

# Stereo Review

FEBRUARY 1995 • US \$3.50 • CANADA \$4.50 • UK £1.95

## 1995 BUYING GUIDE SPECIAL

**ANNUAL AWARDS**  
The Best Recordings  
of the Year—  
and the Worst

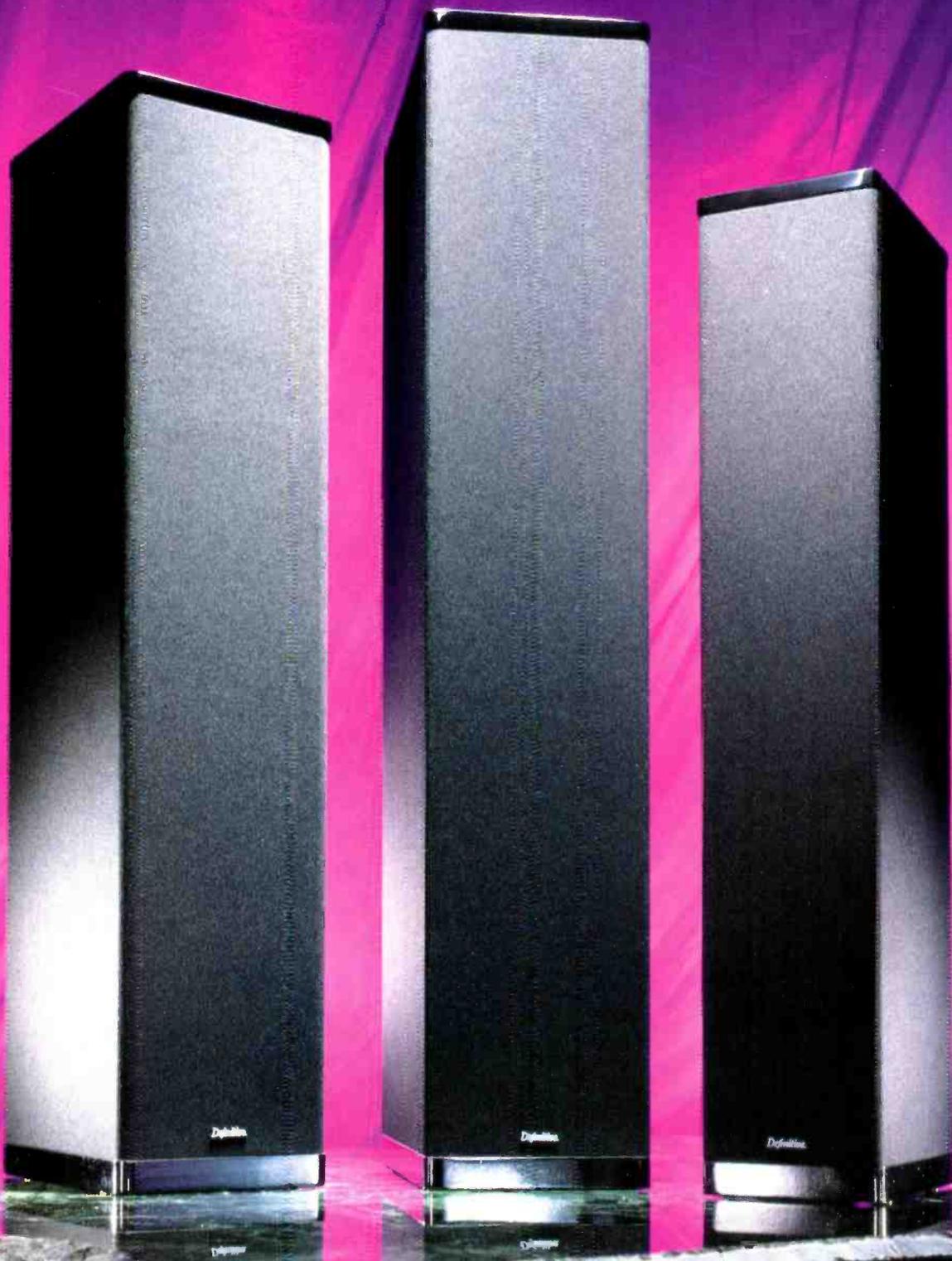
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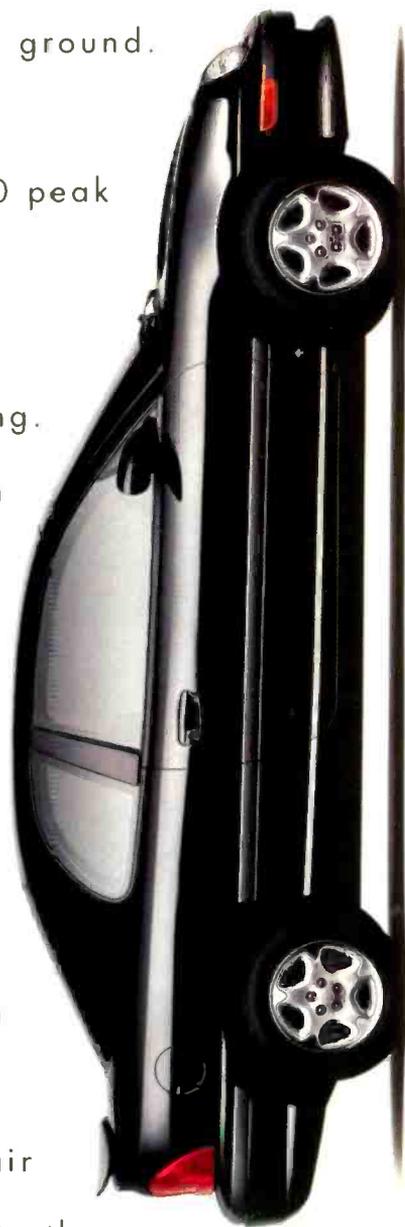
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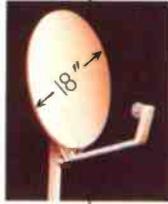
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Cover

Our Equipment Buying Guide includes the Adcom GTP-600 A/V preamp/tuner, NAD 513 CD changer, Harman Kardon AVR20 receiver, McIntosh MC7100 power amp, Definitive Technology Powerfield 1500 subwoofer, Pinnacle AC 550 speaker, Bose 501 speaker, and hundreds of other components.

Photograph by Dan Wagner

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# Stereo Review

INCORPORATING HIGH FIDELITY

FEBRUARY 1995

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## Record of the Year Awards

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 • by Bob Ankasko and staff

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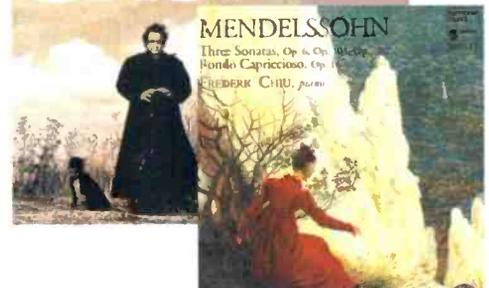
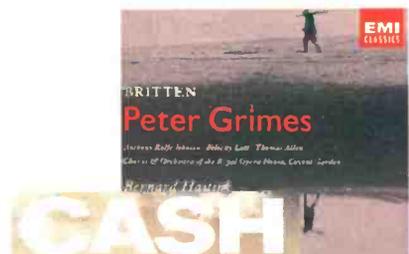
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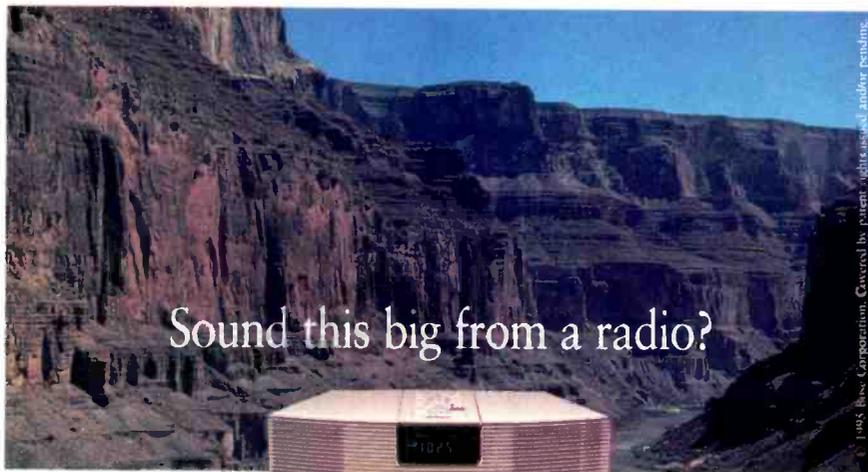
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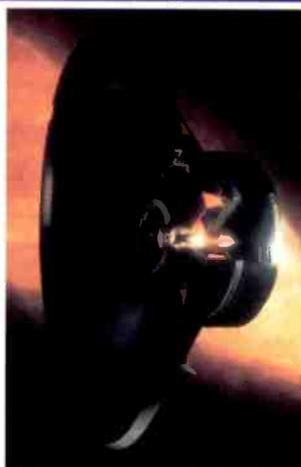
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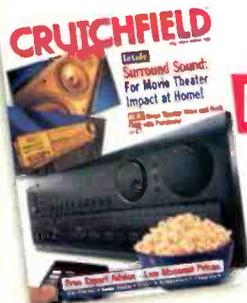
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The Meaning Of Life	0523902
Monty Python's & Now 4	
Something Completely	
Different	*0177204
Pink Floyd: The Wall	*1293802
Body Snatchers (1993)	*1251800

CLUB FAVORITES

In the Name Of The	
Father	*1247709
Bladerunner:	
The Director's Cut	*1097906
Terminator 2:	
Judgment Day	*0233205
Cliffhanger	*1149301
In The Line Of Fire	*1190107
Demolition Man	*1199306
Unforgiven (1992)	*1084003
Rising Sun	*1174804
Bridge On The River	
Kwai Restored	*1143809
The Last Action Hero	*1154806
Alien	0000208
The Piano	*1237809
Moonstruck	*1252204
Batman: Mask Of The	
Phantom	*1238906
Das Boot (Subtitled)	*1232800
The Getaway (1994)	*1260405
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Die Hard 2: Die Harder	*0041806
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The Wizard Of Oz	0001404
Batman (1989)	*0642504
Batman Returns	*1029909
Goodfellas	*0969808
Under Siege	*1077908
Back To The Future	*0211409
Back To The Future Part II	*0921304
Back To The Future Part III	*0497008
Scent Of A Woman	*1121300
The Abyss	*0881102
The Hunt For Red October	*0825000
The Last Of The Mohicans (1992)	*1071406

Predator	*0364901
Predator 2	*0104307
Sleepless In Seattle	*1154905
A Few Good Men	*1106301
The Firm	*1154400
Ghost	*0826008
Dragon: The Bruce Lee Story	*1150705
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Chinatown	*0202507
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Blue Thunder	*0151704
Midnight Express	*0150003
Romeo Is Bleeding	1302801
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The Silence Of The Lambs	0805309

\* Letterbox

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Carlito's Way	*1229301
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Star Trek III: The Search For Spock	*0201608
Star Trek IV: The Voyage Home	*0430603
Star Trek V: The Final Frontier	*0448605
Star Trek VI: The Undiscovered Country	*1001007
History Of The World Part 1	*0055707
Mad Max - The Road Warrior	*1261106
Striking Distance	*1200708
The Prince Of Tides	*0847103

NEW RELEASES

Outland	*1328103
Crooklyn	*1293505
No Escape	*1288505
Bad Girls	*1285808
The Seventh Sign	*0591404
Fright Night	*0182006
The Paper	*1285501
Kalifornia	1302405
Monty Python And The Holy Grail	*0192005
The Naked Gun 3 1/3 - The Final Insult	1286707
Grumpy Old Men	*1251503
On Deadly Ground	*1251909
Rambo: First Blood	*0650309
The Bodyguard	*1105907
Dave	*1149400
Hamlet (1990)	*0970608
Indochine (Subtitled)	*1188903
Hot Shots	0029108
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# BULLETIN

BY BOB ANKOSKO  
AND WILLIAM LIVINGSTONE

## A/V DIGEST

Creative Labs, developer of the popular Sound Blaster line of computer sound cards, has introduced a \$2,000 write-once CD/CD-ROM recorder for multimedia PC's called the Digital Edge. It can store 70 minutes of digital sound or video on a single disc. Word has it that the recording industry is irked because the recorder does not include the Serial Copy Management System (SCMS) copy-inhibit chip. . . . NEC Corp. has announced the development of a handheld recorder, dubbed Silicon Audio, that's said to be capable of recording 24 minutes of CD-quality music on a solid-state flash-memory card the size of a credit card. NEC hopes to bring the recorder to market in two years. . . . Technics has shelved its plans to offer a Video CD player as part of a minisystem. Instead, the company says it will introduce a five-disc Video CD changer this spring. Samsung has also postponed its introduction of a Video CD/laserdisc player.

## GLOBAL NOTES

Edited in Paris, the *International Herald Tribune* pointed out recently that the Beatles' album "Live at the BBC," at No. 1 on the British album

charts, was not getting much competition from "The Rosary" by Pope John Paul II, which was No. 53. The *IHT* went on to say that the Pope was way ahead of his famous critic Sinéad O'Connor, whose "Universal Mother" was No. 80 on the British charts. . . . Sony Classical has launched a new label, St. Petersburg Classics, that will present leading artists of the former Soviet Union performing music ranging from familiar classics to church music banned during the Soviet era, folk songs, and works of contemporary composers little known in the West.

## VINYL LIVES

In the first half of 1994 sales of vinyl LP's increased 80 percent over the same period in 1993, according to the Recording Industry Association of America. Last year Mobile Fidelity Sound Lab resumed its distinguished program of half-speed-mastered LP's pressed on 200 grams of high-definition vinyl. The artists include the Modern Jazz Quartet, Moody Blues, Queen, Pink Floyd, and others. Smaller companies such as Chesky Records never abandoned vinyl but have continued to produce audiophile LP's at premium

## SURROUND SOUND: THE NEXT GENERATION

Enlightened Audio Designs (EAD) of Fairfield, Iowa, has introduced the first 5.1-channel digital surround-sound decoder. Dubbed TheaterMaster, the \$5,950 processor includes a digital-to-analog converter and uses Dolby's AC-3 system for decoding Dolby Surround Digital soundtracks, which contain five discrete full-range channels and a dedicated subwoofer channel (hence the 5.1 moniker). EAD plans to support the rival DTS format from Digital Theater Systems (also 5.1 channels) with a \$1,000 option, due out by the end of March. TheaterMaster also incorporates Pacific Microsonics' High Definition Compatible Digital (HDCD) decoder for HDCD-encoded CD's (about a dozen are currently available from San Francisco-based Reference Recordings). The HDCD process is said to enhance the depth and detail of recordings. Meanwhile, Pioneer LDCA was planning to ship the first Dolby Surround Digital laserdisc. Paramount's *Clear and Present Danger*, on January 31 with a suggested retail price of \$44.98.

prices. Now mainstream companies, like Epic Records (Sony), are releasing collectible LP versions of certain recordings in advance of CD's. Pearl Jam's "Vitalogy" is one example.

Because vinyl has always been at the center of dance music and clubs, BMG Classics has released a special promotional 12-inch vinyl dance single from the new Chopin recording on RCA Red Seal by Evgeny Kissin (age 22) "to get Generation X to listen to Chopin." A dead-

pan RCA statement says: "We're convinced that the mazurka is poised to become the latest dance craze, and that this hot red vinyl single of four of Chopin's favorite dance tunes will inaugurate the explosion in dance clubs across the country." We're holding our breath.

## MUSIC NOTES

This winter the Weather Channel, a cable station that reaches 58 million homes, will be promoting Deutsche Grammophon's recording of Vivaldi's *Four Seasons* with the Orpheus Chamber Orchestra and Gil Shaham as violin soloist. The CD of the Orpheus/Shaham *Four Seasons* is slated for release on February 7. . . . The Recording Industry Association of America has reported that U.S. sales of the rock group Boston's self-titled debut album (released by Epic in 1976) have reached 15 million, making it the second-best-selling album of all time after Michael Jackson's "Thriller." . . . Sales of the soundtrack album for *The Bodyguard* have reached 13 million, making it the all-time best-selling soundtrack. □

## HOLD THE PEANUTS

Still have a bunch of foam peanuts or molded polystyrene packing forms from electronics gear you got for Christmas? The Association of Foam Packaging Recyclers (AFPR) and the Plastic Loose Fill Council have set up a referral service to help you get rid of the white stuff in an environmentally responsible way. Call 1-800-828-2214 to locate a collection site for foam peanuts and 1-800-944-8448 to find out where to send polystyrene for recycling. . . . Celestial Harmonies, of Tucson, Arizona, claims to be the first record company to institute a formal environmental policy. Besides reducing waste in CD packaging, the company aims to record only artists whose environmental positions agree with its own. We just hope Celestial's tome of a catalog is made of recycled products. It weighs 3 pounds, 7.6 ounces.

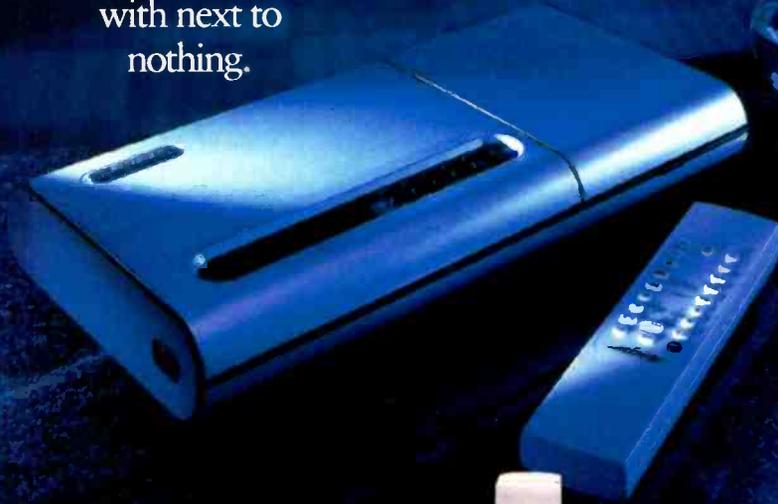


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# LETTERS

## CD's vs. LP's

I grew up in the days of the crank-up Victrola, and I give thanks every day for the advent of compact discs. After years of use I find them convenient, noiseless, easy to handle, easy on the eyes, wonderful. I would not go back to LP's as we know them for the world. That said, I still have to side with people who bemoan upper-mid-range harshness in CD's. It is there all right, even to my seventy-year-old ears.

RICARDO M. HERRERA  
San Jose, Costa Rica

Reading Julian Hirsch's comments about the reservations some people still have regarding the sound of CD's ("Technical Talk," December 1994) reminded me of an acquaintance who still maintains that LP's are superior. When CD's first came out I also had reservations, but I don't anymore. Sure, there are some recordings that sound harsh and not entirely natural on CD, but that can be said of some LP's, too. The equalization used for LP's may be responsible for some of the smooth and mellow sounds they impart to the listener, but I prefer the crisper sound of CD's. It gives me more of the sensation of being present in the recording studio. I rarely listen to my LP's anymore, finding them too bland, but I get goose bumps all over when I hear a good recording on my CD player.

Obviously, any new format takes time to get used to. CD's have changed the way we listen to music, and in a big way. The dynamic range of CD's is greater and livelier, the highs are higher, and the sound doesn't wobble and crackle like it used to. Best of all, the music never sounded better. After listening to CD's for some ten years now, I can honestly say I'm glad to be alive during the CD revolution.

