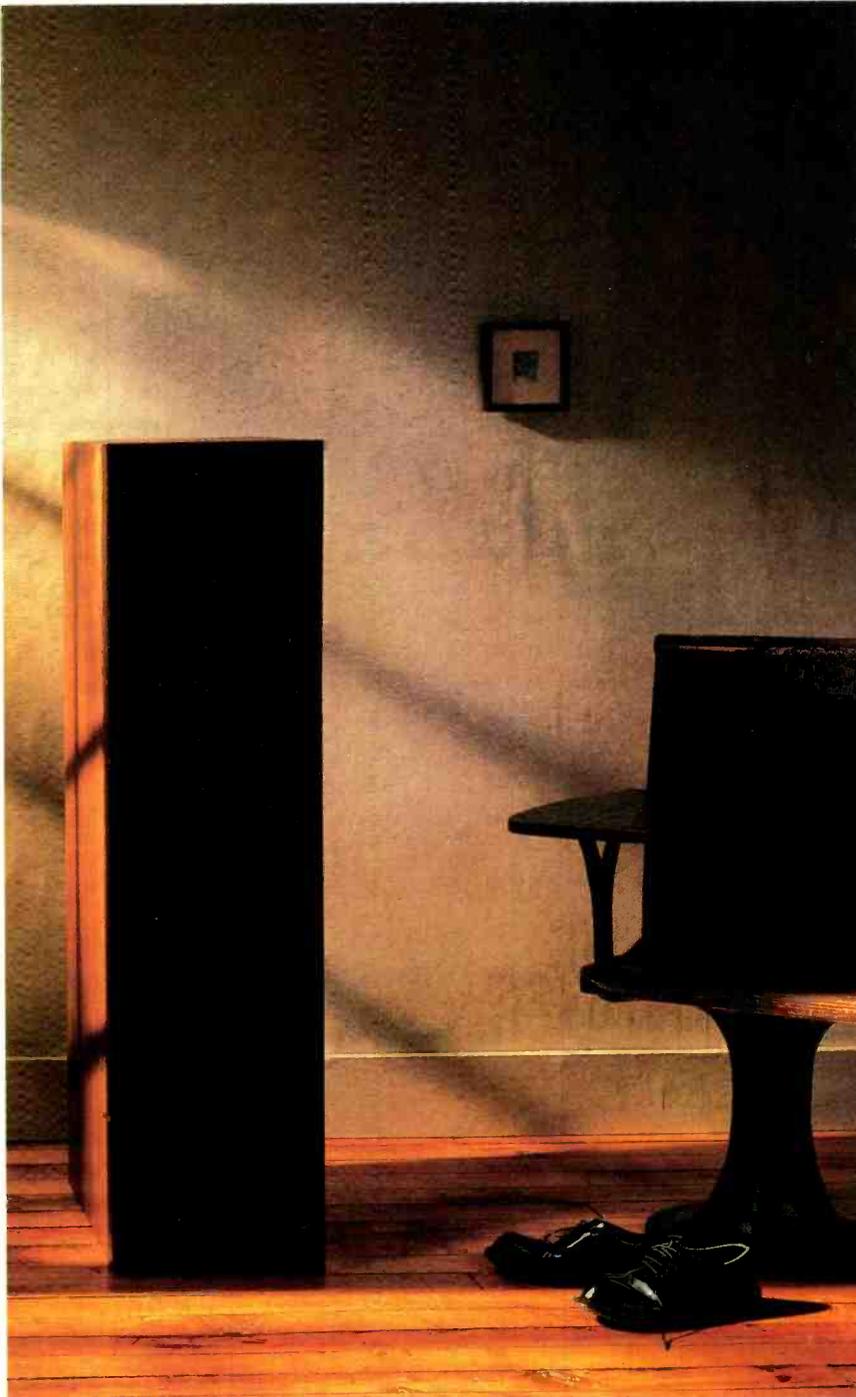
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# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Separate Level Controls? Woofer, W; Midrange, M; Tweeter, T; Superwoofer, ST			Angular Frequency Response			SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz			Impedance, Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
WESTLAKE AUDIO (Continued)	BBSM-6VF		(2)6	3½	Cone	1	Dome		55-16	91	50	600,6k	4/2	41 x 15 x 11	Dpt.	Dpt.	95	3375.00	Pair										
	BBSM-8F		(2)8	3½	Cone	1	Dome		65-18	93	50	600,5k	4/2	13 x 26 x 17	Dpt.	Dpt.	90	3600.00	Pair										
	BBSM-8VF		(2)8	3½	Cone	1	Dome		58-16	93	50	600,5k	4/2	42 x 19 x 12	Dpt.	Dpt.	135	4050.00	Pair										
	BBSM-10F		(2)10	6½	Cone	1¼	Dome		50-16	95	50	600,5k	4/2	16 x 30 x 21	Dpt.	Dpt.	115	4400.00	Pair										
	BBSM-10VF		(2)10	6½	Cone	1¼	Dome		45-16	95	50	600,5k	4/2	45 x 23 x 15	Dpt.	Dpt.	175	4850.00	Pair										
	BBSM-12F		(2)12	6½	Cone	1¼	Dome		50-16	97	50	500,4k	4/2	19 x 34 x 23	Dpt.	Dpt.	160	5250.00	Pair										
	BBSM-12VF		(2)12	6½	Cone	1¼	Dome		40-16	97	50	500,4k	4/2	49 x 28 x 16	Dpt.	Dpt.	240	5800.00	Pair										
	BBSM-15F		(2)15	10	Cone	1	Horn		50-15	99	50	350,1.6k	4/2	28 x 41 x 25	Dpt.	Dpt.	345	12,000.00	Pair										
	TM-3F		(2)15	2	Horn	1	Horn		34-16	99	50	800,4.5k	4/2	34 x 44 x 21	Dpt.	Dpt.	346	17,500.00	Pair										
	HR-7F		(2)12	10,1	Cone, Horn	½	Horn		48-20	97	50	400,1.8k, 7.5k	4/2	26 x 38 x 18	Dpt.	Dpt.	185	18,950.00	Pair										
HR-1F		(2)15	10,2	Cone, Horn	1	Horn		34-16	99	50	250,1k, 4.5k	4/2	34 x 44 x 21	Dpt.	Dpt.	350	23,750.00	Pair											
SM-1F		(2)18	12,2	Cone, Horn	1.½	Horns		20-20	101	200	200,800, 3.2k,10k	4/2	60 x 51 x 33	Dpt.	Dpt.	550	45,000.00	Pair											
WHARFEDALE	Diamond III	Vented	4¼			¾	Dome		50-25	86	20	3.5k	8/6,4	9 x 7 x 8	Black Knit	Black Knit	7¾	225.00	Pair										
	Diamond IV	Vented	4¾			¾	Dome		50-25	86	20	3.5k	8/6,4	11 x 7 x 7	Ash Black Knit	Black Knit	8¾	300.00	Pair										
	415	Inf. Baf.	6½			1	Dome		45-25	87	20	4.1k	8/6,4	14 x 10 x 8	Ash Black Knit	Black Knit	12¾	375.00	Pair										
	425	Inf. Baf.	7¾			1	Dome		40-25	88	20	3.5k	8/6,4	16 x 11 x 10	Ash Black Knit	Black Knit	19¾	475.00	Pair										
	430/35	Inf. Baf.	(2)8			1	Dome		35-20	90	20	5k	8/6,4	26 x 10 x 11	Ash Black Knit	Black Knit	20½	750.00	Pair										
	440/45	Inf. Baf.	(2)8			1	Dome		30-20	90	20	5k	8/6,4	4 x 10 x 11	Ash Black Knit	Black Knit	27	950.00	Pair										
	515	Inf. Baf.	7¾			1	Dome		42-20	87	20	4k	8/6,4	16 x 11 x 12	Ash Black Knit	Black Knit	24¾	700.00	Pair										