DANIEL J. STOEHR  
Burlington, WI

## Disc-Recording Centennial

I was truly delighted to read Michael Sherman's "The Disc Recording: A Centennial Appreciation" in the November 1994 issue. I'd thought that only *Billboard* magazine was aware that 1994 marked a century of disc records in America that began with my grandfather Emile Berliner's single-face 7-inch discs.

The story is quite accurate except for the final two paragraphs. Mr. Sherman states that, "A torrent of lawsuits followed, and by mid-1900 Seaman had defeated Berliner in the courts." That is incorrect. Emile Berliner had sued Frank Seaman for infringing on his patents. But Columbia sued my grandfather, claiming that the gramophone infringed on its patent for the Bell-Tainter floating stylus. Anxious to be cleared of in-

fringing upon Berliner patents with his Zonophone copy, Seaman declared that the Berliner Gramophone Company was indeed infringing upon Columbia's patent. But that was merely his opinion.

Columbia lost the suit because Berliner established that the groove on his disc moved the pickup stylus, whereas on a cylinder recording the pickup is propelled by a feedscrew, but my grandfather was financially ruined anyway because Columbia had previously obtained an injunction preventing him from making his own discs and gramophones. Moreover, contrary to what Mr. Sherman said, instead of taking on Seaman and American Graphophone (Columbia) in the courts and winning, Eldridge Johnson's Victor Talking Machine Company entered into cross-licensing agreements with Columbia, ending all litigation and permitting Columbia to enter the disc business, which had been its desire all along. Seaman's Zonophone was taken over by Columbia.

Mr. Sherman underrates the Berliner disc when he concludes, "and make the disc record a format that would last nearly one hundred years." Wrong! The disc record has lasted more than a hundred years, since my grandfather invented it in 1887; 1994 was only the centenary of the disc record in America. The Berliner electrical disc is still in production 107 years after its invention. And if you examine a CD, you'll discover that it bears many similarities to Emile Berliner's oldest discs—glass master, recorded on the bottom, 5-inch diameter, center hole, banged out in unlimited quantities on a press, just as he said they should be.

OLIVER BERLINER  
Beverly Hills, CA

In his interesting centennial appreciation of disc recording, Michael Sherman refers to the dog listening to "His Master's Voice" in Francis Barraud's famous painting as a "fox terrier." As the beloved, world-famous mascot of RCA, "Nipper" should be more accurately referred to as a Jack Russell terrier.

THOMAS B. LIGUORI  
Wappingers Falls, NY

Regarding Michael W. Sherman's article on the centennial of the disc in November, readers who would like to explore the early days of the recording industry can do so at the Eldridge Reeves Johnson Victrola Museum in Dover, Delaware. The museum features an extensive collection of talking machines, Victrolas, early recordings, and Johnson memorabilia. Admission is free. For more information, call the Delaware Visitor's Center at (302) 739-4266.

JAMES P. WEBSTER  
Dover, DE

## Speaker Power Handling

**D**aniel Kumin's article on subwoofer/satellite speaker systems in December ("Three's Company") did not give the power-handling capabilities of any of the non-powered systems mentioned. I've also noticed that you do not mention nominal and maximum power handling in many speaker test reports. Since receiver compatibility is crucial in many instances, I'm curious about why you leave out this information. To me, power handling is a major consideration in purchasing a speaker, even as important as its frequency response and the sweetness of its sound. Please, give us the dope on the juice!

DANIEL VANDEWIELE  
Bark River, MI

*The main reason we don't talk very much about speaker power-handling specifications is that there is no universally accepted standard for determining them, which means that the specs from one manufacturer are probably not directly comparable with those from another. And the main reason there is no standard is that it is very hard to come up with a test that yields a simple yet meaningful figure of merit: The amount of power a speaker can take depends on the level, frequency, and duration of the signal, with all those factors interacting in a complex fashion. Our speaker test reports do include pulse power-handling measurements at several frequencies, but, like all other such figures, these should be taken only as approximations of a speaker's capability.*

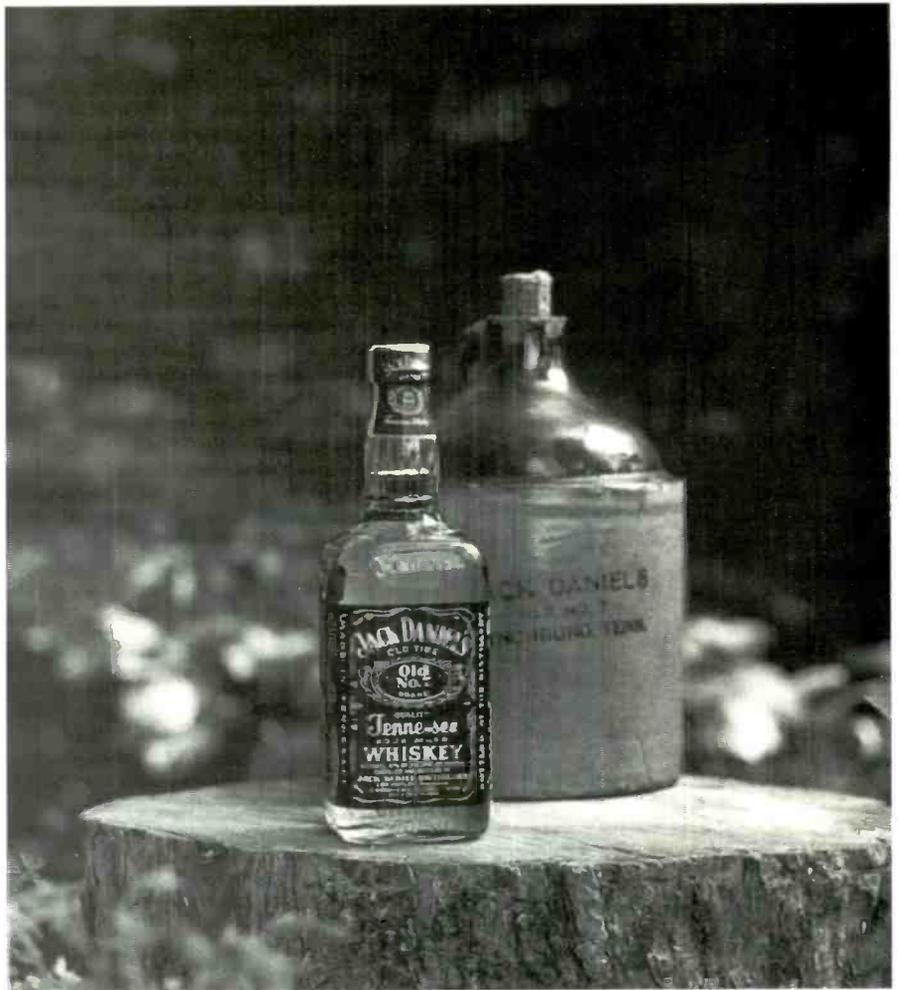
## Chase Remote Controller

**S**ince the publication of your January review of the Chase Technologies RLC-1 remote line controller, we have had a lot of calls from consumers who had a hard time reaching us. For the record, our toll-free number is 800-531-0631. **BOB RAPOPORT**  
President, Chase Technologies  
St. Petersburg, FL

## Correction

**I**n "Subwoofer Secrets" in January, the curves in the bottom graph on page 100 were misidentified. The red curve shows the response of two mono subwoofers, while the blue curve with the prominent notch is for the two subs driven 180 degrees out of phase to simulate stereo. □

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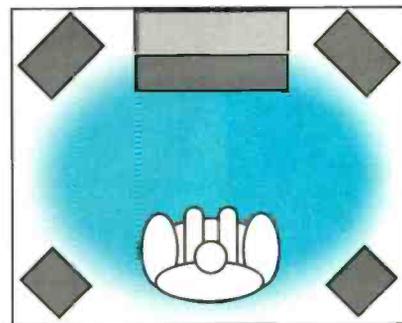
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Designed for placement above or below the TV screen, PSB's Stratus C5 center speaker combines two 5¼-inch woofers and a pair of ½-inch tweeters in a 19½-inch-wide cabinet finished in dark oak or high-gloss piano black (shown). The tweeters are positioned between the woofers

and less than 2 inches apart vertically to preserve accuracy in the vocal range. Sensitivity is given as 92 dB and recommended power as 10 to 150 watts continuous. Price: \$499. PSB, Dept. SR, 633 Granite Ct., Pickering, Ontario L1W 3K1.

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## ▼ COUSTIC

Coustic's AMP-268μ car amplifier is rated to deliver 50 watts into 4 ohms to each of four channels or 120 watts to two channels in bridged mode. It has a built-in crossover with an 18-dB-per-octave low-pass filter, a 6-dB-per-

octave high-pass filter, and a line output to feed a second amplifier; each filter can be set at 90 or 125 Hz. Price: \$449.

Coustic, Dept. SR, 4260 Charter St., Vernon, CA 90058-2596.

• Circle 121 on reader service card



## THIEL ►

The CS.5, Thiel's smallest and least expensive speaker so far, combines a 6½-inch woofer and a 1-inch metal-dome tweeter in a 31-inch-tall ported cabinet with a sloping baffle designed to time-align the drivers' outputs. The woofer uses a short-coil/long-gap magnet system that is said to reduce distortion. Frequency

response is given as 55 Hz to 20 kHz  $\pm 3$  dB, sensitivity as 87 dB, and nominal impedance as 4 ohms. Standard finish is walnut veneer. Price: \$1,350 a pair. Thiel, Dept. SR, 1026 Nandino Blvd., Lexington, KY 40511.



## ▲ McINTOSH

The McIntosh MCD7009 CD player has two 1-bit digital-to-analog (D/A) converters, a 20-bit eight-times-oversampling digital filter, and a die-cast aluminum transport that's said to virtually eliminate vibration. Features include twenty-track programming, delete programming, track and index selection, and three repeat

modes. The player comes with a remote control and sports a glass front panel with illuminated labels and a status window that can display the remaining time on a disc or in a track as well as other information. Dimensions are 17½ x 5¾ x 12 inches. Price: \$2,500. McIntosh, Dept. SR, 2 Chambers St., Binghamton, NY 13903-2699.

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# NEW PRODUCTS



## ◀ CT CONSOLIDATED

Clutter killer: The CT-Tower from CT Consolidated Technology is designed to organize remote controls and other small items like calculators, notepads, and mini flashlights. Items attach to the lightweight plastic holder with Velcro strips (supplied). Available by mail order for \$19.95 (plus \$4 shipping and handling) from CT Consolidated Technology, Dept. SR, Ten Thousand Southern Mill Place, Grass Valley, CA 95949; phone 1-800-282-4680.

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## ▼ VANDERSTEEN

Vandersteen's Model 3A speaker, an update of its Model 3, combines a 1-inch metal-dome tweeter, a 4½-inch midrange driver, an 8-inch woofer, and a 10-inch active acoustic coupler in a 4-foot-tall cabinet with three subenclosures and wood-veneered top and bottom panels.

The baffles are "as small as possible" to improve imaging. Frequency response is given as 26 Hz to 30 kHz ±3 dB. Price: \$2,595 a pair; \$2,795 with Sound Anchor rear brace. Vandersteen Audio, Dept. SR, 116 W. Fourth St., Hanford, CA 93230.

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## ▲ MITSUBISHI

Mitsubishi's CS-35803 35-inch stereo TV has dual tuners for picture-in-picture display of a second channel, stereo audio inputs and outputs, and two S-video inputs. The set is equipped to receive the StarSight on-screen program-guide service, which

provides (for a monthly fee) continuously updated programming information and one-touch recording on a VCR. Price: \$3,199. Mitsubishi, Dept. SR, 5665 Plaza Dr., Cypress, CA 90630.

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## ▲ BLAUPUNKT

Blaupunkt's CDC-RF6 six-disc car CD changer boasts a compact 9⅞ x 7 x 2½-inch chassis, a wired remote control, and an RF modulator so that it can play

through any car system equipped with an FM tuner. Price: \$430. Blaupunkt, Dept. SR, 2800 S. 25th Ave., Broadview, IL 60153.

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## ► SOUNDSTYLE

Soundstyle's X100 equipment stand, featuring a steel frame and tinted glass shelves, is designed to hold large components. It measures 19 x 25 x 15 inches and is available in six decorator colors. Price: \$450. Distributed by Audiophile Imports, Dept. SR, 2012B Main St., Cross Plains, WI 53528.

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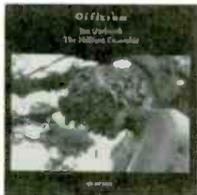


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Enya: Watermark ♦ (Reprise) 43249 C

Liszt, Sonata In B Minor ♦ Ivo Pogorelich, piano. (DG) 43308

Vivaldi, The Four Seasons ♦ Nigel Kennedy, solo violin & conductor. (EMI Classics) 43419 C

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Ancient Music For A Modern Age ♦ Sequentia. (RCA) 44714

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CMS 959

# NEW PRODUCTS



## ▲ SIMAUDIO

SimAudio's Celeste W-4070 power amplifier is rated to deliver 70 watts per channel into 8 ohms or 280 watts in bridged mono mode. It has both RCA-type and XLR balanced inputs, and the

output circuitry employs no feedback loops. Price: \$1,595. SimAudio, distributed by P. Heath Marketing, Dept. SR, P.O. Box 61, Livonia, NY 14487.

• Circle 128 on reader service card



## ▲ SONANCE

Switches on the front panel of Sonance's D6000 in-wall speaker enable more than 200 different EQ settings to be selected. The system teams a pivoting tweeter, a midrange driver, and a dual-voice-coil 8-inch woofer in a 16 x 10-inch wide frame that comes with a cloth or metal grille. The low-frequency limit is given as 33 Hz. Price: \$999 a pair. Sonance, Dept. SR, 961 Calle Negocio, San Clemente, CA 92673.

• Circle 129 on reader service card

## ▼ AUDIO CONTROL

Audio Control's Phase Coupled Activator Series Three is said to "restore the bass missing on most recorded material." It accepts both speaker-level and line-level inputs and has an infrasonic filter, a programmable crossover with

bypass switch, and level controls for the subwoofer output and bass-processing circuit. Price: \$299. Audio Control, Dept. SR, 22410 70th Avenue W., Mountlake Terrace, WA 98043-2165.

• Circle 131 on reader service card



## ▲ CENTER STAGE

Three speakers from a new company called Center Stage include the 12-inch-tall Model 1000 (left, \$498 a pair), rated down to 65 Hz; the 18-inch-square SUB (\$599), rated down to 30 Hz; and the 16-inch-tall Model 2000 (\$598 a pair), rated down to 42 Hz.

Finish is wood veneer in clear or stained oak, stained walnut, or black lacquer. Available factory-direct (plus shipping) from Center Stage Speakers, Dept. SR, 13868 SE 97th, Clackamas, OR 97015; phone 503-654-7310.

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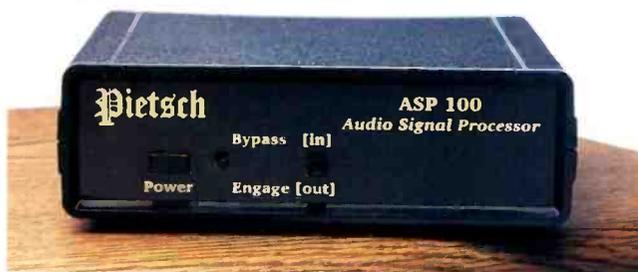
## ▲ NEWPOINT

Newpoint's seven-outlet AV100C surge protector (left, \$50) and six-outlet AV100 model (\$40) are designed to protect audio and video components from electrical surges and spikes. The AV100C is also said to shield cable-TV lines from noise and

interference. Newpoint backs the surge protectors with a lifetime warranty and \$10,000 in lightning insurance. Newpoint, Div. of Proxima Corp., Dept. SR, 6370 Nancy Ridge Dr., San Diego, CA 92121-3212.

• Circle 132 on reader service card

# NEW PRODUCTS



## ▲ PIETSCH

The ASP 100 audio signal processor from Pietsch uses 60-, 120-, and 180-Hz notch filters to reduce hum. Its harmonic enhancer circuit is said to increase the punch, clarity, and

dynamic range of music without adding noise or changing timbre. Price: \$230. Pietsch Electronics, Dept. SR, 643 E. Baltimore St., Suite B, Greencastle, PA 17225.

• Circle 133 on reader service card



## RDL ACOUSTICS ▲

The 38-inch-tall Reference 3a speaker, part of RDL's new RA Labs Black Gold Series, uses a 12-inch woofer to produce bass down to 33 Hz (-3 dB). Power handling is given as 200 watts. Finish is black vinyl. Available

factory-direct for \$542 a pair (includes shipping in U.S.) from RDL Acoustics, Dept. SR, 26 Pearl St., #15, Bellingham, MA 02019; phone 1-800-227-0390.

• Circle 134 on reader service card



## ▲ DATAWAVE

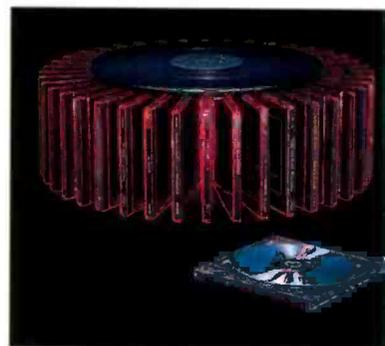
Datawave's WS-900ST wireless speaker system includes two battery-powered 9 x 9 x 4-inch speakers, an AC/battery-powered 900-MHz transmitter with a line-level RCA-jack input, and a remote with bass, treble, and volume controls. Operating range is given as 150 feet. Available factory-direct for \$270 (plus \$7.50 shipping) from Datawave, Dept. SR, P.O. Box 3097, Cary, NC 27519; phone, 1-800-903-0044.

• Circle 136 on reader service card

## RAX ▶

The AC-powered illuminated CD carousel from Rax turns on steel ball bearings and holds forty CD's. Available by mail in red or blue for \$29.95 (plus shipping) from Rax Creative Holders, Dept. SR, 4410 W. Union Hills Dr., Suite 7-130, Glendale, AZ 85308; phone 1-800-729-1119.

• Circle 135 on reader service card



## ◀ OPTIMUS

Radio Shack's 10½-inch-tall Optimus Pro LX5 speaker, designed by Linaeum, features a 5-inch woofer and a patented dipole tweeter that is said to provide 360-degree dispersion above 5 kHz. The ported, die-cast-aluminum cabinet has a removable metal grille on top and a fabric front grille. Rated bandwidth is 70 Hz to 25 kHz. Price: \$150. Radio Shack, Dept. SR, 1500 One Tandy Center, Fort Worth, TX 76102.

• Circle 137 on reader service card

N E W

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Before attempting the operation of the Lifestyle® 12 home theater system, the following instructions should be carefully reviewed and memorized.