	517	Inf. Baf.	7¾			1	Dome		39-20	87	20	4k	8/6,4	21 x 11 x 13	Ash Black Knit	Black Knit	35¼	1000.00	Pair										
	519	Inf. Baf.	7¾	4¾	Cone	1	Dome		37-20	87	20	700,3.5k	8/6,4	28 x 11 x 13	Ash Black Knit	Black Knit	36	1500.00	Pair										
	Harewood System 2130	Inf. Baf. Sat. & Subwoof.	8 (2)8			1 (2)¾	Dome Domes		39-25 40-22	89 89	30 30		8/6,4 8/6,4	22 x 10 x 10 Three Pieces	Ash Black Knit Ash Black Knit	Black Knit Black Knit	36	2375.00	Pair										
WILSON AUDIO SPECIALTIES	WAMM Series VII	Sat. & Subwoof.	18, (2) 8½x 11¼	(2)4¼	Cones	(2)1, (9) 5x5	Domes, ES	W, M, T, ST	17-30 (Adj.)	99	50	55,400, 3k	4/3	Four Pieces	Dpt.	Dpt.	1850 Sys.	125,000.00	Sys. w/EQ										
	WATT III	Ported	6½			1	Dome	No	55-20 ±3	91	30	1.8k	4/2	12 x 14 x 17	Dpt.	Dpt.	60	7450.00	Pair										
	Puppy II	Ported Subwoof.	(2)8½						28-125 ±3	91	30	125	4/4	12 x 24 x 17	Dpt.	Opt.	81	5450.00	Pair										
	WHDW II Universal	Ported Subwoof.	18					W	16-55	98	50	55	8/5	17 x 29 x 40	Dpt.		From 210	9390.00	Each w/Xover										
	PDW WHDW II	Powered Ported Subwoof.	18					W	16-55	98	400 Inc.	55		17 x 29 x 40	Opt.		From 280	12,720.00	Each w/Xover & Amp										
WIN RESEARCH	SM-10	Vented	8			1	Flat		50-25 ±2	88	30	3k	6/4	12 x 19 x 10	Black Lacq.		49	6250.00	Pair w Stands										
	SW-6	Vented	6			1½	Inv. Dome		50-25 ±2	90	50	2.5k	8/4	12 x 19 x 10	Black		40	4250.00	Pair										
WOLCOTT AUDIO	Dmnisphere MDH-2		(4)6½			1½	Dome	T	30-20 ±3	90	20	1.8k	6/4	21 x 21 x 49	Dpt., Black	Black Foam	110	From 4850.00	Pair										
YAMAHA	NS-10M	Ac. Sus.	7			1¾	Dome		60-20	90		2k	8/	8 x 15 x 8	Black Lacq.	Black Knit	13¼	398.00	Pair										
	NS-A325	Sat.	3½			¾	Dome		150-22 ±3	87	10	3.5k	6/	8 x 4 x 4	Black Lacq.	Black Knit	2¾	170.00	Pair										
	YST-SW50	Powered Servo Subwoof.	7					W	25-200	86	50 Inc.			8 x 19 x 13	Black Vinyl	Black Knit	28¾	349.00	Each w/Amp										
	YST-SW100	Powered Servo Subwoof.	(2)7					W	21-180	90	70 Inc.			8 x 22 x 16	Black Vinyl	Black Knit	35¼	449.00	Each w/Amp										
	NS-A90A	Ac. Sus.	4½			2	Cone		120-18	91	5		4/	9 x 9 x 3	White Vinyl	White Knit	4¾	79.95	Pair										
	NS-A95	Ac. Sus.	4½			2	Cone		120-18	91	5		4/	9 x 9 x 3	Black Vinyl	Black Knit	4¾	79.95	Pair										
	NS-A102	Bass Ref.	4						60-20	88	5		6/	9 x 12 x 3	Vinyl Gray	Knit Gray	4	178.00	Pair										
	NS-C70	Clr. Ch. Ac. Sus.	(2)4						70-20	88			6/	17 x 5 x 6	Black Vinyl	Black Knit	7	129.00	Pair										
	NS-C90	Clr. Ch. Ac. Sus.	(2)4½						60-20	89			6/	17 x 6 x 7	Black Vinyl	Black Knit	8¾	149.00	Each										



# LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separable Low Crossover? Woofer W. Midrange M. Tweeter - T Super Tweeter - ST	Angular Frequency Response, Hz to kHz, ± dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
YAMAHA (Continued)	NS-C110	Ctr. Ch.	4¾			1	Dome		60-20	90		6/	6 x 18 x 8	Opt.	Gray Knit	10	199.00 Each		
	NS-APC10	Powered Ctr. Ch.	4						100-16	85	25 Inc.	6/	5 x 14 x 6	Black Oak Vinyl	Black Knit	10	129.00 Each		
	NS-AC1	Ctr. Ch.	4						100-16	85	5	6/	5 x 14 x 6	Black Oak Vinyl	Black Knit	6	75.00 Each		
	WSX-10	In-Wall	6¾			1	Dome		50-25	89	2k	6/	13 x 9 x 4	Black Oak Vinyl Ivory	Ivory Metal Screen	5¼	400.00 Pair		
	NS-A615	Ac. Sus.	6½			¾	Dome		60-22 ± 3	89	10	5k	6.4	8 x 16 x 8	Black Oak Vinyl	Black Knit	14	198.00 Pair	
	NS-A620A	Ac. Sus.	6½			¾	Dome		60-22 ± 3	89	10	5k	6.4	8 x 17 x 8	Black Oak Lacq.	Black Knit	14	240.00 Pair	
	NS-A625A	Ac. Sus.	6½			¾	Dome		60-22 ± 3	89	10	5k	6.4	8 x 17 x 8	Black Oak Lacq.	Black Knit	15	240.00 Pair	
	NS-A820A	Ac. Sus.	8			1	Dome		50-22 ± 3	90	10	3.5k	6/4.5	10 x 22 x 11	Black Oak Lacq.	Black Knit	24	360.00 Pair	
	NS-A825A	Ac. Sus.	8			1	Dome		50-22 ± 3	90	10	3.5k	6/4.5	10 x 22 x 11	Black Oak Lacq.	Black Knit	27	360.00 Pair	
	NS-A930	Ac. Sus.	8	5	Cone	1	Dome		45-22 ± 3	89	10	800,3k	6/4.5	10 x 25 x 11	Black Oak Lacq.	Black Knit	29	500.00 Pair	
	NS-A935	Ac. Sus.	8	5	Cone	1	Dome		45-22 ± 3	89	10	800,3k	6/4.5	10 x 25 x 11	Black Oak Lacq.	Black Knit	31	500.00 Pair	
	NS-A1030	Ac. Sus.	10	5	Cone	1	Dome		40-22 ± 3	89	10	700,3k	6/6	12 x 33 x 11	Black Oak Lacq.	Black Knit	45	700.00 Pair	
	NS-A1035	Ac. Sus.	10	5	Cone	1	Dome		40-22 ± 3	89	10	700,3k	6/6	12 x 33 x 11	Black Oak Lacq.	Black Knit	47	700.00 Pair	
	YANKEE AUDIO	FPR-72 MkIII	Planar Ribbon	1020 Sq. in.						29-20	88	50	None	3/3	72 x 30 x 3	Opt. Solid Wood	Black Knit	135	From 7000.00 Pair
FPR-78 Professional Monitor		Planar Ribbon	1650 Sq. in.						22-20	88	50	None	4/4	78 x 35 x 3	Opt. Solid Wood	Black Knit	225	11,900.00 Pair	