*Push*



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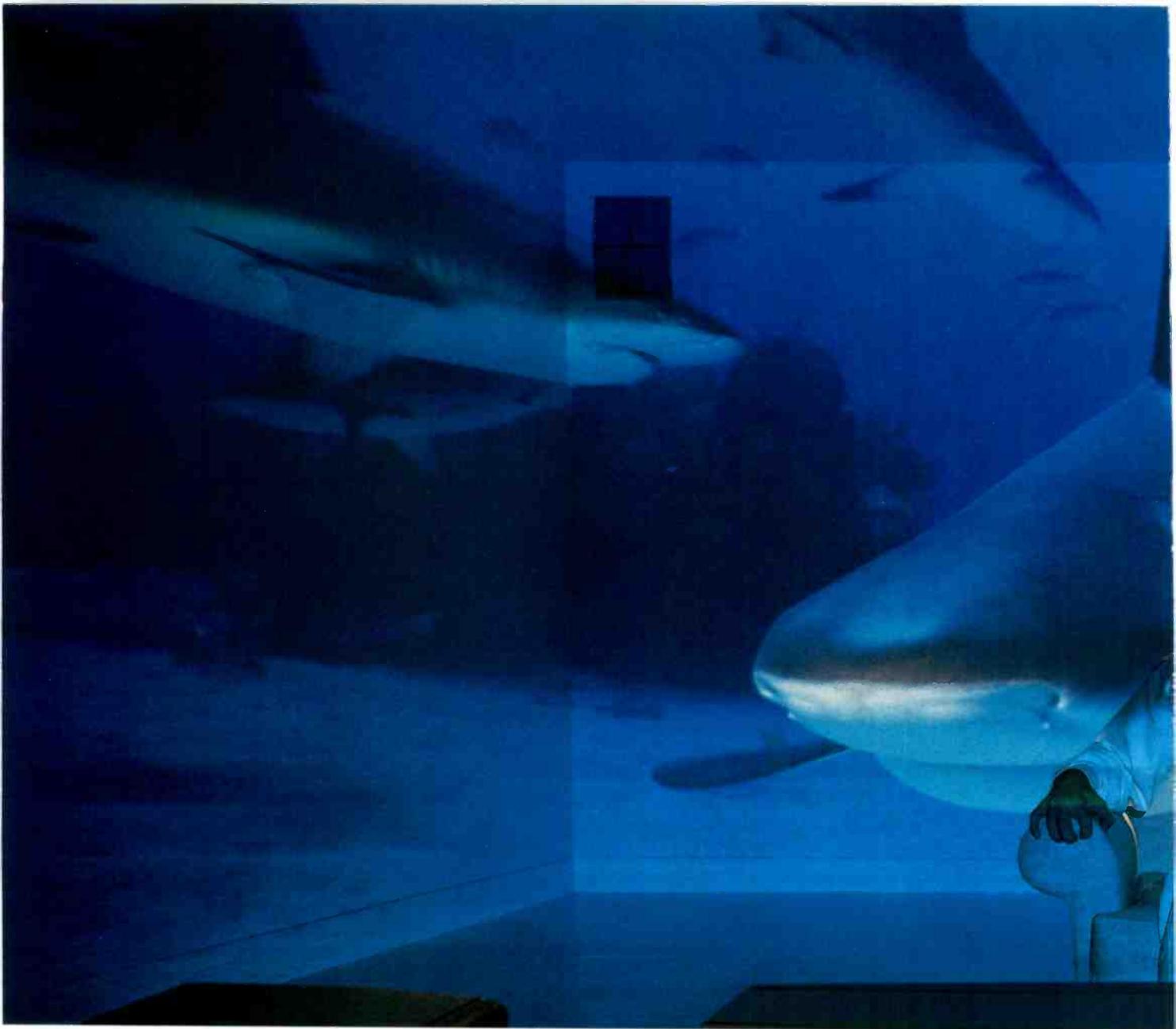
(Not shown, because you won't see it in your home, either.) However, there is

one last instruction you should follow. Hold onto your seat – after all, the sound is from Bose.

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# AUDIO Q & A

BY IAN G. MASTERS

## Dust to Dust

**Q** I am concerned about the effects of dust. I realize that dust can damage a CD player, but what about a receiver? I've noticed a buildup of dust on mine and was wondering if that could cause any damage over time. If so, what can I do to prevent it?

MATT STEELE  
Manhattan, KS

**A** Dust is more of a problem with components that have moving parts—like a CD player, as you mentioned. But even receivers, which have few moving parts, can eventually act up if they become begrimed. Rotary controls, in particular, become noisy if their contacts are disrupted by dirt; when that happens, a shot of contact cleaner in the control's housing usually cures the problem. But if that means removing the component's cover, you're better off taking the unit to a service facility.

Attention should also be paid to the input and output jacks. Dirt can disturb the connections here, so be sure to check the jacks and plugs every so often. Unplugging and replugging them is usually enough to scrape off any dust or oxidization, but contact cleaner can be useful here too.

## Classic Hi-Fi

**Q** A friend who was moving recently passed on to me some old stereo equipment that dates back to about 1974 and may have been the best that money could buy back then. It consists of a Teac four-channel open-reel tape deck, a Panasonic SL-1100 direct-drive turntable, a Marantz 4270 stereo receiver, and a pair of AR3a speakers. Does this system have any future, or should I leave it boxed up in the basement? Do people collect old stereo systems?

WILLIAM H. HAINES  
Perkasie, PA

**A** I don't know whether or not it has any future, but it certainly has an interesting past! It represents what would have been an excellent (but hardly exotic) system twenty years ago. The receiver was produced when Marantz was owned by Superscope of California and thus is of the period after the company's glory days under Saul Marantz. Still, the receivers made at that time were competently designed, and yours is actually a four-channel model, although it can be configured for stereo as well. As a curiosity, it includes a Dolby FM decoder.

The turntable was one of the first direct-drive models, and one of the first to be marketed under the Technics name ("Technics by Panasonic" at that time). With a decent

phono cartridge, it should work just fine today. The tape recorder was one of the few four-channel models sold; if it's functioning properly, it's great for multitrack audio production. And the AR3a speaker was one of the genuine classics of audio, although a bit dated-sounding by today's standards.

Personally, I'd hang onto all of it. If that's not an option, I'm sure you could move it fairly quickly via the classified ads in your local paper or one of the hi-fi magazines.

## Setup Laserdiscs

**Q** Thanks for informing us about Dolby Laboratories' "Consumer Guide to Home Theatre" [October 1994]. I ordered one, and now I would like also to order a couple of fine-tuning laserdiscs I have read about in STEREO REVIEW: Reference Recordings' "A Video Standard" and Lucasfilm's "Wow." Where and how? TYRONE THOMPSON  
Baltimore, MD

**A** The Reference Recordings disc is available at video stores and carries a list price of \$69.98. If you can't find it, you can order it on your credit card by calling 1-800-336-8866, 24 hours a day. Video guru Joe Kane and the folks at Reference Recordings have a second disc called "Video Essentials" in the works; it's due out in the spring, so you might want to wait and get both.

The Lucasfilm disc, a spectacular montage of flashy bits from the company's films along with lots of technical material, is available only to those who buy Home THX processors, who get it free. The limitation has to do with the rights to the film clips, which the studios and others involved have granted for promotional purposes only.

For those who missed the earlier item, the Dolby videotape can be ordered for \$22.45 by calling 1-800-241-4115.

## DCC Questions

**Q** I would like to buy a Digital Compact Cassette recorder, but I have some questions. If I record a CD onto a DCC digitally, is the resulting tape a perfect copy of the disc, as it would be with a DAT recording, or does the format use data-reduction techniques like the MiniDisc? If so, is there a reduction in sound quality? EYAL PECKER  
Haifa, Israel

**A** The DCC format does use data-reduction techniques that are similar in principle (although different in specifics) to those used in the MiniDisc system, so a DCC copy of a CD is not, technically speaking, an exact copy. Audio critics disagree as to

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- HI- Audio Center: Honolulu
- IA- Audio Video Logic: Des Moines• Camera Corner: Davenport• Hawkeye: Iowa City, Cedar Falls
- ID- Good Ear: Boise
- IL- United Audio Centers: Chicago & Suburbs• Camera Corner: Bloomington• Cars & Stereo: Rockford• Jon's Home Center: Quincy• Sound Forum: Crystal Lake• Select Sound: Naperville• Sundown AV: Springfield
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# AUDIO Q & A

whether the signal manipulation results in audible degradation, but if it does, it's on a very small order indeed (we have not detected any degradation, even in careful A-B comparisons).

## How Many Subwoofers?

**Q** *I mostly use my system for music, but I do enjoy thundering bass from movies pretty often too. I'm thinking of upgrading my speakers and am wondering if I would be better off with conventional speakers or a pair of high-quality satellites and a powered subwoofer. I am concerned about the sonic effects of reproducing stereo bass in mono, as with a subwoofer. Would two low-frequency units produce more accurate sound? Is bass below 100 Hz really nondirectional?*

AGIM PEROLLI  
New York, NY

**A** I think 80 Hz is probably more like it, though you can do pretty well up to 100 Hz or so if the crossover is steep enough. Lots of sub/sat systems cross over at 150 Hz (or higher), which can result in some localization of sound at the subwoofer. That may be what gives rise to the sometimes exaggerated notion of stereo bass. But very low frequencies are usually recorded in mono, anyway.

That's not to say that dual subwoofers are necessarily a bad idea. Using two can increase maximum output, and in some cases perhaps help smooth out response problems. But you shouldn't ordinarily need two subwoofers. Indeed, your best bet is usually a single subwoofer crossed over low and placed in a corner.

## Tuner Specs Demystified

**Q** *The next addition to my stereo system may be a separate FM tuner. To me, the most important things to consider are sound quality and price, but I'm not sure what sort of correspondence there is between the former and the equipment's specifications. Signal-to-noise ratio and distortion are fairly obvious, but what about things like capture ratio, selectivity, and channel separation? Are they all equally important? And what sorts of values should I be looking for?*

STEVE RENZE  
St. Louis, MO

**A** In general, specifications are a guide to how well a component is designed and built, but particular specs have different relevance to different users. For instance, good capture ratio (under 2 dB) is really important only if you live in an area subject to multipath interference, where hills or buildings cause reflections of radio signals that arrive at slightly varying intervals after the originals, or if you want to listen to a station

subject to co-channel interference from another station at exactly the same frequency. Since the latter can't really happen with local signals, it only applies if you listen to distant stations. Ditto for adjacent-channel selectivity, since adjacent channels are never assigned in one area. Alternate-channel selectivity may have more relevance, as you might well encounter fairly strong signals only two channels apart on the dial, but good selectivity between alternate channels is fairly easy to achieve and virtually all tuners are acceptable in this regard.

Channel separation may be a touchstone of good design, but psychoacoustic tests have shown that only 20 dB of separation is required for adequate stereo imaging. Frequency response should be flat, of course, but since FM broadcasts have an upper limit of 15 kHz, there's little point in a tuner doing better than that.

## Cartridge Mismatch?

**Q** *My brother-in-law gave me an old Shure V15 Type IV phono cartridge that was never used and is still in its original box. But I can't use it because its output is too low for my receiver's phono input, which is rated at 2.5 millivolts, 47 kilohms. Is there a preamp that would boost the cartridge's output the required amount?*

JOHN A. PANASIK III  
Ridgewood, NY

**A** There are certainly preamps available to boost low-level cartridge outputs, but you don't need one. Shure's V15 series moving-magnet cartridges are designed to work with exactly the sort of input you have. If the cartridge is not working, I suspect a wiring fault, possibly in your tone-arm's headshell, where short circuits are a risk. If that's not it, then your receiver's input circuits might be faulty. Either way, a trip to the repair shop might be in order.

## Closet Speakers

**Q** *I am turning the family room in our new house into a home theater. The far wall has two closets, one on either side, and they seem to be perfect places for recessing the speakers. Would I sacrifice sound quality by using flush-mount speakers? Might the closets contain too much air to move?*

STEVEN A. WILSON  
Newark, CA

**A** Carefully done with good speakers designed for in-wall mounting (regular speakers aren't optimized for flush-mounting, and those with rear-firing ports must be placed out in the open), what you propose is ideal: It's the classic "infinite baffle" that ordinary speaker cabinets can only simulate. The amount of air behind a speak-

er is basically irrelevant (unless it's too little). As long as you make sure that the closet is acoustically sealed off from the listening room, it should work admirably. If you decide to recess equipment shelves into the closet space, just make sure there are no air leaks around the enclosure.

As for flush-mount or in-wall speakers, like any other speakers, some sound good and some don't. They do have the advantage of avoiding near-field reflections as long as they're placed away from the side walls. While that advantage may improve sound quality, it alone does not guarantee "good" sound.

## Subwoofer Remote

**Q** *I'm very happy with my powered subwoofer's performance except for one thing. Depending on the program material, I often have to get up from my listening position to adjust its level. Is there anything I can buy that will let me make such adjustments without getting up?* MARIO SOLANO  
Brooklyn, NY

**A** This can be a major annoyance, especially since the controls on powered subwoofers are often located in inconvenient places. If the connection to the subwoofer is line-level, you could insert something like the Chase Technologies RLC-1 remote line controller (reviewed in the January issue) to give you remote control of the output to the sub. Although I assume you're not interested in replacing what you have now, a few subwoofers are equipped with remote controls. Similarly, some up-market Dolby Pro Logic-based surround-sound processors provide an independent subwoofer level control that can be operated from the remote.

You can also rig your own level control, as long as you don't mind running a cable from the subwoofer to your listening position. If you are driving the subwoofer from a line-level output, all you need is a length of shielded cable and a simple volume control, which you can pick up for a few bucks at an electronic parts shop or Radio Shack. Normally, long line-level cable runs should be avoided since internal capacitance may roll off the highs, but this won't be a problem with a subwoofer that's reproducing only very low frequencies. If you are using a speaker-level signal as the source, you can place an inexpensive speaker volume control between the main amplifier's output and the subwoofer's input.

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

# Definitive's C/L/R 1000 Wins Center Channel of the Year Award

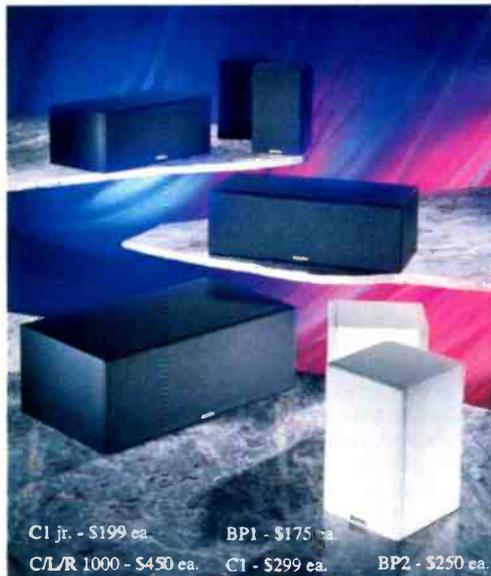
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# SIGNALS

BY KEN C. POHLMANN

## The Prisoner's Dilemma

**T**hrough a series of clever manipulations, enticements, and sheer cunning, I have brought you to this secret place. No one knows you are here. Friends, family, police—they have no clue as to your whereabouts. You are entirely cut off from the world. The handcuffs on your wrists and ankles, the padlocks on the door, the smell of earth that suggests we are deep underground—there is no hope for escape, no chance of rescue. I must also inform you that your life is entirely in my hands.

But you can breathe a little easier. This experiment isn't about life and death. No, it deals with something far more interesting. It is a kind of test, a test to learn a little about what makes you tick. I am going to let you live. I am going to release you from this captivity, but only after you pay a terrible price. And you must choose which price you will pay. It's a simple decision. Using means that will cause you absolutely no discomfort I will either make you blind or make you deaf. Again, you choose. It's entirely up to you.

I can see that your reaction is one of shock and disbelief. You did not expect such a predicament when you stepped out of bed this morning. But as you can see from this table of gleaming surgical instruments, this is more than a conceptual inquiry. Really, now—my curiosity is unbearable. Which shall it be? Blind or deaf? Your eyes dart frantically about the room, as if anxious to take in every detail before being robbed of your vision. That is your decision then? No? The room is absolutely quiet. I await your verdict. Speak freely. People always said I was a good listener.

Surely your decision is easy. Think of the world of wonderful sight. Imagine the colors that will burst forth when I spring you from this damp place. Imagine the azure sky, the intense green of the new growing grass. Imagine the sight of your loved ones when they first see your face again. Imagine the fulfillment of your most ardent wish—imagine the sight of me being led into court, bound and brought before you, my accuser. Surely it

is your hearing that must be sacrificed. The world is a place of vision, color, and motion. Surely with your eyes intact you could live a life that was active and full. True, your world of color and sight would be quiet. But imagine the benefit—no more noisy radios, irksome car alarms, loud airplanes, chattering neighbors, dripping faucets. Imagine how soundly you could sleep, without sound.

Your world would be quiet. Very, very quiet. When your child called your name, you would not hear. To pick up a telephone and talk with a friend—impossible. The newest motion picture—a colorful jumble of silent void. That symphony you enjoy so much—just a memory. Music is something you will never know again. Think of Beethoven. He is known for the tremendous suffering his affliction caused him, but he was not even completely deaf. To be profoundly deaf . . . hmmm, I can see that the gravity of the decision is sinking in.

Moreover, I can see that you're sud-

could not understand a single word? Remember how it felt to be incommunicado? Your isolation will be a thousand times worse after I take away your hearing.

Well, this has been enlightening, but now the time has come. I must take up one instrument, or another, and perform surgery. Exactly who is more isolated from his fellows—the blind man, or the deaf man? Which sense is paramount? Which shall it be? Your eyes, or your ears? What? I didn't quite catch that. You need just a little more time? Time for what? More agonizing? How is it possible that you've lived your entire life and never considered the value of your two most important senses? Are you really that unaware of life's miracles?

I am not so tentative. Let me choose this instrument and perform . . . wait, what is that noise? A thrashing, digging sound! Your rescuers have come too soon! They are pounding at my stout door, and it collapses with a loud bang, splinters flying. Their shouts—command-

**Who is more isolated from his fellows—the blind man, or the deaf man? Which sense is paramount?**

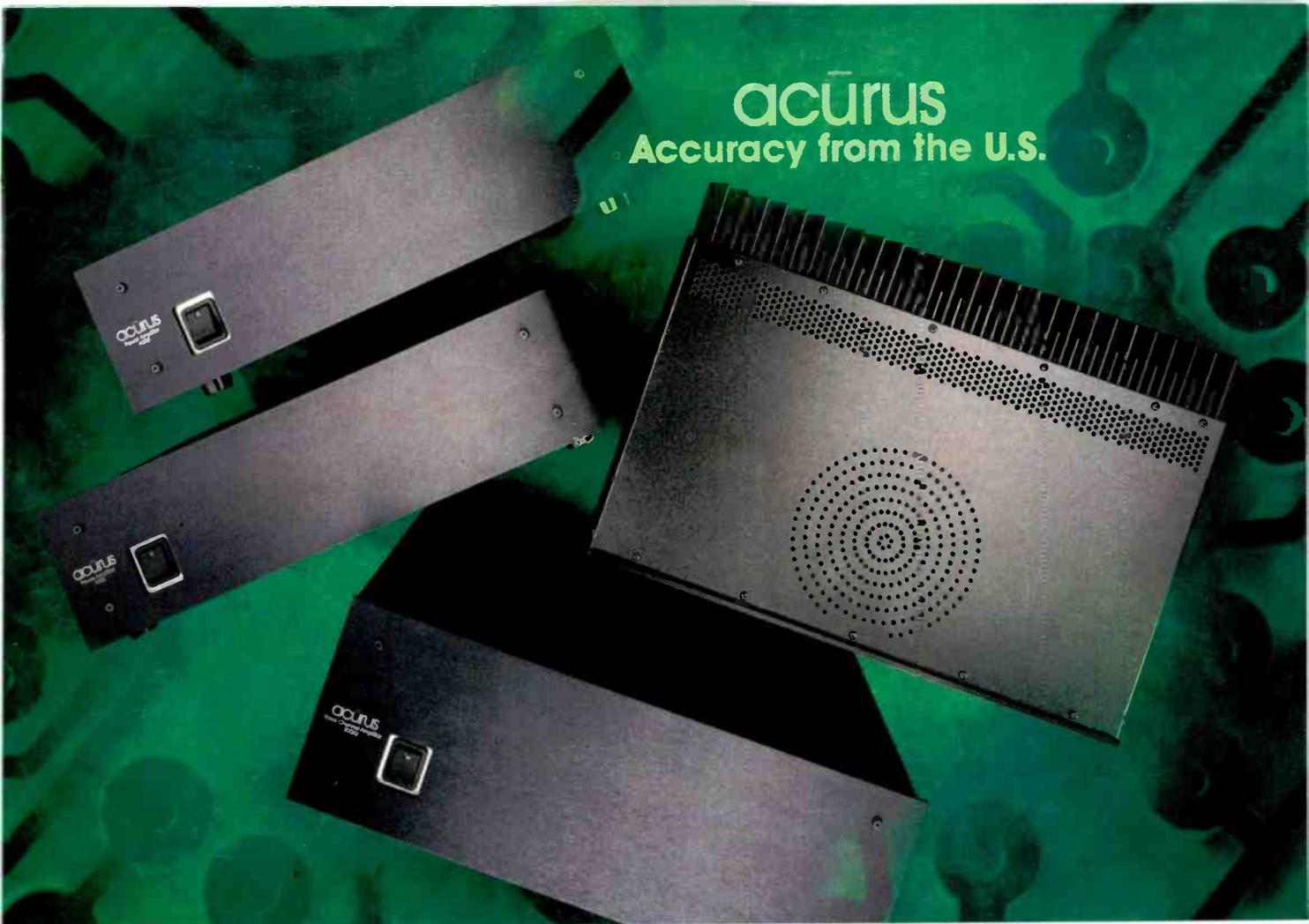
denly doubting your original instinct. Can it be possible that tones and sounds are more important to you than sight and color? So you choose to be blind, cut off forever in darkness? To live life as if it were broadcast from a radio? Not able to read your favorite magazine? You must be joking with me.