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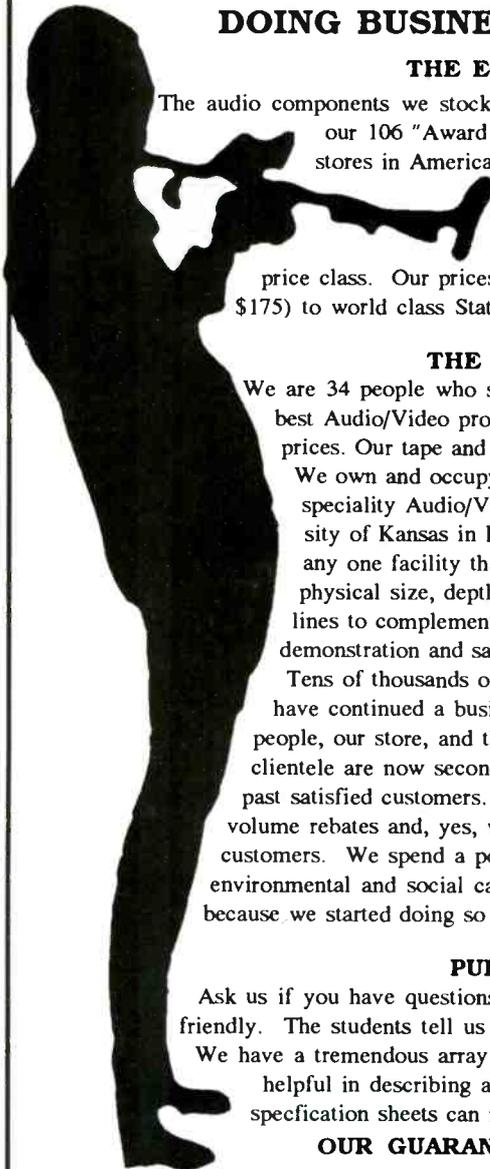
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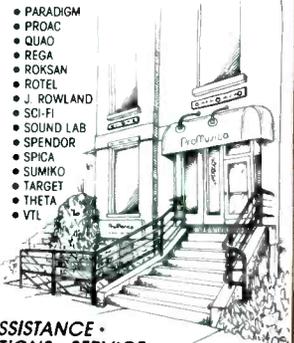
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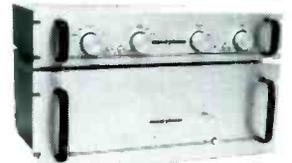
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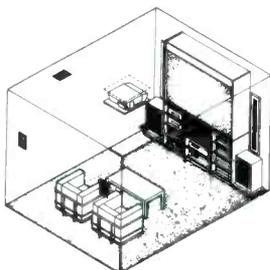
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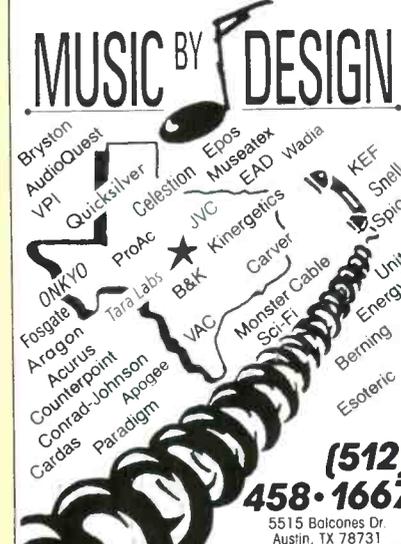
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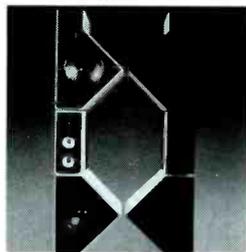
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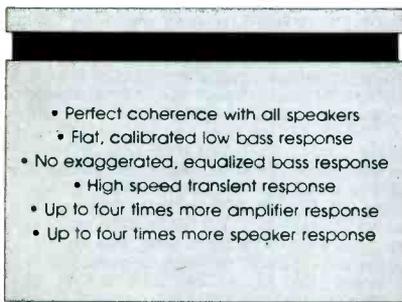
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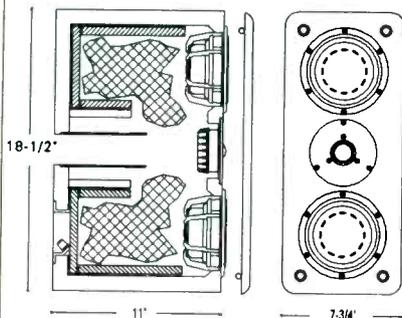
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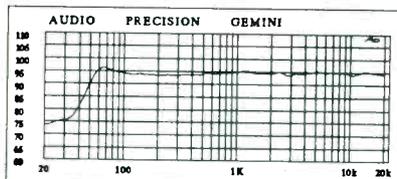
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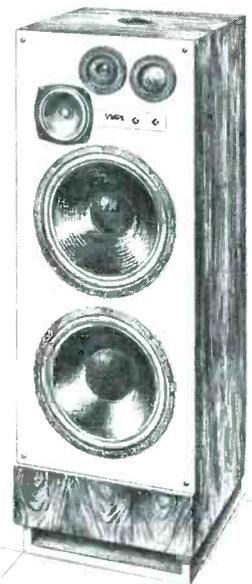
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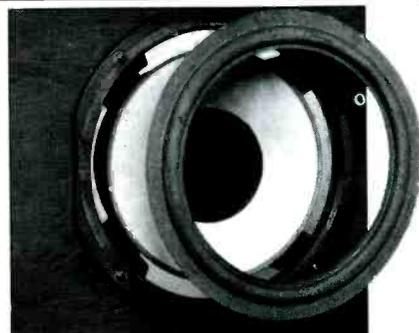
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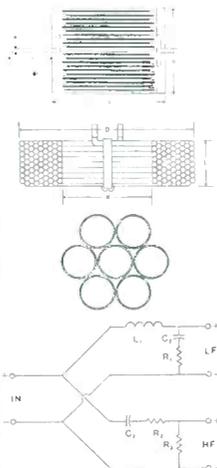
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Cerritos, Cal. 90701