Now I can see that you are plainly confused. And my patience wears thin. How can I simplify things? Consider this: We are in this room together chatting amicably. Let me turn off the lights for a moment. You see, the darkness is quite intense. A little unsettling! But you can still hear my voice, the rustling of my clothing as I move about. Your hearing suddenly grows quite keen. You had no idea what power your ears have! Now—the lights go back on—but I have lowered this invisible glass shield over you. You see my mouth move, but no sound reaches your ears. You look at my lips under my heavy mustache, and follow my gestures, but it is all plainly unintelligible. Remember the time you traveled overseas and you

ing me to step away, their radios crackling, screaming out my rights. I am defeated, my experiment ruined. Already I can see you on the nightly news, describing in sordid detail my madness, recalling your courage.

At last, the police are through with their inquiries, the doctors release you from the hospital. You are free. You offer a silent prayer of thanks for your senses of hearing and seeing, vowing never again to take them for granted. Then you dash away. Standing politely outside in the corridor is a woman from an organ-donor program; you motion her aside as you rush past. You drive home, undress and shower, and finally lay your head down on the pillow. Ah, what a day!

You reach over to your nightstand and switch off the lamp. Your bedroom is clasped in blackness. There is only the gentle sound of the wind outside, moving a branch that quietly scratches against your windowpane. Here we are again, alone together. So which shall it be? I'm listening. □



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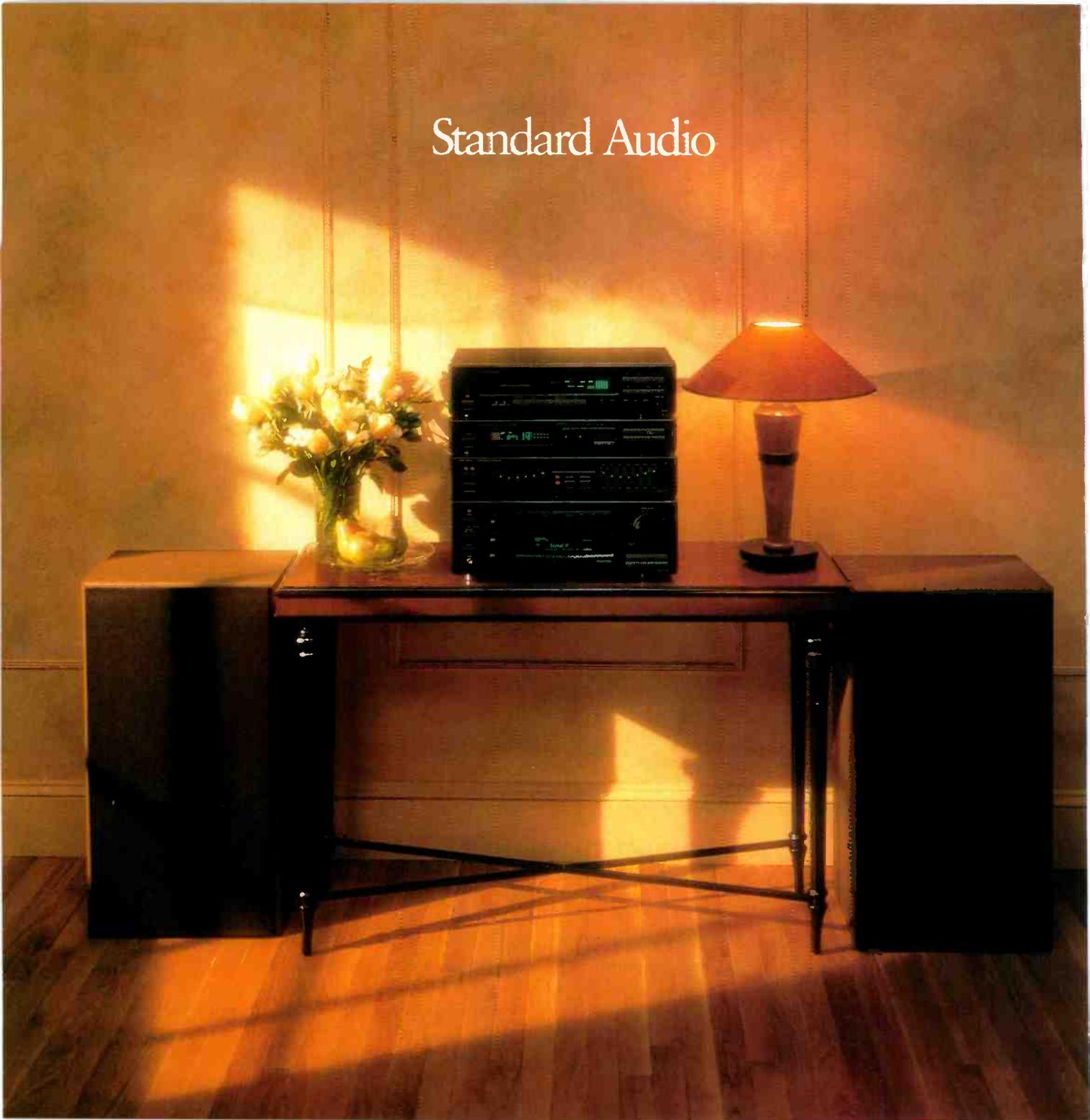
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# TECHNICAL TALK

BY JULIAN HIRSCH

## A Trip Down Memory Lane

**O**n October 27, 1994, I attended a memorable birthday party in New York's Grand Central Station, of all places! The occasion was the fortieth anniversary of the founding of Acoustic Research by Edgar Villchur and Henry Kloss, and for me it also marked the fortieth anniversary of my own start as a reviewer of audio products. The celebration was sponsored by International Jensen, which now owns AR as well as a number of other distinguished brands in the loudspeaker industry, and was attended by (I would estimate) well over two hundred people, including members of the press, serious audiophiles, and industry notables.

The choice of location for the party was singularly apt. For many years a feature of Grand Central was the AR Music Room, on the station's West Balcony. Untold thousands of commuters enjoyed the opportunity to listen to good music, reproduced by some of the finest audio components of the time, and free of sales pressure or "hype." The West Balcony is now a waiting room and bar, but the party was at the opposite end of the terminal, on the East Balcony, providing a wonderful view of the main concourse of the world's best known rail terminal.

I have never forgotten my first impression of AR's room at the 1954 New York Audio Fair, in the New Yorker Hotel. In those days, speakers were either small and anemic-sounding or large, expensive, and too often tubby or boomy. The AR "exhibit," as I remember it, consisted of one playing speaker (that was years before stereo) and perhaps a few others on display to prove that it was not a "one-shot" development. Ed and Henry were in attendance, and the listening experience was like nothing I had ever heard before. It was my first exposure to clean, powerful 30-Hz audio, one of the rarest of acoustic commodities in those times, especially from a small box that could be lifted by one person (albeit with some effort), and not too common even today. Incidentally, its \$185 price was not inconsiderable in those days.

The event coincided with the launching of *The Audio League Report* by me and several colleagues. We were engineers in the R&D laboratory of a conglomerate who happened to be audiophiles as well. With access to our employer's facilities outside of working hours, we had been testing our own audio components for some time and were about to embark on the publication of a newsletter. The 1954 Audio Fair was our maiden voyage into the uncharted reefs of audio journalism, and our report on what we had heard there (which appeared in Volume 1, Number 2, November 1954) probably played some small part in getting the message of the fledgling Acoustic Research out to audio enthusiasts of the day.

I soon came to know and respect the competence and integrity of the AR founders, and these qualities are still evident today. After Ed Villchur sold his interest in AR, he devoted himself to hear-

ier members of the audio press, there were numerous audiophile readers of *STEREO REVIEW* who expressed their appreciation of our efforts to maintain a degree of rationality in product reviews. There were also some fellow journalists whom I see infrequently (such as Ed Canby, whose columns in *Audio* magazine predate any of my efforts by several years and which I always enjoy reading).

Also present were some classic AR products, including an AR-1—not quite as old as my own, which was made in 1955, but in much better cosmetic condition—and a mint-condition AR turntable. Even tastier was a delicious chocolate cake molded in the form of a turntable and a pair of speakers (each, fortunately, about the size of an AR-7 rather than the AR-1 or AR-3).

It was good, too, to see David Hafler, now retired from the company that bears his name. Dave, though never a part of

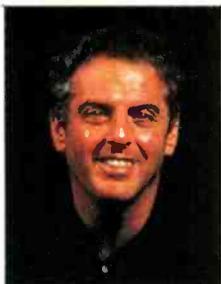
**The AR-1, at the 1954 New York Audio Fair, was my first exposure to clean, powerful 30-Hz audio—a rarity in those days and not too common even today.**

ing-aid research and has made substantial contributions in that field. Another early member of the AR team, Roy Allison, who unfortunately could not be present on this occasion, also contributed substantially to the loudspeaker art (the dome tweeter, which he developed at AR, was a recognized advance in high-frequency performance) and to our understanding of the effects of room boundaries on bass performance. Henry Kloss, who had some prior experience with speaker manufacture before joining Villchur, later went on to found KLH, Advent, and Kloss Video and is currently a principal of Cambridge SoundWorks. The ownership of AR has changed several times over the years, and currently, as part of International Jensen, it is developing a line of speakers intended to provide the essential character of the most popular original AR designs with the benefits of today's improved technology.

The party itself was a heavy dose of nostalgia for me. In addition to the famil-

the AR team, played a significant role in the company's early days. In these times of super-power amplifiers, it may be hard to appreciate that in 1954 there were few affordable amplifiers capable of delivering more than 10 or 20 watts to a speaker. The AR-1, though not particularly power-hungry by today's standards, nevertheless needed a bit more than that for effective performance. Hafler's Dynaco amplifiers, available in inexpensive kit form as well as wired, were able to drive the AR-1 easily, besides being affordable, and soon became the de facto standard for driving AR speakers at shows (and for some time, I believe, at the Grand Central AR listening room).

There are few brand names in the hi-fi world that have survived forty years or more with reasonable product continuity (McIntosh comes to mind as one of the others). We are not likely to see many birthday parties like this one, and I consider myself fortunate to have been able to attend it. □



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2.	*	4.	*
5.	*	8.	*
6.	*	9.	*
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Also send this 11th CD now for which I will be billed \$6.98, plus shipping and handling. ...and I'm entitled to this 12th CD FREE!

Rush my CLASSICAL CDs to the following address:

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Print First Name Initial Last Name Age

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# TEST REPORTS



## Technics RS-DC8 DCC Deck

KEN C. POHLMANN • HAMMER LABORATORIES

The RS-DC8 is Technics' second-generation home DCC deck, providing all the features of earlier decks, a few new ones, and, most significantly, an improved transport. In the analog world, an improved transport can mean better sound, but in the digital world it mainly translates to speedier tape shuttling. The question is, how fast is fast enough?

The RS-DC8's dark gray front panel is quite handsome, with a central door that hinges forward to accept digital or analog cassettes (the former for recording or playback, the latter for playback only). Three LED's on the door indicate a sampling frequency of 32, 44.1, or 48 kHz. A display window on the door lights to show a yellow DCC logo, but blanks during analog playback. The door automatically closes when a cassette is inserted.

The left side of the panel holds a power switch, remote sensor, timer switch, and headphone jack. Three large knobs control headphone level, analog-input recording balance, and

analog-input recording level. A push-button selects Dolby B, C, or off in analog playback. Like all DCC decks, the RS-DC8 is autoreverse, so there is a reverse-mode button for selecting single-play or repeated tape playback. Another button selects the Digital 1, Digital 2, or Analog recording input. And there is a button for selecting automatic or manual marking of track-start points.

A text-mode selection button cycles through the text placed on prerecorded DCC tapes, running sequentially

through album title, artist, and title of the current track. The mode (such as ALBUM TITLE) is flashed in the LCD window on the right side of the front panel, followed momentarily by the encoded information. When the Digital Compact Cassette format was first introduced, its designers said that only prerecorded DCC tapes would carry text information—user-recorded tapes would not. The idea was to increase the perceived value of prerecorded tapes, and it pleased record companies, but not consumers. In light of the fact that both prerecorded and user-recorded MiniDiscs can hold text, the DCC designers have recently changed their mind. Thus, the RS-DC8 can be used to encode as many as four text messages per track on user-recorded tapes, with up to forty characters per message. When playing a user-recorded tape, the text-mode button cycles through four displays labeled TEXT1, TEXT2, TEXT3, and TEXT4, each followed by the corresponding encoded message for the track. Either way, a text-scroll button can be used to scroll messages longer than twelve characters across the display.

The right side of the front panel holds all of the basic tape transport controls, including play, pause, stop, record, tape-direction, fast-forward,

### DIMENSIONS

17 INCHES WIDE, 5 $\frac{3}{8}$  INCHES HIGH,  
13 $\frac{1}{4}$  INCHES DEEP

### WEIGHT

14 $\frac{1}{4}$  POUNDS

### PRICE

\$600

### MANUFACTURER

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ELECTRONICS CO., DEPT. SR, ONE PANASONIC  
WAY, SECAUCUS, NJ 07094

# "First Rate In Every Respect."

-Stereo Review  
Nov. 1994

"Ensemble III Sounded Very Good Indeed...First Rate In Every Respect... It Manages To Sound Like A Lot More Speaker Than Its Unassuming Appearance And Very Attractive Price Would Suggest."

*Stereo Review* magazine has confirmed what thousands of our customers have known for some time - that a high performance, wide-range speaker system doesn't have to cost a fortune. Our new Ensemble III subwoofer/satellite speaker system has a natural, lifelike "big" sound you normally find only in very large, very expensive speakers. All in a very compact, easy-to-live-with package. All for only \$329, factory-direct.

## Our Most Affordable Ensemble System.

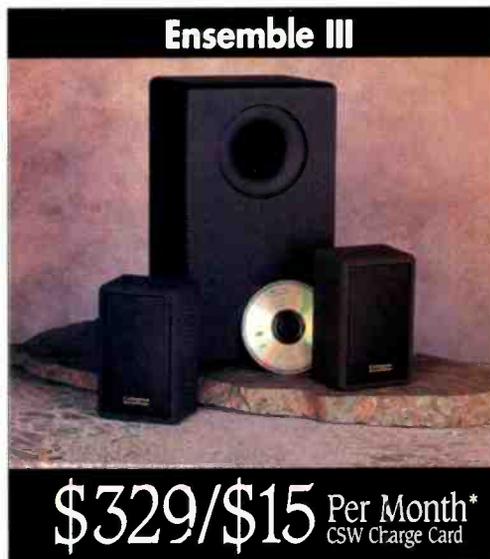
Ensemble III is the most affordable member of our Ensemble family of subwoofer/satellite speaker systems, which *Audio* magazine said may be "the best value in the world." Like all our speakers, it was designed by Audio Hall of Fame member

## Complete Ensemble III Pro Logic System.

You can own a complete Dolby Pro Logic home theater sound system with Ensemble III for under \$1,000. It consists of Ensemble III, three of our Model Ten-A two-way speakers (one for center channel, two for surround), a powerful Sony Dolby Pro Logic receiver (70/70/20/20 wch.), a high performance Sony CD player, and a system remote control. We don't know of a better home theater value in the country.



**\$999/\$28** Per Month\*  
CSW Charge Card



**\$329/\$15** Per Month\*  
CSW Charge Card

Henry Kloss (founder of AR, KLH & Advent).

Ensemble III sounds *very* much like our other Ensemble systems, with nearly identical tonal balance and stereo imaging qualities. Compared to our New Ensemble II subwoofer/satellite system, Ensemble III gives up a little in the way of power handling, low bass range, and efficiency. But unlike the "cube" satellite speakers you'd expect to find in similarly priced systems, Ensemble III's satellites are true two-way speakers. Each houses a 3 1/2" woofer and a 3/4" tweeter and a built-in crossover. Ensemble III's 6 1/2" woofer uses two separate voice coils (one for each channel) in a cabinet using a special flared port for smooth air flow.

With most recordings, Ensemble III will sound virtually identical to the New Ensemble II. It simply won't play as loudly, which makes it a *terrific* speaker system for smaller rooms.

## Overcome The Fear Of Paying Too Little.

Ensemble III is affordable because we sell factory-direct, eliminating expensive middlemen. It doesn't mean we cut corners when we designed it. Its subwoofer cabinet is made of the same low-resonance MDF found in our New Ensemble and New Ensemble II systems. The satellites are housed in high-

grade ABS plastic, laminated to a stiff, acoustically dampening inner shell. There are built-in crossovers in both satellites and the subwoofer, so you can connect all three units directly to your receiver, or "daisy chain" the receiver to the subwoofer, then to the satellites.

Like all our speakers, Ensemble III is backed by our 7-year parts & labor warranty - and comes with connecting wire, a wire cutter/stripper, an informative user's manual, our "Hook-Up Guide" and our "Guide To Surround Sound".

## 30-Day Risk Free Audition.

With our 30-day risk-free home audition, you can listen to Ensemble III the right way - in your home, with your music, with no sales person hovering nearby. If you aren't entirely happy, return it within 30 days for a full refund. We even reimburse your original UPS ground shipping charges in the continental U.S.

You just can't lose.



The Ensemble III System comes with 100 feet of speaker wire, a wire cutter/stripper, accessories and our "Guide To Surround Sound".