**Hughes Audio Products**  
29947 Avenida de las  
Banderas  
Rancho Santa Margarita,  
Cal. 92688

**I**  
**Icon Acoustics**  
13 Fortune Dr.  
Billerica, Mass. 01821

**Ikeda**  
See Edge Marketing

**Immedia**  
2629 Mabel St.  
Berkeley, Cal. 94702

**Impulse**  
Route 2, Box 477  
Dover, Ark. 72837

**Infinity Systems**  
9409 Owensmouth Ave.  
Chatsworth, Cal. 91311

**International Audio  
Technologies**  
13897 Willard Rd., Suite J  
Chantilly, Va. 22021

**Island Audio**  
49 Cedar Swamp Rd.  
Glen Cove, N.Y. 11542

**Itone Audio**  
3429 Morningside Dr.  
El Sobrante, Cal. 94803

**J**  
**Jackson Loudspeaker Co.**  
4524 North 35th Pl.  
Phoenix, Ariz. 85018

**Jamo**  
425 Huehl Rd., Bldg. 8  
Northbrook, Ill. 60062

**Janis**  
See John Marovskis

**JBL Consumer Products**  
240 Crossways Park West  
Woodbury, N.Y. 11797

**Jecklin**  
See May Audio Marketing

**Jensen**  
25 Tri-State Intl. Office Ctr.  
Suite 400  
Lincolnshire, Ill. 60069

**JMLab**  
See Keats and Assoc.

**Joseph Audio**  
2 Pineridge Rd.  
White Plains, N.Y. 10603

**Jovox**  
See Yankee Audio

**JPW Loudspeakers**  
See Audiophile Systems

**JRM Engineering**  
3716 Broadway N.E.  
Knoxville, Tenn. 37917

**JS Audio**  
643 Speedwell Ave.  
Morris Plains, N.J. 07950

**JVC**  
41 Slater Dr.  
Elmwood Park, N.J. 07407

**K**  
**George Kaye Audio Labs**  
368 Third Ave.  
New York, N.Y. 10016

**Keats and Associates**  
14038 Tanglewood Ct.  
Dallas, Tex. 75234

**Kebschull**  
See German Acoustics

**KEF**  
1701 Touchstone Rd.  
Colonial Heights, Va. 23834

**Kenwood**  
2201 East Dominguez St.  
Long Beach, Cal. 90810

**Kimber Kable**  
2752 South 1900 West  
Ogden, Utah 84401

**Kinergetics Research**  
P.O. Box 4839  
Chatsworth, Cal. 91313

**Kinetic Audio**  
P.O. Box 215  
Arlington Heights, Ill. 60006

**Kirksaeter**  
Niederrheinstr. 193  
4000 Düsseldorf 30  
Germany

**KLH**  
11131 Dora St.  
Sun Valley, Cal. 91352

**Klimo**  
See Audio Advancements

**Klipsch**  
P.O. Box 688  
Hope, Ark. 71801

**Klyne Audio Arts**  
828 Seventh Ave. S.E.  
Olympia, Wash. 98501

**Knöll**  
123-11860 Hammersmith  
Richmond, B.C.  
Canada V7A 5G1

**Kort Audio**  
3646 Lyndale Ave. North  
Minneapolis, Minn. 55412

**Koss**  
4129 North Port Washington  
Milwaukee, Wisc. 53212

**Krell**  
35 Higgins Dr.  
Milford, Conn. 06460

**KSS Audio Engineering**  
2973 Calle Gaucho  
San Clemente, Cal. 92672

**Kuzma**  
See VPI Industries

**L**  
**Lancer Electronics**  
12340 McCann Dr.  
Santa Fe Springs, Cal.  
90670

**Lantana**  
P.O. Box 1958  
Garden Grove, Cal. 92642

**Lazarus Electronics**  
8130 Coldwater Canyon  
North Hollywood, Cal. 91605

**Lectron**  
See Audio Advancements

**Legacy**  
See Reel to Reel Designs

**Legend**  
9109 Mason Ave.  
Chatsworth, Cal. 91311

**Lenbrook Industries**  
633 Granite Ct.  
Pickering, Ont.  
Canada L1W 3K1

**P. E. Leon**  
See Dimex

**Mark Levinson**  
See Madrigal

**Lexicon**  
100 Beaver St.  
Waltham, Mass. 02154

**Lineum**  
1238 N.W. Glisan  
Suite 404  
Portland, Ore. 97209

**Linn**  
See Audiophile Systems

**Lirpa Labs**  
Main & Elm Sts.  
New York, N.Y. 10101

**Logic**  
See RCS Audio Intl.

**Loran**  
10-48 Clark St.  
Warren, Pa. 16365

**David Lucas, Inc.**  
924 Hulton Rd.  
Oakmont, Pa. 15139

**Luxman**  
Div., Alpine Electronics  
19145 Gramercy Pl.  
Torrance, Cal. 90501

**Lyra**  
See Immedia

**M**  
**Mach 1 Acoustics**  
R.R. 2, Box 334A  
Wilton, N.H. 03086

**Madison Fielding**  
200 William St.  
Port Chester, N.Y. 10573

**Madisound**  
P.O. Box 44283  
Madison, Wisc. 53744

**Madrigal Audio  
Laboratories**  
P.O. Box 781  
Middletown, Conn. 06457

**Magnavox**  
See Philips

**Magnepan**  
1645 Ninth St.  
White Bear Lake, Minn.  
55110

**Magnum Dynalab**  
6509 Transit Rd.  
Unit H-1  
Bowmansville, N.Y. 14026

**Marantz**  
See Bang & Olufsen

**Marchand Electronics**  
1334 Robin Hood Lane  
Webster, N.Y. 14580

**Mares Designs**  
137 East Fremont Ave.  
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Bronx, N.Y. 10461

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Abbeville, La. 70510

**Martin-Logan**  
P.O. Box 707  
Lawrence, Kans. 66044

**Mastercraft Audio**  
Box 2661  
Huntington Station, N.Y. 11746

**Maston Audio**  
6416 Via Amigos  
San Jose, Cal. 95120

**Maxell**  
22-08 Route 208 South  
Fair Lawn, N.J. 07410

**May Audio Marketing**  
P.O. Box 1048  
Champlain, N.Y. 12919

**MB Quart Electronics**  
25 Walpole Park South  
Walpole, Mass. 02081

**McIntosh Laboratory**  
2 Chambers St.  
Binghamton, N.Y. 13903

**McNeill Engineering**  
417 Temple Rd.  
Monaca, Pa. 15061

**M & C Speakerworks**  
P.O. Box 151082  
San Diego, Cal. 92175

**Melos Audio**  
723 Bound Brook Rd.  
Dunellen, N.J. 08812

**Memorex**  
Memtek Products  
P.O. Box 901021  
Fort Worth, Tex. 76101

**Meridian**  
1701 Touchstone Rd.  
Colonial Heights, Va. 23834

**Merlin Music Systems**  
4705 South Main St.  
Hemlock, N.Y. 14466

**Merrill Audio**  
2125 Central Ave.  
Memphis, Tenn. 38104