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CIRCLE NO. 6 ON READER SERVICE CARD



# TEST REPORTS

rewind, and track-skip/TPS (Tape Program Sensor) buttons. When a DCC tape is playing, the track-skip function enables you to jump forward or back to the start of a track, as identified by a track-start marker. When playing analog tapes, you can jump to another track, as identified by the blank intervals separating tracks. In either case, tracks are skipped according to the number of times you hit the skip button, up to a total of ninety-nine. In practice, the feature may malfunction on DCC tapes if markers are written too close together or on analog tapes if the blank interval between tracks is less than 3 seconds long, if low-level music is misdetected as a blank, if the buttons are pressed within 10 seconds after the beginning of the current track or before the beginning of the following track, or if the tape contains fade-ins and fade-outs.

An open/close button is nestled near the door. A counter-mode button cycles the display through total elapsed time, elapsed time in the track, total remaining time, total playing time (prerecorded tapes only), and tape counter; when playing an analog cas-

sette, only the tape counter is available. A counter-reset button sets the tape counter display to zero. When the end-search button is pressed, the deck scans a DCC tape looking for the marker that designates the end of a recorded area—the end of a tape side, for example. This feature is useful when you want to add new recorded material onto the end of an existing recording. With an analog tape, the end-search function looks for a 10- to 30-second blank section and assumes that it has found the end of the recording. An automatic recording-mute button is used to place a 4-second unrecorded segment in the tape; when you hit it, the deck runs for 4 seconds and then enters record-pause mode, but you can get more than 4 seconds by holding the button down.

The deck's display provides various information through alphanumerics and icons. For example, tape side, direction, input mode, reverse mode, Dolby mode, and other status indicators are illuminated as required. A time display shows hours, minutes, and seconds, and an adjacent display shows track time. And, as already not-

ed, these display fields also show scrolled text information stored on DCC tapes. In addition, diagnostic messages such as NO TAPE and COPY PRHBT are flashed when necessary. The bottom of the display is occupied with two horizontal bar-graph meters that show peak playback and recording levels.

**O**n the back panel, three Toslink optical connectors provide two digital inputs and one digital output, and there are two pairs of phono jacks for analog input and output. A detachable AC cord plugs into a receptacle.

As with all consumer digital recorders, the RS-DC8 contains an SCMS (Serial Copy Management System) circuit. It allows the deck to digitally copy from a digital source, but the resulting copy cannot then be copied digitally. In other words, you can digitally connect a CD player to the DCC deck and make a tape copy of the disc, but the SCMS circuit places a copy-inhibit flag in the tape's subcode so that it cannot be copied digitally. Analog copying can be done freely without limit.

The tape transport is mounted on a vibration-damping base and incorporates a single twenty-track thin-film head for all recording and playback operations. As with any audio tape head, cotton swabs should be used periodically (the manufacturer recommends every 10 hours of use) to keep it clean, but demagnetizers should *never* be used on a DCC head.

The supplied remote control sports no fewer than forty-five buttons, including a keypad that is used both for direct track access and for text entry. It also duplicates most of the front-panel controls, including those for the transport. One nifty trick we've not seen before is track selection by title: With a prerecorded DCC tape, you can enter the title-text mode, hit either of the skip buttons to sequence through the tape's track-title list, then hit the play button. The deck locates the designated track and starts playback. This feature doesn't work on user-recorded tapes, however.

Like other DCC decks, the RS-DC8 generates five different editing mark-

## MEASUREMENTS

Record/playback measurements were made through the analog inputs, playback measurements at the analog outputs. Measurements listed are for the worse of the two channels.

### TRANSPORT

**Fast-wind time (C-90/DCC-90)**...70 seconds  
**Speed error**  
 analog .....-0.29%  
 digital .....below measurable limits  
**Wow-and-flutter (IEC peak-weighted)**  
 analog .....0.13%  
 digital .....below measurable limits  
**Line input for indicated 0 dB** .....360 mV  
**Line output for indicated 0 dB** .....2.1 volts

### DIGITAL PLAYBACK

**Frequency response** .....  
 .....16 Hz to 20 kHz +0, -0.11 dB  
**Channel separation**  
 1 kHz .....92.2 dB  
 10 kHz .....88.7 dB  
**Signal-to-noise ratio (A-wtd.)** .....95.7 dB

**Distortion (THD+N at 1 kHz)** .....0.0069%  
**Linearity error (at -90 dB)** .....+1.3 dB

### DIGITAL RECORD/PLAYBACK

**Frequency response** .....  
 .....16 Hz to 20 kHz +0, -0.12 dB  
**Channel separation**  
 1 kHz .....82.0 dB  
 10 kHz .....81.7 dB  
**Signal-to-noise ratio (A-wtd.)** .....88.8 dB  
**Distortion (THD+N at 1 kHz)** .....0.0074 %  
**Linearity error (at -90 dB)** .....-1.1 dB

### ANALOG PLAYBACK

**Frequency response** .....  
 .....32 Hz to 18 kHz +3.8, -1.5 dB  
**Channel separation**  
 1 kHz .....55.2 dB  
 10 kHz .....43.6 dB  
**Signal-to-noise ratio (A-wtd.)**  
 no noise reduction .....56.8 dB  
 Dolby B .....64.1 dB  
 Dolby C .....71.8 dB  
**Distortion (THD+N at 1 kHz)** .....2.8%

# How Do You Improve On "... The Best Value In The World"?

## Cambridge SoundWorks Introduces *New Ensemble*, *New Ensemble II* – and a new member of the family, *Ensemble III*.

*Audio* magazine once said our *Ensemble*® speaker system may be "the best value in the world." Since then, numerous critics have applauded our *Ensemble* and *Ensemble II* systems. Designed by Henry Kloss (founder of AR, KLH and Advent), they became best sellers by offering quality construction and accurate, wide-range music reproduction — at factory-direct prices.

We're pleased to introduce new versions of our *Ensemble* and *Ensemble II* systems, as well as our new, ultra-compact *Ensemble III*.

### The New Ensemble

*New Ensemble* is an improved version of our original dual-subwoofer/satellite speaker system. *New Ensemble* maintains the dual subwoofer design, which allows for maximum room placement flexibility. Placement of bass and high-frequency speakers in a room (and how those speakers interact with the room) has more influence on the sound quality of a music system than just about anything. *New Ensemble's* ultra-slim (4 1/2") subwoofers give you more placement flexibility than any system we know of.

2. *New Ensemble's* satellite speakers use the same speaker drivers and crossover as the original, but with new midrange and high frequency balance controls.

The midrange control lets you choose the same output in the key 800-1600 Hz octave as in the original, or you can emphasize that octave by 2 dB. *Ensemble* satellites have relatively less output in this range to avoid the "boxy" sound typical of many speakers. This results in an "open" sound on large-scale symphonic works. For small-scaled music, the higher output position proves a "warmer" sound.

A high frequency control has three positions:  
A) The same balance as original *Ensemble*.  
B) A 2 dB high frequency increase.  
C) A 2 dB high frequency decrease. The switch can subtly increase the system's "airiness" (Increase) or it can reduce any tendency towards "edginess" (Decrease).

In terms of "real life" performance, we believe our *New Ensemble* system competes head-on with speakers selling for hundreds more. Available with black-laminate subwoofers for \$629 or with vinyl-clad subwoofers for \$549.

### The New Ensemble II

*New Ensemble II* is an improved version of our best-selling speaker system. It's more affordable than *New Ensemble* because it uses one cabinet to house both subwoofer speakers. *New Ensemble II* maintains the tonal balance, frequency range, power handling and construction quality of the original *Ensemble II*. But its satellite speakers use the same tonal balance controls as *New Ensemble's*.

*New Ensemble II* also uses a new flared subwoofer port. The subwoofer cabinet encloses two 6 1/2" long throw woofers mounted in a sealed "acoustic suspension" chamber. They project into a second chamber fitted with the flared port, which provides smoother air flow, eliminating extraneous noise on strong bass notes.

*Stereo Review* said the original *Ensemble II* "performs so far beyond its price and size it can be compared only with much larger speakers at substantially higher prices." *New Ensemble II* carries on this tradition, outperforming other speakers in its category, including well-known models for about twice the price. Factory-direct price, \$439.

### The Ensemble III

Now you can bring the clear, balanced wide-range sound of *Ensemble* speakers to a small, crowded room. Our new *Ensemble III's* satellite

speakers are only 4 1/2" x 6 1/2" x 3" and its subwoofer is 8" x 8" x 15". Compared to *New Ensemble II*, *Ensemble III* gives up a little in power handling, low bass range, and efficiency. Unlike the "cube" satellite speakers you'll find in most similarly priced systems, *Ensemble III's* satellites are two-way speakers. *Ensemble III's* 6 1/2" woofer uses two

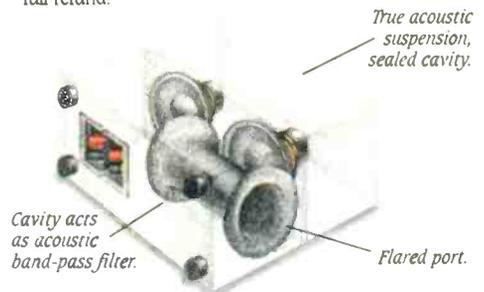
voice coils in a cabinet with a flared port for smooth air flow.

With most recordings *Ensemble III* will sound virtually identical to *New Ensemble II*. It simply won't play as loud. Its construction quality is normally found only in much more expensive speakers.

Factory-direct price, including connecting wire, cutter/stripper and Hook-Up Guide, is only \$329.

### 30 Day Home Audition.

All Cambridge SoundWorks speakers are backed by a 30-Day Total Satisfaction Guarantee. So you can audition your speaker the *right* way — in your home, with no salesman hovering nearby. If within 30 days you're not happy, return your system for a full refund.



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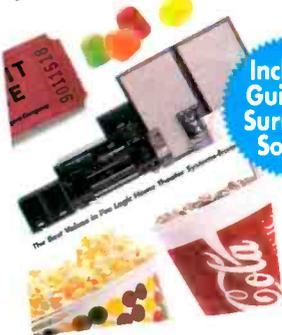


### So What's New?

*New Ensemble* maintains the tonal balance, frequency range and quality of construction of the original. There are two basic differences.

1. *New Ensemble* uses a new 8" woofer with a very long "throw" for linear cone excursion and more accurate bass. An integral heat sink provides improved power handling.

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SOUNDWORKS  
BY HENRY KLOSS



Includes  
Guide To  
Surround  
Sound.

# FREE Audio Catalog

At Cambridge SoundWorks we make speakers and music systems designed by Henry Kloss (founder of AR, KLH & Advent). We sell them—and components from companies like Sony, Pioneer, Philips, Carver and others—factory-direct, with no expensive middlemen. For example, a Dolby Pro Logic Surround Sound system with Model Six speakers, rear speakers, a Sony Pro Logic receiver and remote is only \$747. Call today and find out why *Audio* magazine said we may have “the best value in the world.”

- Call toll-free for factory-direct savings.
- Save hundreds on components and systems from Cambridge SoundWorks, Sony, Pioneer, Philips, Carver and more.
- Audio experts will answer your questions before and after you buy, 8AM-Midnight (ET), 365 days a year—even holidays.
- 30-Day Total Satisfaction Guarantee on all products.
- 7-Year Parts & Labor Speaker Warranty.



Introducing  
The New  
Ensemble II by  
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# TEST REPORTS

ers. These markers are written to user-recorded DCC tapes to facilitate tape control. Based on a rather complicated logic, some markers are written when the automatic writing feature is engaged and some are not. In addition, some markers can be manually written during recording, but all markers can be manually written after recording. You cannot add markers to a prerecorded DCC tape, however. The Start marker identifies the beginning of a track so that tracks can be located with the Skip buttons. The Skip marker is used to identify the beginning of unwanted material that you want to skip after a recording is finished. The End marker marks the end of a recording. The Reverse marker instructs the player to reverse direction and begin playing the other tape side. The Next marker tells the player to fast-forward to the end of a side, then reverse direction and begin playing from the beginning of the other side. All markers are controlled from the remote via dedicated buttons. You can also use the remote to erase markers and renumber tracks.

**T**he RS-DC8 performed well on the test bench and provided an interesting comparison with earlier DCC decks. Its tape transport was significantly faster than those used in first-generation models. The fast-wind time for a C-90 was 70 seconds, compared with 140 seconds on the earlier RS-DC10 (reviewed in February 1993). Speed error and flutter in analog mode have also been reduced, and both measurements represent very good performance. Electronic performance was slightly below that of the RS-DC10 we tested (mainly a matter of a few decibels in the signal-to-noise measurements), but not significantly; overall we would characterize it as very good to excellent on the digital side and good on the analog.

I spent a weekend toying with the RS-DC8, listening to it and trying its various features. First and foremost, I checked out a number of transport benchmarks. I loaded and rewound a prerecorded tape (REM's "Out of Time") and pressed the play button. The deck's transport automatically en-



gaged four different times, read the lead-in area, forwarded to the start of Track 1, played the countdown area, and at last started to play the music; total time to begin playing, 30 seconds.

Using the same tape (a 44-minute recording with eleven tracks), I selected Track 11 while playing Track 1. The RS-DC8 obediently fast-forwarded to the end of the tape, rewound back, located Track 11, and started playing; total time, 1 minute, 20 seconds. When I selected tracks via title search, the deck worked smarter and faster. From stop I entered the text-title mode, used the skip buttons to find the title of Track 11, and hit play; the deck changed tape sides and located the track within 20 seconds. Alternatively, I could manually change tape directions, then skip to the start of Track 11, which also took about 20 seconds.

Finally, I tested the time to find a desired track that was merely further down the same side of the tape, requesting Track 5 while playing Track 1. Shuttle time was 35 seconds.

The RS-DC8's double-speed transport does improve access time relative to that of earlier DCC decks, but clearly tape is not a random-access medium, so DCC access times are never going to approach those of CD. On the other hand, the new transport is indeed quick for a cassette deck.

I also played with the text-writing feature. The process proved workable, but tedious, because the deck goes through an automatic routine in which the transport engages six times before writing and three times after writing to perform its editing chores across the

# In The Mid '70s We Created Home Theater. Now We've Created A New Way To Buy It.



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



## Surround Speakers

Cambridge SoundWorks makes two "dipole radiator" surround sound speakers. Dolby Laboratories recommends dipole radiator speakers for use as surround speakers.

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

*The Surround* said, "In many ways the surround sensation was every bit as good as far more expensive installations." **\$399 pr.** The smaller *The Surround II* is arguably the country's best value in a dipole radiator speaker. **\$249 pr.**

## Powered Subwoofers

The original *Powered Subwoofer* by Cambridge SoundWorks consists of a heavy-



duty 12" woofer housed in an acoustic suspension cabinet with a 140-watt amplifier and a built-in electronic crossover. *Stereo Review* said it provides "deep powerful bass...31.5 Hz bass output; was obtainable at a room-shaking level... they open the way to having a 'killer' system for an affordable price." **\$699.** Our *Slave Subwoofer* uses the same woofer driver and cabinet, but does not include the amplifier or crossover. It can only be used in conjunction with the *Powered Subwoofer*. **\$299.** The new *Powered Subwoofer II* uses a 120-watt amplifier with an 8" woofer. **\$399.**

Our *EXO-1* electronic crossover can be used with either of our powered subwoofer systems,

or with powered subwoofers made by other companies. Its high pass filters keep strong, low bass signals out of the main stereo speakers, and directs them to the powered subwoofer. **\$299.**

## Home Theater Speaker Systems

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



combination we show here is our best seller. It includes our critically acclaimed *Ensemble* subwoofer satellite speaker system (with dual subwoofers), our *Center Channel Plus* and a pair of our best surround speakers, *The Surround*. You could spend hundreds more than its **\$1,167** price without improving performance.

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



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## Center Channel Speakers

Cambridge SoundWorks manufactures three speakers for use as center channel speakers in Dolby Pro Logic home theater systems. All three are magnetically shielded so they can be placed near a TV or computer monitor. *Model Ten-A* is a small, affordable two-way speaker. **\$80.** *Center Channel* is identical to a



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

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"Amazing." "Remarkable." "Unbelievable." These are the words used by members of the press at the unveiling of *SoundWorks*. In terms of frequency range, tonal balance, stereo imaging and overall sound, *SoundWorks* compares very favorably with systems costing far more.

*SoundWorks* consists of two satellite speakers and a compact subwoofer cabinet that holds a woofer, 3-channel amplifier and control panel. The satellites (available in black and computer beige) are magnetically shielded so they can be used by a computer monitor. The subwoofer cabinet (5 5/8" x 8" x

You can buy *SoundWorks* from the factory for only \$199 - and deal directly with the people who make it. We haven't heard a system for near its price that we think sounds nearly as good. And with our 30-day risk-free home audition, you can't go wrong.

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tape segment. Unlike the text data on a prerecorded DCC, which is written throughout the length of the tape in the subcodes, user-text information is written only at the start of each track, and the text for each track is treated separately. If you want the album title in the text for every track, for example, you have to enter it manually at the start of each track on the album. Also, unless you play through the beginning of the track where the text is located, the deck misses the information and you're out of luck—nothing is displayed. Still, despite its inconveniences, I am glad this feature has been made available.

Ultimately, at least for some of us, it is sound quality that matters above all else. I spent hours listening to my small collection of prerecorded DCC tapes, some I had previously recorded, and some new recordings. Throughout, I was again impressed by the sound quality of DCC's PASC data-reduction algorithm. I've talked to a few people who claim they can hear artifacts in DCC recordings, but they have never volunteered to demonstrate their acuity to me. In my opinion, the audible difference between a CD and a digital-input DCC copy of it is negligible to nonexistent. If anything, I suspect that if a linear 16-bit recording and a DCC recording were made of a live musical event, the DCC version might sound better. Some might consider that a radical statement, given that the linear recording would be, within its limits, a more literal representation, but it reflects my confidence in the integrity of the PASC psycho-acoustic coding system. As for analog cassette playback, I was fully satisfied with sound quality; the RS-DC8 actually sounded better in that mode than many conventional cassette decks.

In terms of functionality, the RS-DC8 is clearly a step forward for DCC. With the faster transport, many people undoubtedly will consider the short delays in finding and playing music selections acceptable. Others, accustomed now to CD and impatient with delay, will probably still find the search lags interminable.

In short, the RS-DC8 meets its designer's goals: It is an audio recorder with the convenience of cassettes and the sound quality of CD. It thus succeeds as a worthy replacement for the compact cassette, the only question being, at this point, whether what people want is an improved cassette or something else entirely. □

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With a backlit LED indicator, the *3D Space* display shows you the current level of SRS processing.

The *SRS On/Off* control turns SRS processing on and off.

*Center* brings up the information in the center of a recording, such as a lead soloist or vocalist.

You can use the Vivid 3D Studio's *built-in amplifier*, or bypass the internal amplifier to use your existing amplifier system.

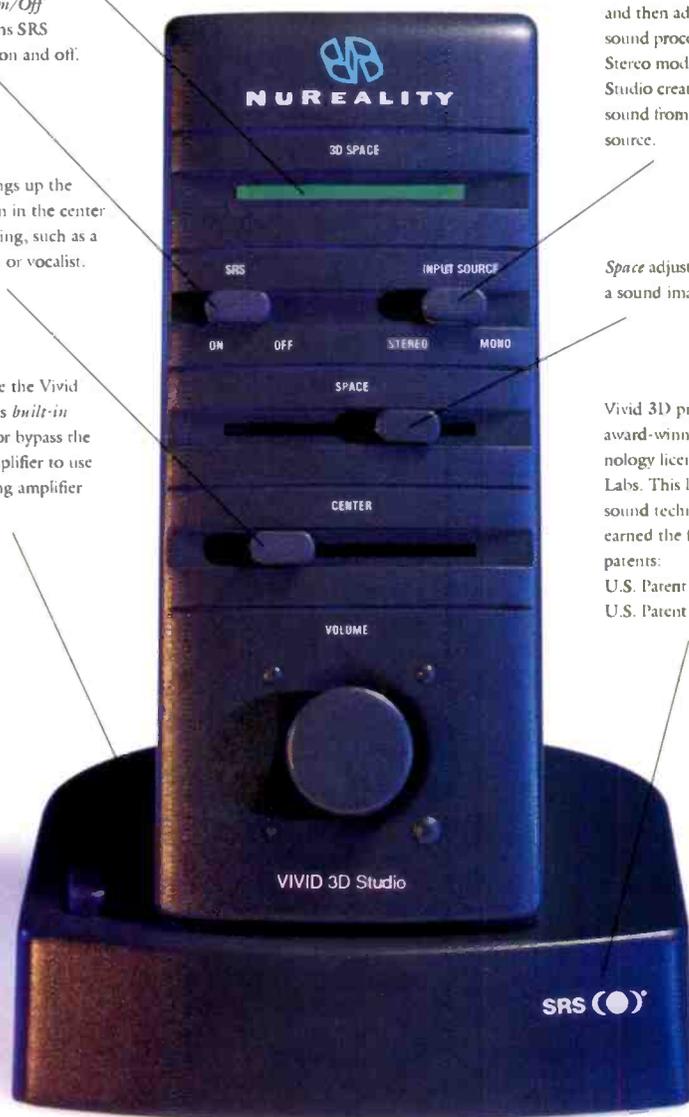


The *Input Source* control lets you select Mono when using mono audio source material, and Stereo for stereo source material. In Mono mode, the Vivid 3D Studio synthesizes a stereo signal from a mono source, and then adds SRS 3D sound processing. In Stereo mode, the Vivid 3D Studio creates SRS 3D sound from a stereo source.

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\*This specially recorded CD recreates the experience of 3D sound from any CD player. The demo CD is available for a \$5.95 shipping and handling charge which can be fully credited toward the purchase of a Vivid 3D system. This offer applies only to Vivid 3D products purchased directly from NuReality. International orders do not include freight charges, duty or VAT.

# TEST REPORTS



## NSM Model 50 Loudspeaker System

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

The NSM Model 50, despite its conventional appearance, is not just another conventional column loudspeaker. The goal of its designers was to produce a “compact acoustic suspension system with the bass response of a subwoofer, and the imaging and soundstaging of a minimonitor.”

To achieve those goals, they located its single 6½-inch bass driver in a separate sealed subenclosure at the bottom of the cabinet, with heavy bracing to ensure rigidity and damped with open-cell foam and Dacron. At the top of the cabinet they placed another 6½-inch cone driver to handle the midbass and midrange frequencies. NSM does not indicate the effective crossover frequency between these drivers, or to the single 1-inch soft-dome tweeter lo-

cated midway between the two cone speakers.

NSM stresses the Model 50’s imaging characteristics, which are said to be due in part to its minimum-phase

crossover network and careful matching of the drivers and crossover component values in each pair of speakers. The Model 50 is sold only in pairs, bearing identical numbers and distinguished by their “A” and “B” designations. The specific component values used in each pair of speakers are recorded on the production schedule, so that the speakers can readily be restored to their original matched performance in the event of damage. Although NSM states that it “breaks in” drivers and matches them before assembly, the owner’s manual recommends that the speakers be “broken in” for 200 hours at low to moderate volume to insure the best possible performance.

The upper two-thirds of the front panel is covered by a removable black cloth grille. Near the bottom of the rear panel are two pairs of recessed, gold-plated binding posts, normally joined by gold-plated straps. With the straps removed, the system can be biwired or biamplified.

The Model 50’s frequency response is rated as a “room response” of the pair of speakers under specific conditions that do not include the room dimensions; the rating cannot be correlated with any measurements we might be able to make. The sensitivity of each speaker is given as relatively low 85 dB sound-pressure level (SPL) on the tweeter axis at 1 meter with a 1-watt input (presumably the standard 2.83 volts). Unconventionally, the manufacturer gives three impedance ratings: minimum 4 ohms, rated 8 ohms, and “nominal” 16 ohms.

NSM recommends that the speakers be fitted with the supplied spiked feet and, if possible, biwired. Neither was practical for our measurements and listening tests. We did place them about 3 feet from the walls and 8 feet apart, however, essentially as recommended.

The Model 50’s measured sensitivity was 85 dB, exactly as rated. The room response above a few hundred Hertz was very uniform and smooth, with a variation of only ±2.5 dB from 300 Hz to 20 kHz. When we measured the quasi-anechoic responses of the two cone drivers, with close microphone spacing, we found that the

<b>DIMENSIONS</b> 9 INCHES WIDE, 36 INCHES HIGH, 10 INCHES DEEP
<b>WEIGHT</b> APPROXIMATELY 40 POUNDS
<b>FINISH</b> OAK OR WALNUT VENEER OR BLACK LACQUER
<b>PRICE</b> \$1,495 A PAIR (BLACK); \$1,595 A PAIR (OAK OR WALNUT)
<b>MANUFACTURER</b> NSM LOUDSPEAKERS, DEPT. SR, P.O. Box 326, GARDEN CITY, NY 11530-0326

# TEST REPORTS

woofer (lower driver) output reached its maximum at 100 Hz, falling at 12 dB per octave below about 70 Hz and at 6 dB per octave from 100 Hz to 300 Hz. The upper driver (midrange) had a similar response below 100 Hz (about 3 dB lower in level than the lower one), but did not drop off as rapidly at higher frequencies and delivered several times as much power above 500 Hz as did the lower driver. Both drivers appeared to cut off above 3 kHz.

Splicing the woofer curves to the room response to create a composite response was difficult. A reasonable match existed in the range of 300 to 700 Hz, resulting in a composite curve flat within  $\pm 2.5$  dB from 250 Hz to 20 kHz, rising about 6 dB from 250 to 100 Hz, and returning to its midrange level at 45 Hz. Even at 32 Hz, the output was only 6 or 7 dB below the average midrange level, and (as listening confirmed) it was perfectly audible and usable at that frequency.

Quasi-anechoic MLS frequency-response measurements at several different distances from the speaker shared a number of common characteristics. All showed a maximum output at 1.5 to 2 kHz, dropping to a minimum at about 5 kHz, and returning to the 300-Hz level (the low-frequency limit of this measurement) at several frequencies between 7 and 20 kHz. Despite these minor variations, typical of most speakers in this sort of measurement,

the overall response varied a mere  $\pm 3$  dB from 300 Hz to 20 kHz, confirming the room-response measurements.

The system's horizontal directivity was typical of a 1-inch dome tweeter. At 45 degrees off-axis, the output at 10 kHz fell 4 or 5 dB relative to the on-axis response, and the difference increased to 12 dB at 15 kHz and 18 dB at 20 kHz. The Model 50's group delay (an indicator of its phase linearity) was among the lowest and most uniform we have measured to date, with a peak-to-peak variation of less than 0.2 millisecond from a few hundred Hertz to 20 kHz.

The Model 50's impedance curve was rather unusual (as suggested by its unconventional manner of specification). Over most of the audio range, from 1 to 20 kHz, the impedance ranged between 20 and 28 ohms. At lower frequencies it dropped steeply, to a minimum of 5 ohms at 120 Hz, climbing to a bass resonance of 11 ohms at 65 Hz and dropping to 4.8 ohms at 29 Hz.

We measured the woofer distortion with a 5-volt input (corresponding to our 90-dB reference level for this measurement). From 60 to 220 Hz, it was between 0.55 and 1 percent, rising at lower frequencies to 7.5 percent at 40 Hz and 13 percent at 30 Hz. In the upper part of the woofer's range, the distortion rose to 1.5 percent at 400 Hz and somewhat more at higher fre-

quencies. But it was the upper cone driver, whose output was comparable to that of the lower driver up to about 300 Hz, that dominated the system output above 400 Hz, with a roughly constant distortion level of 1 percent from 300 Hz to 1 kHz and less than 2 percent up to 2.5 kHz, where our measurement stopped.

Because of its high average impedance, the Model 50 can probably handle the full output of most amplifiers likely to be driving it. Our pulse power tests resulted in the amplifier clipping (at about 330 watts) at 1 and 10 kHz before the speaker emitted any signs of distress. Only at 100 Hz were we able to generate the rasping sound of a cone reaching its excursion limits, which also required an input of well over 300 watts (and left the speaker unscathed).

All of this suggests that the NSM Model 50 is a very good speaker, which had been apparent from our first listening. How did it sound? For one thing, it was unobtrusive, in the sense that we were never particularly aware that the sound was emanating from those black boxes, even when quite close to one of the speakers. Its stereo imaging was excellent, as demonstrated by the way it dealt with the imaging tests of the Chesky JD37 CD.

It is difficult, however, to describe the tonal characteristics of a loudspeaker in terms that convey one person's reaction to another person who has not heard it. I compared the NSM Model 50's to some other speakers of similar stature that happened to be on hand, whose sound I had admired. I could get used to either one (and like its sound very much), yet when switching between them I found myself hearing properties of each that I preferred at one moment or another, depending on the program material.

I suspect that the NSM speakers were the more "accurate" of the two (whatever that may mean), and that its spatial performance was more realistic. I like sonically unobtrusive speakers that do not call attention to themselves yet give a believable impression of a concert-hall performance. By those criteria, the NSM Model 50 is a great success. Hear it for yourself if you can. □



*"You did have somebody here while I was away. Ginger—you never play the stereo, and I always play it with the grilles on!"*

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# TEST REPORTS



## NAD AV-716 Audio/Video Receiver

DAVID RANADA • TECHNICAL EDITOR

It's hard to believe at this late date, but the AV-716 is NAD's first A/V receiver. It is a distinctive entry into the field, however: NAD has distilled down what is absolutely necessary in a basic A/V receiver and has delivered that essence in a high-performance product.

The home theater nucleus of the AV-716 is its Dolby Pro Logic decoder, which employs a "latest-generation" analog decoding chip said to provide unusually low-noise outputs. Unlike some other basic A/V receivers, the AV-716 has a music-enhancement mode, called Hall. Its processing consists of about nine evenly spaced, delayed, decaying artificial "reflections" that are fed only through the surround speakers. Setting the surround-channel delay (which is variable between 5 and 30 milliseconds in Hall, and between 15 and 30 milliseconds in Pro Logic mode) also sets the Hall mode's reflection-spacing interval.

Compared with some other A/V receivers tested here recently, the AV-716 also seems comparatively lightly powered, at least as rated. In two-

channel stereo, it is specified to deliver 80 watts per channel continuously into 8 ohms (115 watts into 4 ohms). In surround mode, the rating drops to 55 watts per channel into the three front speakers and 20 watts each to the two surround speakers. The circuit design, however, is capable of higher outputs than these ratings suggest, as we found in our tests. Connections and switching are provided for one stereo pair of main speakers (which serve as the front left and right speakers in a surround system) as well as a stereo pair of remotely located speakers.

The AM/FM stereo tuner is of the

### DIMENSIONS

18 INCHES WIDE, 6 $\frac{3}{4}$  INCHES HIGH,  
15 $\frac{3}{8}$  INCHES DEEP

### WEIGHT

30 POUNDS

### PRICE

\$749

### MANUFACTURER

NAD ELECTRONICS, DEPT. SR, 1600  
PROVIDENCE HIGHWAY, WALPOLE, MA 02081

forty-preset, multi-tuning-mode variety, with the presets groupable into six "banks" (does anybody ever really need more than a dozen presets?). NAD claims unusually good performance in terms of selectivity, distortion, and noise. Connections for external sources are provided for a moving-magnet phono cartridge, a CD player, two audio tape decks (Tape 1 and 2), two VCR's (Video 2 and 3), and a playback-only audio/video source, such as a videodisc player (Video 1). The switching enables recording of one source while listening/viewing another, as well as playback of separate sources through the main and remote speakers (surround is unavailable when this multiroom mode is engaged, since it uses the surround-channel amplifiers to drive the remote speakers).

Special sonic benefits are claimed for the bass and treble tone controls, whose characteristics vary slowly throughout half of each knob's rotation in either direction. A Selective Tone button throws in low- and high-frequency boosts that are supposed to be suitable for "older recordings and soundtracks" that "often sound 'dull.'" The remote control has extra buttons for operating certain NAD tape recorders and CD players.

Compared with many other A/V receivers, the AV-716's rear-panel layout

# TEST REPORTS

is blessedly clear and simple. The stereo pairs of audio input connectors are in the desirable horizontal array, and the video connectors (composite-video only) are directly above their corresponding audio jacks, making it easier to change connections by feel from the front. For the main and remote stereo speakers, the connectors are multiway binding posts that accept stripped or tinned wires as well as single and dual banana plugs (but not spade lugs). The surround- and center-speaker terminals receive less deluxe treatment, being fitted with snap clips, a type of connector that I have found to be less reliable with thick speaker cables (forget banana plugs) than the often berated spring connectors. The AM and FM antenna connectors are also snap clips.

There are two AC convenience outlets. A line-level subwoofer output next to the center-speaker connectors delivers a mono mix of the two input channels and so requires an external crossover system such as is normally included in powered subwoofers.

In the NAD tradition, the front panel is simple and unostentatious. The central fluorescent display shows, in big letters, the selected source or, when appropriate, the settings of the surround-mode speaker balances. Other, smaller single-purpose indicators show speaker selection, source selection, recording-source selection, remote-listening source selection, sleep-timer setting (up to 90 minutes in 10-minute increments), and the status of many other functions.

Such basic front-panel facilities are accompanied by NAD's equally traditional solid performance, which in some respects was exceptionally solid here. For instance, the overall FM performance was first-rate, better than that usually delivered even by high-end A/V receivers, with very good separation and selectivity. Stereo sensitivity was merely good, however.

As hinted earlier, the amplifier section was no slouch. On the test bench it delivered continuous output levels much higher than its ratings. Of particular note are the dynamic power levels and the performance into 4-ohm loads, all of which were excellent for a mid-price receiver. In surround operation, too, maximum power at clipping was better than rated, by 1.9 dB or so for

## MEASUREMENTS

### AMPLIFIER SECTION

All data for two-channel stereo operation

<b>Output at clipping</b> (1 kHz)	
8 ohms	105 watts
4 ohms	162 watts

<b>Clipping headroom</b> (re rated output)	
8 ohms	1.2 dB
4 ohms	1.5 dB

<b>Dynamic power</b>	
8 ohms	120 watts
4 ohms	200 watts

<b>Dynamic headroom</b> (re rated output)	
8 ohms	1.8 dB
4 ohms	2.4 dB

<b>Distortion at rated power</b> (1 kHz)	
8 ohms	0.052%
4 ohms	0.07%

<b>Sensitivity</b> (for 1-watt output into 8 ohms)	
Phono	1.8 mV
CD	22 mV

<b>Noise</b> (re 1-watt output, A-wtd.)	
Phono	-80 dB
CD	-82 dB

<b>Phono-input overload</b> (1-kHz-equivalent levels)	
20 Hz	126 mV
1 kHz	130 mV
20 kHz	129 mV

<b>Phono-input impedance</b>	
	45,000 ohms in parallel with 80 pF

<b>RIAA phono-equalization error</b>	
	20 Hz to 20 kHz, +0.7, -0 dB

<b>Frequency response</b>	
	20 Hz to 20 kHz $\pm 0.33$ dB

### Tone-control range

100 Hz	$\pm 8$ dB
10 kHz	$\pm 9$ dB

### Selective Tone response

50 Hz	+10.8 dB
1 kHz	+2 dB
15 kHz	+6 dB

### TUNER SECTION

All data for FM only except frequency response

<b>Sensitivity</b> (50-dB quieting)	
mono	17 dBf
stereo	40 dBf

<b>Signal-to-noise ratio</b> (at 65 dBf)	
mono	80 dB
stereo	72 dB

<b>Distortion</b> (THD+N at 65 dBf)	
mono	0.27%
stereo	0.19%

<b>Capture ratio</b> (at 65 dBf)	1.1 dB
----------------------------------	--------

<b>AM rejection</b>	53 dB
---------------------	-------

<b>Selectivity</b>	
alternate-channel	60 dB
adjacent-channel	2 dB

<b>Pilot-carrier leakage</b>	
19-kHz	-70 dB
38-kHz	-75 dB

<b>Hum</b> (120 Hz)	-76 dB
---------------------	--------

<b>Channel separation</b>	
100 Hz	49.5 dB

	1 kHz	52 dB
--	-------	-------

	10 kHz	38 dB
--	--------	-------

### Frequency response

FM	30 Hz to 15 kHz $\pm 0.6$ dB
AM	70 Hz to 2.3 kHz +1, -6 dB

### DOLBY PRO LOGIC PERFORMANCE

<b>Frequency response</b>	
left, right	20 Hz to 20 kHz +0.33, -0.66 dB
center	20 Hz to 20 kHz +0.08, -0.52 dB
surround	20 Hz to 7.2 kHz +0, -3 dB

<b>Output at clipping</b> (8 ohms, 1 kHz)	
Front left or right	112 watts
Center	85 watts
Surround left, right	25 watts

<b>Noise</b> (A-wtd.)	
left, right	-76.6 dB
center	-75.3 dB
surround	-73.1 dB

<b>Distortion</b> (THD+N, 1 kHz)	
left, right	0.029%
center	0.024%
surround	0.17%

### Surround decoder input-overload margins (at 1 kHz)

left, right (re 2-volt input)	-0.37 dB
center (re 1.414-volt input)	+2.63 dB
surround (re 1.414-volt input)	+0.87 dB

<b>Channel separation</b> (100 Hz to 7 kHz)	
left output, right driven	>61 dB
left output, center driven	>30 dB
left output, surround driven	>40 dB
center output, left driven	>41 dB
center output, surround driven	>52 dB
surround output, left driven	>39 dB
surround output, center driven	>52 dB

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detail that  
compares to  
speakers costing  
more than 10  
times the price"**

- Paradigm 5seMk3, Steve Baird  
Sensible Sound Issue #52

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# TEST REPORTS

the important center channel. Noise levels were also low throughout.

The tone controls indeed offered very slowly varying changes between their 9 o'clock and 3 o'clock positions, though when set to their extremes they offered the same range of adjustment as conventional tone circuits. The Selective Tone button boosted the lows more than the highs and also increased midrange level by a decibel.

Measured Dolby Pro Logic performance was outstanding for an analog circuit, with very good separation figures, fine frequency responses, and excellent noise and distortion figures, especially for the often contaminated surround channel. The surround channel's noise-reduction calibration was right on the Dolby standard, and its frequency response tracked the reference responses extremely well, within  $\pm 1$  dB down to 30 dB below the Dolby reference level and to better than 0.5 dB from there down to -40 dB.

Operationally, the AV-716 is about as simple as a component A/V receiver can get. Except for the tuner section's preset-bank buttons, the front-panel controls are mostly self-explanatory, as are the buttons on the remote. The remote itself is nicely organized, with the buttons grouped by function into well-separated clusters. My only quibbles with the way the AV-716 operates—and they are truly minor—are that the green LED in the volume knob is too dim, the Pro Logic test signal circulates too quickly, and the surround-mode switch operates in round-robin fashion. But since there are only three choices for surround mode (off, Dolby Pro Logic, and Hall), cycling from one to another doesn't take long.

Surround decoding was accurate in image positioning and levels as well as in its dynamic behavior. The surround outputs sounded particularly clean, their low noise very welcome with those few soundtracks having a very wide dynamic range (such as Kurosawa's *Dreams*, my nominee for best-sounding movie on laserdisc).