**Meta Research**  
See International Audio Technologies

**Metasonics**  
552 North McCarran Blvd.  
Suite 284  
Sparks, Nev. 89431

**Metaxas Audio Systems**  
230 Rae St.  
North Fitzroy  
Melbourne, Victoria 3068  
Australia

**MFA**  
2520 Seaboard Ave.  
San Jose, Cal. 95131

**Michael Green Designs**  
P.O. Box 57  
Sugarcreek, Ohio 44681

**J. A. Michell**  
See Artech Electronics

**Micromega**  
See Dimexs

**Mirage**  
See API

**Mirror Image Audio**  
651 Charlesgate Cir.  
East Amherst, N.Y. 14051

**Mission Electronics**  
400 Matheson Blvd. East  
Unit 31  
Mississauga, Ont.  
Canada L4Z 1R5

**Mitsubishi Electronics**  
5757 Plaza Dr.  
Cypress, Cal. 90630

**M & K**  
Miller & Kreisel Sound Corp.  
10391 Jefferson Blvd.  
Culver City, Cal. 90232

**Mobile Fidelity Sound Lab**  
105 Morris St.  
Sebastopol, Cal. 95472

**Modern Audio Consultants**  
112 Swanhill Ct.  
Baltimore, Md. 21208

**The Mod Squad**  
542 North Hwy. 101  
Leucadia, Cal. 92024

**Monarchy Audio**  
380 Swift Ave.  
Unit 21  
S. San Francisco, Cal. 94080

**Mondial**  
2 Elm St.  
Ardsley, N.Y. 10502

**Monitor Audio Loudspeakers**  
(Kevro International)  
P.O. Box 1355  
Buffalo, N.Y. 14205

**Monster Cable**  
274 Wattis Way  
S. San Francisco, Cal. 94080

**Bruce Moore Audio Design**  
See RB Electronics

**Mørch**  
See Audio Advancements

**Mordaunt-Short**  
TGI North America  
300 Gage Ave., Unit 1  
Kitchener, Ont.  
Canada N2M 2C8

**Morel Acoustics**  
414 Harvard St.  
Brookline, Mass. 02146

**Morrison Audio**  
334 King St. East  
Unit 407  
Toronto, Ont.  
Canada M5A 1K8

**Motif**  
See conrad-johnson

**MSB Technology**  
P.O. Box 141  
Moss Beach, Cal. 94038

**MTX**  
555 West Lamm Rd.  
Freeport, Ill. 61032

**MTX Soundcraftsmen**  
2200 South Ritchey  
Santa Ana, Cal. 92705

**Museatex Audio**  
1829 54th St. S.E.  
Calgary, Alta.  
Canada T2B 1N5

**Muse Electronics**  
P.O. Box 2198  
Garden Grove, Cal. 92642

**Musical Concepts**  
1832 Borman Ct., #1  
St. Louis, Mo. 63146

**Musical Design**  
See Musical Concepts

**Musical Surroundings**  
5856 College Ave., Suite 146  
Oakland, Cal. 94618

**Music for Others**  
113 West Lockwood  
St. Louis, Mo. 63119

**Music Hall**  
108 Station Rd.  
Great Neck, N.Y. 11023

**Music Interface Technologies**  
3037 Grass Valley Hwy.  
Auburn, Cal. 95603

**Music Reference**  
P.O. Box 40807  
Santa Barbara, Cal. 93140

**Music & Sound Imports**  
2381 Philmont Ave.  
Suite 117  
Huntingdon Valley, Pa. 19006

**J & J Myers**  
22 Parsons Dr.  
Swampscott, Mass. 01907

**NAD**  
See Lenbrook Industries

**Nady Systems**  
6701 Bay St.  
Emeryville, Cal. 94608

**Naim Audio**  
1748 North Sedgwick St.  
Chicago, Ill. 60614

**Nakamichi**  
19701 South Vermont Ave.  
Torrance, Cal. 90502

**N.E.A.R.**  
New England  
Audio Resource  
679 Lisbon Rd.  
Lisbon Falls, Maine 04252

**Nelson-Reed**  
15810 Blossom Hill Rd.  
Los Gatos, Cal. 95032

**Nestorovic Labs**  
8307 N.E. 110th Pl.  
Kirkland, Wash. 98034

**Nikko**  
See AVS Technologies

**Niles Audio**  
P.O. Box 160818  
Miami, Fla. 33116

**Nitty Gritty**  
4650 Arrow Hwy., #F4  
Montclair, Cal. 91763

**Nobis Technologies**  
W141 N9316 Fountain Blvd.  
Menomonee Falls, Wisc.  
53051

**Nordost Marketing**  
420 Franklin St.  
Framingham, Mass. 01701

**Norman Laboratories**  
1905 Atchison Dr.  
Norman, Okla. 73069

**Now Hear This**  
537 Stone Rd.  
Suite E  
Benicia, Cal. 94510

**NRG Control**  
P.O. Box 389  
Walled Lake, Mich. 48390

**NSM**  
See EuroSön

**OCM/Belles**  
See Magnum Dynalab

**Octave Research**  
183-08 Camden Ave.  
St. Albans, N.Y. 11412

**Ohm Acoustics**  
241 Taaffe Pl.  
Brooklyn, N.Y. 11205

**Omni Sound**  
19020 Preston Rd.  
Dallas, Tex. 75252

**Onix Electronics**  
See RCS Audio Intl.

**Onkyo**  
200 Williams Dr.  
Ramsey, N.J. 07446

**Only Music**  
99 Oak St.  
Closter, N.J. 07624

**Optimus**  
See Radio Shack

**Oracle Audio**  
C.P./P.O. Box 394  
Edmundston, N.B.  
Canada E3V 3L1

**Oracle Audio U.S.A.**  
1237 Nielsen Dr.  
Clarkston, Ga. 30021

**Ortofon**  
122 Dupont St.  
Plainview, N.Y. 11803

**Ötvös Industries**  
R.R. 4  
Brighton, Ont.  
Canada K0K 1H0

**OWI**  
1160 Mahalo Pl.  
Compton, Cal. 90220

## P

**PAC**  
Perfectionist  
Audio Components  
32 Church St.  
Malverne, N.Y. 11565

**Pacific Sound & Signal**  
See Knöll

**Packburn Electronics**  
P.O. Box 335  
DeWitt, N.Y. 13214

**Panasonic**  
One Panasonic Way  
Secaucus, N.J. 07094

**Paradigm**  
See AudioStream

**Paradox**  
16350 Enramada Rd.  
Victorville, Cal. 92392

**Parasound**  
950 Battery St.  
San Francisco, Cal. 94111

**Paso Sound Products**  
14 First St.  
Pelham, N.Y. 10803

**Pass Laboratories**  
2155 Limestone Way  
Foresthill, Cal. 95631

**Patterson Audio Systems**  
P.O. Box 87261  
Canton, Mich. 48187

**Peavey Electronics**  
711 'A' St.  
Meridian, Miss. 39301

**Pegasus Audio**  
See The Speaker Factory

**Period Loudspeakers**  
1900 Gulf St.  
Lamar, Mo. 64759

# COMPANY ADDRESSES

**Persona Technologies**  
See Monster Cable