I was less satisfied at first with the Hall mode—until I discovered that its sound could be varied widely via appropriate changes in both the delay-



time setting *and* the surround-speaker level (the manual only recommends adjusting the delay time). With enough experimentation, which took only a few seconds, I was able to find a combination of settings that provided a markedly improved sense of spaciousness over regular stereo without obscuring vocal clarity or imposing an artificial color on the sound.

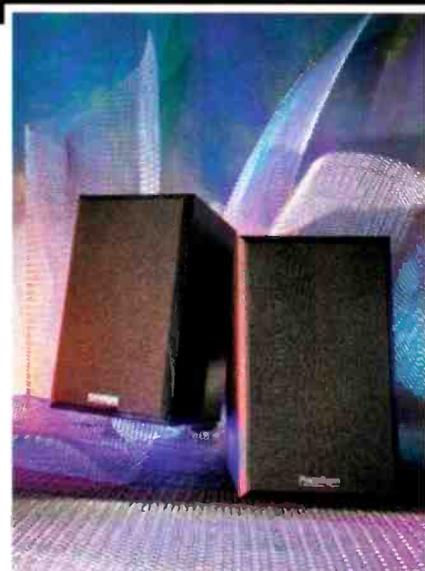
I'd advise not pushing the Selective Tone button unless you absolutely feel compelled to. The high- and low-frequency boosts it introduces are truly imposing and make even the material for which they were intended come out sounding manipulated. Much more useful are the tone controls, which can provide very delicate tonal-balance changes if not turned too far.

The operation of the tone controls is indicative of the AV-716's overall character: elegance and simplicity supported by well-considered engineering and high levels of performance in areas that really matter. Those areas include the overall FM tuner performance, the cleanliness of the surround decoder, the versatility of the Hall mode, and ample power reserves for high playback levels in most home installations.

The AV-716 may cost a little more than other A/V receivers with comparable power ratings, but it will outperform most of them while very likely remaining easier to use. You'd have to spend twice as much to get significantly better than the AV-716's Dolby Pro Logic performance, and for any price you couldn't better its manual's coverage of the hows and whys of setting up and adjusting a surround system. It has taken some time for NAD to come out with its first A/V receiver, but the AV-716 is well worth the wait. □

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Paradigm Atom, *Seven Stone Stereophile* Vol. 7 No.9 (Sept/94)

**"Outstanding"**

Stereo Review on the Phantom

**"Amazing!"**

Audio Ideas Guide on the Phantom

**"The best by far"**

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# TEST REPORTS



## Spica TC-60 Loudspeaker System

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

The Spica TC-60 is a simple but distinctively styled two-way loudspeaker system that replaces the company's long-lived and highly regarded TC-50. Although similarly styled, the TC-60 is said by the manufacturer to deliver more extended bass and much superior consistency of response versus drive level (a characteristic Spica calls dynamic linearity). Its front panel pitches backward to a depth of only 2 1/8 inches at the top. That slope, together with the crossover design, is said to correct for delays between drivers and through

<b>DIMENSIONS</b>
11 1/2 INCHES WIDE, 21 1/4 INCHES HIGH, 10 1/2 INCHES DEEP
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<b>MANUFACTURER</b>
SPICA LOUDSPEAKERS, DIVISION OF PARASOUND PRODUCTS, INC., DEPT. SR, 950 BATTERY ST., SAN FRANCISCO, CA 94111

the crossover so as to achieve a seamless, time-coherent output.

The TC-60 has a 6 1/2-inch polypropylene-cone woofer operating in a vented enclosure. The port opening is on the back panel. The tweeter, a 1-inch soft-dome radiator, is above the woofer. Both drivers are offset about an inch to one side of the front panel's midline. The TC-60 is sold in mirror-image pairs, and, while Spica prefers the offset toward the midpoint between the two speakers, the manual suggests that the user experiment with the opposite arrangement as well (this presumably can affect the system's imaging characteristics).

The front panel is covered over most of its surface with a thick (3/8-inch) absorbent fiber pad that minimizes diffraction at the driver rims and the edges of the cabinet. The cut-out over the tweeter area is specially shaped, apparently to control the tweeter's directional pattern.

Although the TC-60 speakers can be placed on a shelf, Spica recommends that they be installed on rigid stands, well away from the walls, and offers the Gravity stand, which was specifically designed for these speakers. Constructed of black wrinkle-finish steel, the stand is surprisingly heavy (28 pounds), with a flat base (there's a choice of adjustable round feet or spikes) and a smaller flat plate on which the speaker is placed.

The TC-60 specifications include a response (at the -3-dB points) of 48 Hz to 20 kHz, a nominal 6-ohm impedance (minimum 5.6 ohms at 10 kHz), and a sensitivity of 87 dB sound-pressure level (SPL) at 1 meter with a 1-watt input. The speakers are rated to handle 60 watts of continuous program, 120 watt peaks.

The speaker's rear panel has two pairs of recessed, gold-plated multi-way binding posts, normally paralleled by gold-plated straps. These provide individual access to the tweeter and woofer sections of the crossover. By removing the straps and running two cables to each speaker, the system can be bi-wired or biamplified.

We placed the TC-60's, on Gravity stands, about 8 feet apart and 2 to 3 feet from any walls. The composite frequency response (using close mik-

# TEST REPORTS

ing for the lower frequencies and a warble-tone room-response measurement for the middle and upper range) was very smooth and flat. From 700 Hz to 20 kHz, the response varied less than  $\pm 2$  dB. At lower frequencies, there was a slight increase to +5 dB at 150 to 200 Hz and a gentle decline below 100 Hz to -2 dB at 50 Hz and -3 dB at 45 Hz.

Quasi-anechoic MLS response measurements confirmed the smoothness of the TC-60's response. At 2 meters, on the tweeter axis, the response by this method varied only  $\pm 3$  dB from 300 Hz to 20 kHz. Although our room curves failed to identify the crossover frequency, a sharp 3-dB dip appeared at 4 kHz in MLS curves taken at 1- and 3-meter distances. Possibly this

**The TC-60's crossover and sloping front panel are designed to achieve a time-coherent output.**

was related to the crossover (which is specified as occurring at 2.5 kHz), but it had no obvious effect on the system's sound quality.

The tweeter's horizontal dispersion was good. At 45 degrees off the tweeter axis, the response did not diverge significantly from the axial measurement until approximately 8 kHz, falling off above that frequency to about -6 dB at 15 kHz and -12 dB at 20 kHz relative to the on-axis readings.

The system impedance varied between 6 and 14 ohms from 20 Hz to 20 kHz, except for a peak of 32 ohms at 70 Hz, presenting a very easy load for any amplifier. The system sensitivity was 86 dB, slightly below its rated 87 dB. The woofer distortion at an input of 4.5 volts, equivalent to a 90-dB output level, was less than 1 percent (typically 0.4 to 0.5 percent) from 110 Hz to beyond 2 kHz. It rose at lower frequencies to 2 percent at 80 Hz, 4.6 percent at 50 Hz, and 5 percent at 35 Hz.

In pulse power tests, the TC-60

woofer cone bottomed noisily, but without damage, with a 125-watt single-cycle tone-burst input at 100 Hz. At higher frequencies, our amplifier reached its limits (500 to 1,000 watts) at 1 and 10 kHz with no damage or signs of audible distress from the speaker.

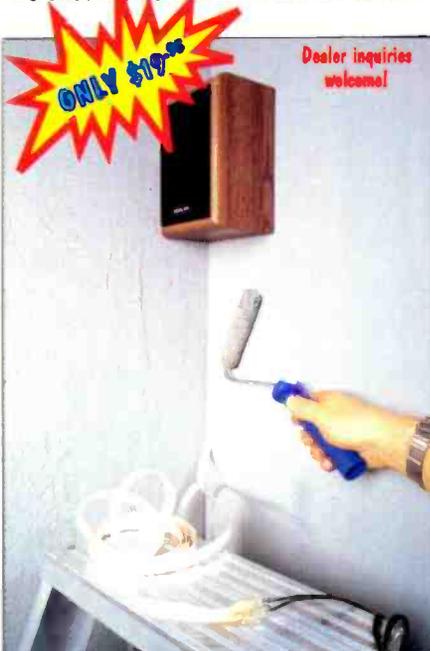
The Spica TC-60 turned out to be a lot more speaker than its dimensions and unassuming appearance would suggest. Unlike some other perfectly satisfactory speakers that we listen to, test, and then pack up with few regrets, the TC-60 managed to sound good with a wide variety of program material. Its imaging was excellent, and the sound was smooth and balanced, without any irritating characteristics. Within the frequency range it covers, one could hardly ask for more from a speaker.

But in this case one *does* get more. Most speakers are accompanied by a skimpy sheet or booklet that really tells the reader very little about how to install and use it to best advantage. After all, there are no complicated control adjustments or connections, so what is there to say?

Spica, however, provides a ten-page owner's manual that should be a model for other loudspeaker manufacturers. In a light, readable style it tells you what to do—and what not to do—to get the best sound from the speakers. Subjects covered include mounting, connecting wires, positioning (with specific suggestions on how to go about placing the speakers for best results), the fine points of damping room reflections, what to look for in an amplifier, and so forth.

I have no doubt that following their recommended procedure will pay dividends in ultimate sound satisfaction. And that is in spite of my skepticism concerning such things as "breaking in" the speakers for about 20 hours before doing serious listening. For a variety of reasons, I do not observe extended break-in procedures, nor can I always place speakers exactly as the manufacturer recommends. Nevertheless, despite a less than perfect setup, I found the Spica TC-60's performance noteworthy. It is one of the most listenable speakers to come my way in some time. □

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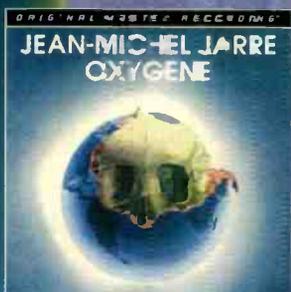
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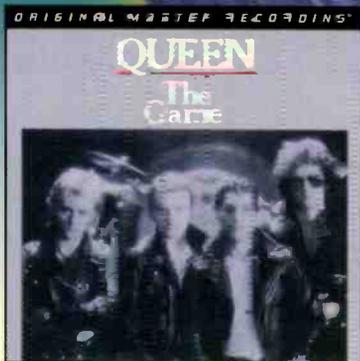
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- Special Protective Board
- Heavy Duty Protective Packaging
- Super-Fi Super Stars Limited Edition



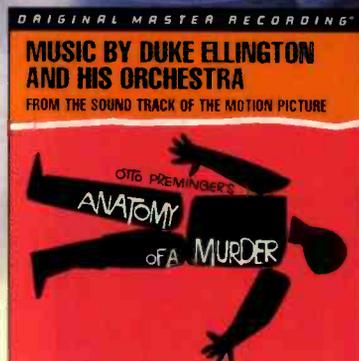
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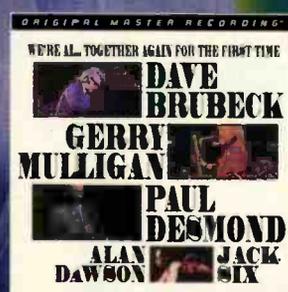
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Stereo Review's

# RECORD OF THE YEAR AWARDS

Ah, it's February once again, with all that entails—sending valentines to sweethearts, commemorating the removal of Beatle George Harrison's tonsils (2/7/65), and, most important,

STEREO REVIEW's Record of the Year Awards. ♦ Once again, in a tradition now nearly three decades old, our editors and critics have chosen what they deem to be the top twelve pop and classical albums of the year just past. You'll find our distinguished discs on the next two pages, along with an additional twenty-four CD's given honorable mention. As usual, the winners—on labels large and small—were chosen on the basis of musical interest, quality of performance, and sonic excellence. ♦ This year we're also pleased to give Special Achievement Awards to two major jazz reissues, Rhino/Atlantic's six-CD Ornette Coleman set, "Beauty Is a Rare Thing," and Verve's sixteen-CD (!) set of "The Complete Ella Fitzgerald Song Books."

♦ We think our winners suggest that whatever else happened in 1994, it was a very good year for recorded music and the people who make it. We trust you'll agree.

—Robert Ripps and Steve Simels





**CASSANDRA WILSON**

Blue Light Till Dawn

BLUE NOTE. "She can take a song and mold it sensuously into pure poetry."



**SHOSTAKOVICH**

Symphony No. 13 ("Babi Yar")

Sergei Leiferkus, Yevgeny Yevtushenko, New York Philharmonic, Kurt Masur conducting. TELDEC. "Magnificent from first to last."



**BARBER**

Violin Concerto

**KORNGOLD**

Violin Concerto; Much Ado About Nothing Gil Shaham; London Symphony, André Previn conducting. DEUTSCHE GRAMMOPHON. "... ranks right up there with the best."



**HEINICHEN**

Dresden Concertos

Musica Antiqua Köln, Reinhard Goebel conducting. DEUTSCHE GRAMMOPHON ARCHIV. "The epitome of Baroque brilliance ... impressive in every way."



**MENDELSSOHN**

Piano Sonatas Nos. 1-3;

Rondo Capriccioso

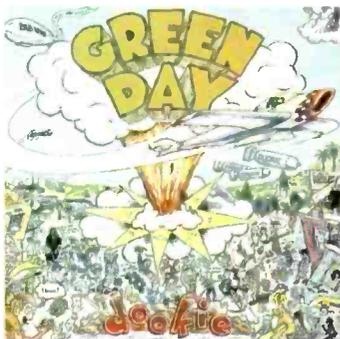
Frederic Chiu. HARMONIA MUNDI. "Absolutely wonderful playing, charged with exhilarating vitality."



**ROSSINI**

La Cenerentola

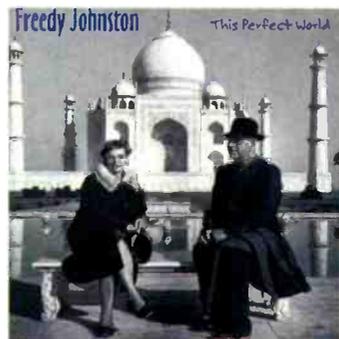
Cecilia Bartoli, Enzo Dara, William Matteuzzi, others; Chorus and Orchestra of the Teatro Comunale di Bologna, Riccardo Chailly conducting. LONDON. "Melodic ingenuity, orchestral luminosity, and irresistible zest and good humor."



**GREEN DAY**

Dookie

REPRISE. "More fun than a barrel of slam-dancing Monkees."



**FREEDY JOHNSTON**

This Perfect World

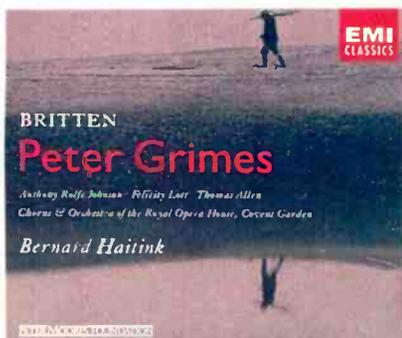
ELEKTRA. "A writerly quality rare in this post-literate age."



**BILL LLOYD**

Set to Pop

ESD. "More jangly guitar hooks than you'll find in a Byrds boxed set."



**BRITTEN**  
**Peter Grimes**

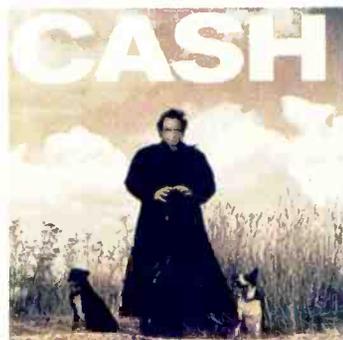
Anthony Rolfe Johnson • Felicity Lott • Thomas Allen  
Chorus & Orchestra of the Royal Opera House, Covent Garden

Bernard Haitink

**BRITTEN**

**Peter Grimes**

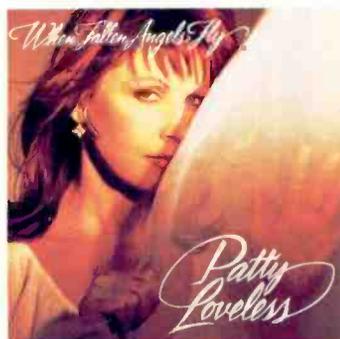
Anthony Rolfe Johnson, Felicity Lott, Thomas Allen, others; Chorus and Orchestra of the Royal Opera House, Covent Garden, Bernard Haitink conducting. EMI. "Superb . . . vividly alive."



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**American Recordings**

AMERICAN. "Country's original crazed gonzo poet."



**PATTY LOVELESS**

When Fallen Angels Fly  
EPIC. "Fist-to-the-gut realism and power."

**HONORABLE MENTION**

**BARBER**

Secrets of the Old (Complete Songs). Cheryl Studer; Thomas Hampson; John Browning (piano).  
DEUTSCHE GRAMMOPHON.

**BEAT THE RETREAT**

Songs by Richard Thompson.  
CAPITOL.

**BEETHOVEN**

Triple Concerto, Choral Fantasy. Menahem Pressler (piano); Beaux Arts Trio; Chorus; Leipzig Gewandhaus Orchestra, Kurt Masur cond. PHILIPS.

**BRAHMS**

Violin Sonatas Nos. 1-3, FAE Sonata. Isaac Stern (violin); Yefim Bronfman (piano). SONY.

**CYRUS CHESTNUT**

Revelation. ATLANTIC.

**COUNTING CROWS**

August and Everything After. DGC.

**CRACKER**

Kerosene Hat. VIRGIN.

**DELIBES**

Coppélia. Lyons Opera Orchestra, Kent Nagano cond. ERATO.

**JIMMIE DALE GILMORE**

Spinning Around the Sun. ELEKTRA.

**ANTONIO HART**

For Cannonball and Woody. NOVUS.

**YO-YO MA**

The New York Album. Baltimore Symphony, David Zinman cond. SONY.

**MENDELSSOHN**

Songs Without Words. Kyoko Tabe (piano). DENON.

**MOZART**

Don Giovanni. Lynne Dawson, Andreas Schmidt, others; chorus; London Classical Players, Roger Norrington cond. EMI.

**MUSSORGSKY**

Pictures at an Exhibition.

**STRAVINSKY**

The Rite of Spring.

MET Orchestra, James Levine cond.  
DEUTSCHE GRAMMOPHON

**PURCELL**

Dido and Aeneas. Lorraine Hunt, others; chorus; Philharmonia Baroque Orchestra, Nicholas McGegan cond.  
HARMONIA MUNDI.

**ROSSINI**

Semiramide. Cheryl Studer, Jennifer Larmore, Samuel Ramey, others; chorus; London Symphony, Ion Marin cond.  
DEUTSCHE GRAMMOPHON.

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Soma City.  
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ARISTA.

**WAGNER**

The Flying Dutchman. Ingrid Haubold, Aldred Muff, Peter Seiffert, others; chorus; ORF Symphony, Pinchas Steinberg cond.  
NAXOS.

**NEIL YOUNG**

Sleeps with Angels.  
WARNER BROS.

**SPECIAL ACHIEVEMENT**



**ELLA FITZGERALD**

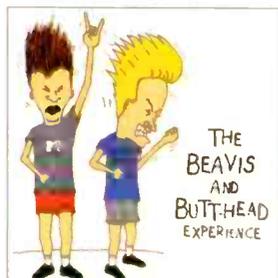
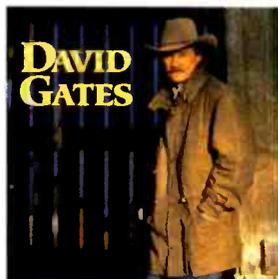
The Complete Song Books  
VERVE.