**Peterson-Klaus**  
See Sound Values

**Phase Technology**  
6400 Youngerman Cir  
Jacksonville, Fla. 32244

**Philips**  
One Philips Dr.  
Knoxville, Tenn. 37914

**PhyZics**  
2680 Post Oak Ct. N.E.  
Marietta, Ga. 30062

**Pickering**  
101 Sunnyside Blvd.  
Plainview, N.Y. 11803

**Pink Triangle**  
See Pro Audio Ltd.

**Pinnacle Loudspeakers**  
255 Executive Dr.  
Suite 310  
Plainview, N.Y. 11803

**Pioneer**  
P.O. Box 1540  
Long Beach, Cal. 90801

**Plateau Camber**  
4946 Bourg St.  
Montreal, Que.  
Canada H4T 1J2

**Platinum Electronics**  
1095 Spice Island Dr.  
Suite 100  
Sparks, Nev. 89431

**PointSource Audio**  
P.O. Box 788  
Whiting, Ind. 46394

**Polk Audio**  
5601 Metro Dr.  
Baltimore, Md. 21215

**POSH Speaker Systems**  
7865 N.E. Day Rd. West  
Bldg. C  
Bainbridge Island, Wash.  
98110

**Pref**  
See Rysgaard

**Presence Audio**  
See First Sound

**ProAc**  
See Modern Audio  
Consultants

**Pro Audio Ltd.**  
111 South Dr.  
Barrington, Ill. 60010

**Proceed**  
See Madrigal

**Professional Technologies**  
Box 282-A, R.D. 1  
Rome, N.Y. 13440

**Proton**  
5630 Cerritos Ave.  
Cypress, Cal. 90630

**PS Audio**  
P.O. Box 1119  
Grover City, Cal. 93483

**PSB Speakers**  
633 Granite Ct.  
Pickering, Ont.  
Canada L1W 3K1

**PSE**  
Professional Systems  
Engineering  
9755 Hamilton Rd.  
Eden Prairie, Minn. 55344

**Psycho-Acoustics**  
10132 Mammoth Dr.  
Baton Rouge, La. 70814

## Q

**QED**  
See May Audio Marketing

**QSC**  
1675 MacArthur Blvd.  
Costa Mesa, Cal. 92626

**Quad Electroacoustics**  
111 South Dr.  
Barrington, Ill. 60010

**Quanta Technologies**  
See The Speaker Factory

**Quest**  
120 Woodridge Pl  
Leonia, N.J. 07605

**Questor Loudspeakers**  
See Cascade

**Quickline Products**  
518 Palo Alto Dr.  
Vancouver, Wash. 98661

**Quicksilver Audio**  
3706 North Merrimac Cir.  
Stockton, Cal. 95219

**Quintessence Acoustics**  
1631 La Mesa Ave.  
Spring Valley, Cal. 91977

## R

**Radford**  
See Woodside/Radford

**Radio Shack**  
700 One Tandy Center  
Fort Worth, Tex. 76102

**Rane**  
10802 47th Ave. West  
Mukilteo, Wash. 98275

**Rayco Sound**  
See The Speaker Factory

**RB Electronics**  
4046 Ashbrook Cir.  
San Jose, Cal. 95124

**RBH Sound**  
4042 Pacific Ave.  
Riverdale, Utah 84405

**RCS Audio International**  
3881 Timber Lane  
Verona, Wisc. 53593

**Realistic**  
See Radio Shack

**Recoton**  
46-23 Crane St.  
Long Island City, N.Y. 11101

**Reel to Real Designs**  
3021 Sangamon Ave.  
Springfield, Ill. 62702

**Rega Research**  
See Music for Others

**Renaissance Acoustics**  
1105 North Main St.  
Suite 32-F  
Gainesville, Fla. 32601

**Revolver**  
See Music Hall

**RMS Audio**  
P.O. Box 669444  
Charlotte, N.C. 28266

**Roberts Architectural Audio**  
27075 Cabot Rd., #107  
Laguna Hills, Cal. 92653

**Rockport Technologies**  
R.F.D. 1, Box 1113A  
West Rockport, Maine 04865

**Rock Solid Sounds**  
See B & W Loudspeakers

**Rogers**  
See Audio Influx

**Rohrer Acoustic Design**  
P.O. Box 884411  
San Francisco, Cal. 94188

**Roksan**  
See May Audio Marketing

**Rossman Audio**  
597 West Hillside Ave.  
State College, Pa. 16803

**Rotel**  
P.O. Box 653  
Buffalo, N.Y. 14240

**Jeff Rowland Design Group**  
P.O. Box 7231  
Colorado Springs, Colo.  
80933

**Royd**  
See Music for Others

**RPM Enterprises**  
See Immedia

**Rush Sound**  
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Santa Ana, Cal. 92705

**Russound**  
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Newmarket, N.H. 03857

**Ryan Acoustics**  
3870 La Sierra Ave.  
Suite 200  
Riverside, Cal. 92505

**Rysgaard**  
126 Wood Rd., #100  
Camarillo, Cal. 93010

**SAAT**  
Stanford Advanced  
Acoustic Technology  
470 Stanford Ave.  
Danville, Ky. 40422

**Sansui**  
1290 Wall St. West  
Lyndhurst, N.J. 07071

**Sanyo**  
21350 Lassen St.  
Chatsworth, Cal. 91311

**Sasaki**  
See Quest

**Savard**  
See Psycho-Acoustics

**Scan American Audio Co.**  
P.O. Box 145  
Southport, Conn. 06490

**Scientific Fidelity**  
6301 Riggs Pl.  
Los Angeles, Cal. 90045

**Sennheiser**  
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Old Lyme, Conn. 06371

**Sennet Concepts**  
P.O. Box 1630  
Milford, Pa. 18337

**R. Sequerra Associates**  
792 Pacific St.  
Stamford, Conn. 06902

**Shadow Products**  
P.O. Box 431  
Floral Park, N.Y. 11004

**Shahinian Acoustics**  
33A & B Cedarhurst Ave.  
Medford, N.Y. 11763

**Sherwood**  
14830 Alondra Blvd.  
La Mirada, Cal. 90638

**Shure**  
222 Hartrey Ave.  
Evanston, Ill. 60202

**Siefert Research**  
31212 Bailard Rd.  
Malibu, Cal. 90265

**Sierra Audio Systems**  
16549 Habitat Tr.  
Sonora, Cal. 95370

**Sierra Sound Research**  
922 East Berkeley  
Richardson, Tex. 75081

**Signet**  
4701 Hudson Dr.  
Stow, Ohio 44224

**SigTech**  
One Kendall Sq., Bldg. 200  
Cambridge, Mass. 02139

**SimAudio**  
3285 First St.  
Du Parc Gerard-LeClerc  
Local 4  
St. Hubert, Que.  
Canada J3Y 8Y6

**SimplyPhysics**  
13158 Veterans Memorial, B  
Houston, Tex. 77014

**S.J.A. Industries**  
9344 Glenoaks Blvd.  
Sun Valley, Cal. 91352

**SKC**  
Sunkyoung  
4041 Via Oro Ave.  
Long Beach, Cal. 90810

**SM Audio**  
501 Catalina Rd.  
Fullerton, Cal. 92635

**Snell**  
143 Essex St.  
Haverhill, Mass. 01832

**Solus**  
118 West Julie Dr.  
Tempe, Ariz. 85283

**Sonance**  
961 Calle Negocio  
San Clemente, Cal. 92672

**Sonetic**  
1675 MacArthur Blvd.  
Costa Mesa, Cal. 92626

**Sonic Frontiers**  
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Oakville, Ont.  
Canada L6L 6M5

**Sonic Systems**  
P.O. Box 15183  
Las Vegas, Nev. 89114

**Sonographe**  
See conrad-johnson

**Sonogy**  
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Green Brook, N.J. 08812

**Sony**  
Sony Dr.  
Park Ridge, N.J. 07656

**SOTA Industries**  
1318-B Marquette Dr.  
Romeville, Ill. 60441

**Sound Advance Systems**  
3202 South Shannon St.  
Santa Ana, Cal. 92704

**Sound Concepts**  
P.O. Box 135  
Brookline, Mass. 02146

**Sound Dynamics**  
See API

**Sound Engineering**  
P.O. Box 12538  
Rochester, N.Y. 14612

**Sound-Lab**  
6451 Mountain View Dr.  
Park City, Utah 84060

**Sounds Exclusive**  
See Hanks Electric Co.

**Sounds Like Music**  
259 North Capitol Ave., #113  
San Jose, Cal. 95127

# COMPANY ADDRESSES

**Soundsmith Speaker Works**  
7868 Silverton Ave.  
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San Diego, Cal. 92126

**Soundstream Technologies**  
120 Blue Ravine Rd  
Folsom, Cal. 95630

**Soundtech**  
P.O. Box 222  
Agincourt, Ont.  
Canada M1S 3B6

**Sound Values**  
185 North Yale Ave.  
Columbus, Ohio 43222

**Soundwave**  
See Vero Research

**Source Technologies**  
701 Nutmeg Rd. North, #2  
South Windsor, Conn. 06074

**Speaker Art**  
See Spectrum Dynamics

**The Speaker Factory**  
9141/9145 Arbuckle Dr  
Gaithersburg, Md. 20877

**Speakerlab**  
6307 Roosevelt Way N.E.  
Seattle, Wash. 98115

**Speakerworld Technology**  
P.O. Box 14731  
Fremont, Cal. 94539

**SPECO**  
Div., Components Specialties  
P.O. Box 624  
Lindenhurst, N.Y. 11757

**Spectral Audio**  
260 North Wolfe Rd.  
Sunnyvale, Cal. 94086

**SpectraScan**  
1110-A Elkton Dr  
Colorado Springs, Colo.  
80907

**Spectrum Audio**  
1021 Nevada St.  
Toledo, Ohio 43605

**Spectrum Dynamics**  
5824 Cochran Dr.  
Bakersfield, Cal. 93309

**Spendor**  
See RCS Audio Intl.

**SPICA**  
3425 Bryn Mawr N.E.  
Albuquerque, N.M. 87107

**SSI Surround Sound**  
11836 Clark St.  
Arcadia, Cal. 91006

**Stanhope Systems**  
160 Sedalia Ct.  
Alpharetta, Ga. 30201

**Stanton Magnetics**  
101 Sunnyside Blvd  
Plainview, N.Y. 11803

**Stax Kogyo**  
16920 Halldale Ave  
Gardena, Cal. 90247

**Stellavox**  
See Intl. Audio Technologies

**StereoStone**  
7427 Varna Ave.  
North Hollywood, Cal. 91605

**Straight Wire**  
1909 Harrison St., #208  
Hollywood, Fla. 33020

**Sumo**  
5312 Derry Ave.  
Suites S & T  
Agoura Hills, Cal. 91301

**Superior Audio**  
P.O. Box 299  
Hancock, Mich. 49930

**Swans Speaker Systems**  
Pownal, P.E.I.  
Canada C0A 1Z0

**Sylvania**  
See Philips

**Symdex Audio Systems**  
P.O. Box 359  
Gloucester, Mass. 01931

**Symetrix**  
4211 24th Ave. West  
Seattle, Wash. 98199

**Symphonic Line**  
See German Acoustics

**Synthedata**  
715 Delage, Suite 400  
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**Synthesis**  
See conrad-johnson

**T**  
**Taddeo Loudspeaker**  
2604 Elmwood Ave.  
Suite 105  
Rochester, N.Y. 14618

**Tannoy**  
TGI North America  
300 Gage Ave., Unit 1  
Kitchener, Ont.  
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**Tara Labs**  
2567 Siskiyou Blvd.  
Ashland, Ore. 97520

**TC Sounds**  
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**Thiel Audio Products**  
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**3M Black Watch  
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One Apple Tree Sq.  
Suite 1031  
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**3M/Scotch**  
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**Threshold**  
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**Unity Audio**  
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**Waterworks Acoustics**  
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**Wavefront Acoustics**  
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**WBT**  
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**Well Tempered Lab**  
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**Wenger/ALS**  
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**Westlake Audio**  
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**Wheaton Music**  
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Wheaton, Md. 20902

**Wilson Audio Specialties**  
2233 Mountain Vista Lane  
Provo, Utah 84606

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Goleta, Cal. 93117

**Wolcott Audio**  
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Simi Valley, Cal. 93065

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**Y**  
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