**ORNETTE COLEMAN**

Beauty Is a Rare Thing  
RHINO/ATLANTIC.

# DISGRACELAND

(THE TEN WORST POP ALBUMS OF 1994)



No year, no matter how wonderful, is completely devoid of alarming events, and 1994 was no exception. Think of the baseball strike, the *Scarlett* TV miniseries, Sonny Bono going to Congress. Here are ten 1994 CD's that struck our reviewers in much the same way.

## THE BEAVIS AND BUTT-HEAD EXPERIENCE

GEFFEN. "They . . . heh-heh-heh . . . more than anyone else . . . heh-heh-heh . . . would say, 'It sucks.'" —R.G.

## DAVID GATES

*Love Is Always Seventeen*

DISCOVERY. "Yeah, and middle age is often soft and flabby." —A.N.

## MARILYN HORNE

*The Men in My Life*

RCA. "The scuzzpit of the year's crossover albums by otherwise honorable classical artists." —R.H.

## MIKI HOWARD

*Sings Billie Holiday*

GIANT. "A mistake." —P.G.

## NINE INCH NAILS

*The Downward Spiral*

INTERSCOPE. "What am I hearing here that my own garbage disposal can't tell me?" —P.P.

## PINK FLOYD

*The Division Bell*

COLUMBIA. "Aimless cosmic mush from a band whose alienation has curdled into autism.

*Please go away!*" —P.P.

## PUBLIC ENEMY

*Muse Sick-N-Hour Mess Age*

DEF JAM. "An indulgent and self-righteous screed from Chuck D. Get a life, dude." —S.S.

## B.B. KING AND DIANE SCHUUR

*Heart to Heart*

GRP. "A mean-spirited producer's mismatch—B.B. barely survives this hollercaust." —C.A.

## FRANK SINATRA

*Duets*

CAPITOL. "It may force AT&T to rethink its 'Reach Out and Touch Someone' slogan." —C.A.

## ANDREW LLOYD WEBER'S SUNSET BOULEVARD

POLYDOR. "The main sunset in evidence here involves Sir Andrew's singsong creativity." —R.H.



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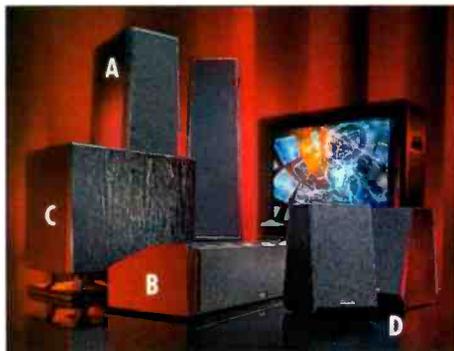
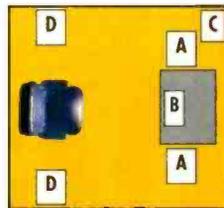
“You want your home theater system to perform as well with music as it does with movies. In fact, you’ve told me that you will continue to spend more time listening to music than watching movies. So to create the ultimate home theater, I started with the LS90 loudspeaker, recognized for its audiophile-quality music performance. Through innovative technologies, I can now give you that same level of sound quality in the center speaker, the surround speakers and the powered subwoofer. Outrageously exciting home theater and audiophile quality performance at affordable prices. One system. Movies *and* music.” *Matthew Polk*

**A. The LS90s.** Here’s a sampling of what Audio Magazine’s Anthony Cordesman said, “. . . an exceptional ability to resolve complex dynamic passages . . . precisely the kind of full-range speaker that today’s buyers need.”

**B. The CS350LS.** The ultimate center channel speaker is timbre-matched to the LS90s for a seamless, wall-to-wall soundstage and startling true-to-life sound.

**C. The PSW200 powered subwoofer.** Uses revolutionary patented technology to give you maximum bass in an enclosure small enough to fit into your furniture.

**D. The LS f/x.** The only high performance surround speaker that allows you to switch between bipole and dipole to customize performance to fit your needs.



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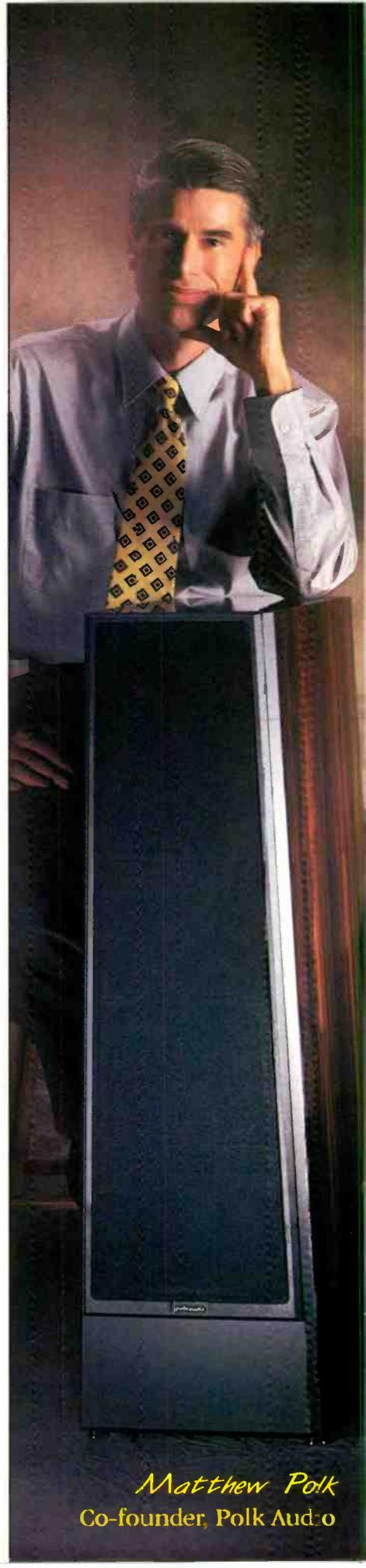
Ad code: 10004

5601 Metro Drive, Baltimore, Maryland 21215 USA

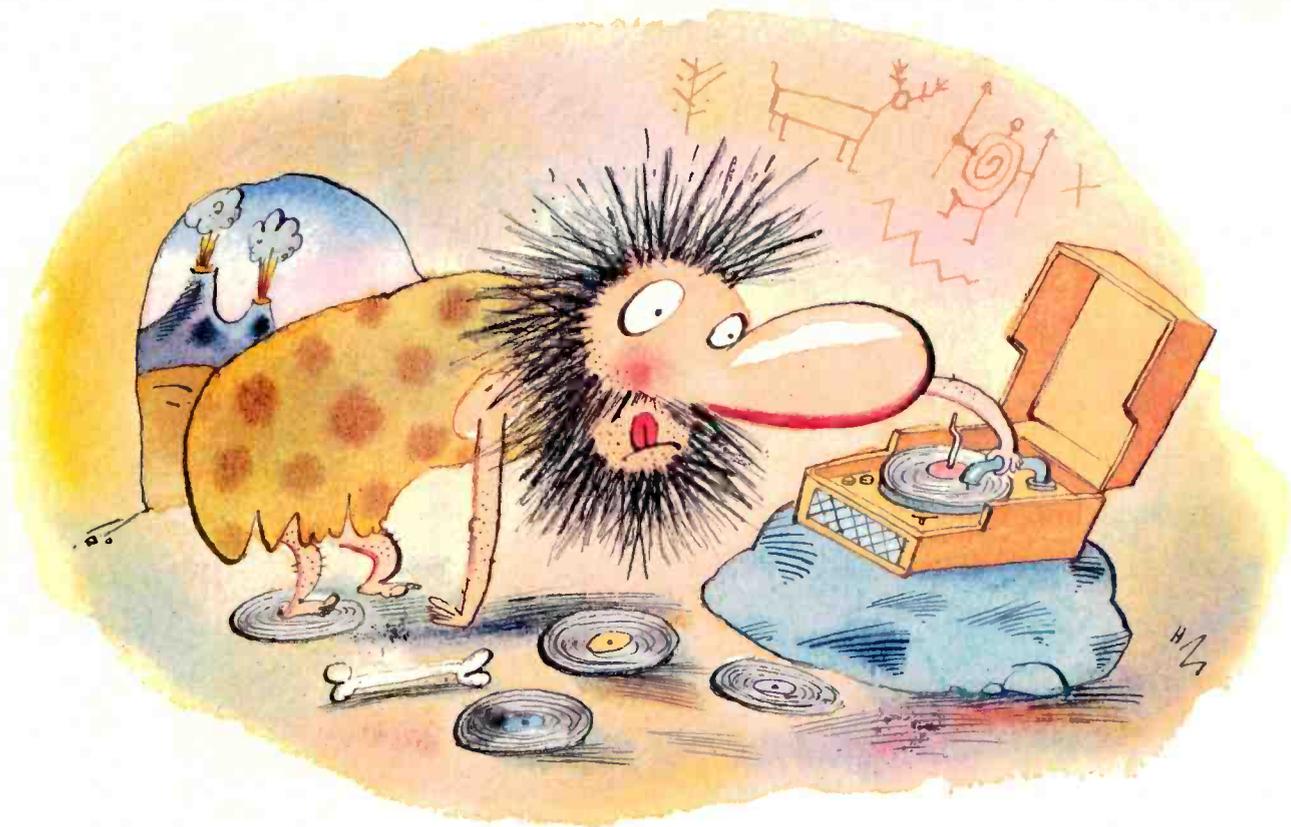
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CIRCLE NO. 51 ON READER SERVICE CARD

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*Matthew Polk*  
Co-founder, Polk Audio



# STEPPING UP

**Well-chosen  
upgrades can bring  
new life to an old  
system.**

**by**

**Peter W. Mitchell**

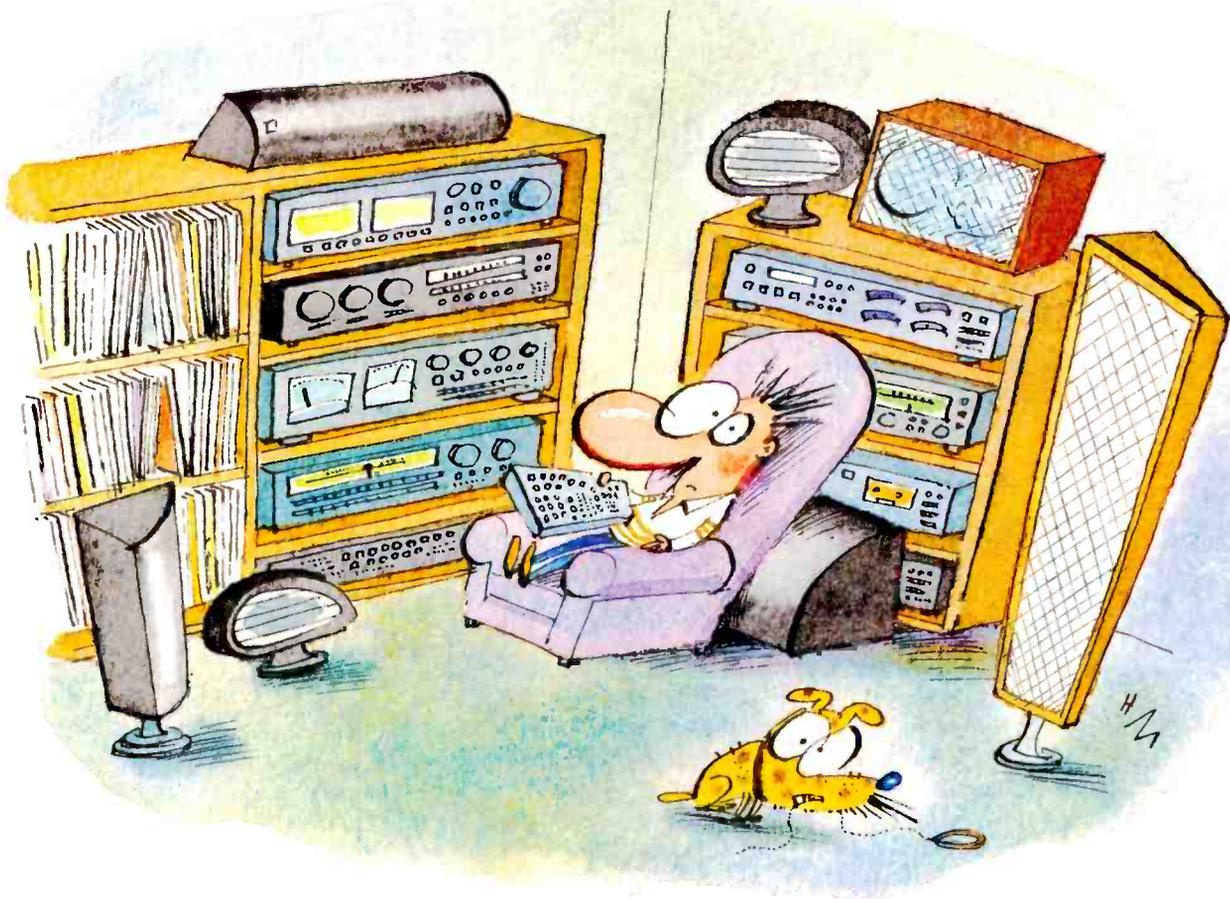
An audio system, like an automobile, may perform well for ten or fifteen years. Long before then, though, you'll probably want to take advantage of improved designs and new technology. Periodic upgrading is a good idea for almost anyone who cares about high-quality sound.

When your car gets old, you're likely to replace the entire vehicle with a newer model. In audio, however, you're more likely to add (or replace) one part of the system at a time. Even a large-scale upgrade (graduating from two-speaker stereo to a six-speaker home theater system, for example) can be done in a series of small steps rather than in one great leap.

There are two reasons to upgrade an

audio system: (1) to replace an old component with a newer one that performs better, and (2) to add a new capability that your present system lacks. We'll look at both sides of this issue and identify the most cost-effective upgrades—improvements that provide the most dramatic difference for your dollar.

An audio system includes three types of components: signal sources, such as a CD player or tape deck, the electronic products that receive, control, and amplify the audio signal, and the loudspeakers or headphones, electromechanical transducers that convert the electronic signal into sound. The basic electronics of a stereo system were substantially perfected about fif-



teen years ago. Although there have been many refinements in circuit design since then, resulting changes in basic sound quality have tended to be, at most, rather subtle. More often the benefits have been in respect to improved performance under adverse operating conditions (driving difficult loudspeaker loads, for example) or reduced cost. As a general rule, then, you should, when possible, buy any new electronic component "on approval," meaning that you can try it at home for a few days and return it for a full refund if you find that it really doesn't sound any better than your old gear.

Among transducers, on the other hand, advances in technology have been numerous and substantial. Examples include high-intensity driver magnets using rare-earth metals (strontium and neodymium); a large variety of new speaker materials that have evolved from the chemistry of plastics, some branded (Kevlar, Kapton, Nomex), others bearing names that reflect their laboratory origins (polyamide, polypropylene); and high-performance cone and dome materials created by new methods of processing natural materials (such as carbon fiber and vapor-deposited titanium).

Perhaps the most important advances of recent years have arisen from the development of sophisticated computer-based measuring tools and optimization programs (notably LEAP and MLSSA), which have transformed the process of speaker design. By helping developers to identify and remove resonant colorations and simplifying the task of designing accurate systems, these tools have dramatically improved the sound of many speaker designs. Neutral speakers, once a rarity, are becoming widespread. Many of today's headphones, too, are much more accurate than most headphones were just a few years ago. So if you're looking primarily for better sound, new speakers or headphones may well give it to you.

### Tuners

With few exceptions, today's FM tuners are no more sensitive than those of a decade ago—often the opposite, in fact. In most other respects, including selectivity, frequency response, distortion, noise, and overall sound quality, they have evolved only slightly. But any improvement, no matter how modest in absolute terms, may be significant if it deals with a problem

that bothers you. For example, many FM stations now broadcast stock-market quotations and other digital data via an SCA subcarrier. Intermodulation between the stereo subcarrier and the SCA signal can add high-pitched whistles and burbles to the received sound. A new tuner may be a good investment if it minimizes such SCA interference.

There are many other possible reasons for poor reception, however, such as multipath interference, adjacent-channel interference, or low signal strength, and figuring out exactly why you're having a problem can be difficult. So the only way to find out for sure whether a new tuner will help is to try it at home, listening to the specific stations whose reception has been unsatisfactory through your old tuner. And many reception problems are best attacked at the antenna rather than the tuner.

There's also the signal itself to consider. At its best, FM radio can deliver very good sound, but its basic quality has not advanced since stereo was added thirty years ago. FM is plagued by dynamic compression, birdies (SCA and digital subcarriers), hiss, multipath, and commercials. Fortu-



The B&K Components EX4420 (\$998) is a dual-mono stereo power amplifier with separate power supplies for each channel. It is rated at 200 watts per channel into 8 ohms and has balanced as well as standard unbalanced inputs.



Lexicon's CP-1 Plus surround processor (\$1,595) features fully digital Dolby Pro Logic decoding and signal processing. Also provided are ambience extraction and synthesis modes for enhancing music recordings.



The Marantz SR-92 Mk 2 A/V receiver (\$1,149) features Dolby Pro Logic, S-video jacks, and pre-out/main-in loops. It is rated at 110 watts each to front left and right, 75 watts to the center, and 35 watts each to the surrounds.



Denon's TU-650RD AM/FM stereo tuner (\$375) supports the RDS digital data system, which enables it to receive and display text information transmitted by RDS equipped radio stations (call letters, for example).

nately, digital alternatives free of all those ills and capable of near-CD sound quality are already available, and more are on the way. Many local cable-TV systems now carry either DMX (Digital Music Express) or Music Choice (formerly Digital Cable Radio). Each of these subscription services provides thirty channels of music for about \$10 a month. The sound is much better than that of most FM stations, it's equally good on all channels, and it plays around the clock with no commercials or disc-jockey blather.

The Music Choice service is also available via the DSS satellite broadcasting system, which uses a small 18-inch dish antenna at the receiving end. DMX, for its part, delivers about a hundred channels of music via satellite, though it requires a larger (30-inch) dish. The DMX satellite service is aimed mainly at business users, but it can also be bought by home listeners who can't get the DMX signal via cable or who simply want a much greater variety of programming choices.

Work is well under way on the development of terrestrial digital radio. When it reaches market, probably in a few years, the range of alternatives should explode, and, unlike the current systems, it will be receivable in your car as well as your home.

## Amplifiers and Receivers

New amplifiers have essentially the same frequency-response, distortion, and noise performance as older models. At normal volume levels, and with typical loudspeakers, the average new amplifier produces about the same quality of sound as most older models. That's not a knock on the new ones—it simply reflects the high degree of refinement long since achieved in amplifier design.

But the best new amplifiers have greater dynamic headroom for short-term peaks than older models did, and they can also deliver greater power into "difficult" speaker impedances—an improvement that may be perceived as more authoritative bass. Even if a new amplifier has the same power rating as your old amp, it may sound more powerful if it can deliver higher current into low or highly reactive impedances. If you decide to upgrade to a larger amplifier because you want more powerful sound, remember that you will need at least a 3-dB increase (double the wattage) to make a readily audible difference.

For many people the best reason to invest in a new amplifier or receiver is to acquire the marvelous convenience of remote control. Most new products have it; most old ones don't. If you don't have remote control now, be happy as long as you can. Convenience is addictive: Once you become accustomed to it, you'll never want to go back to living without it.

### CD Players

During the last ten years the most dramatic change in CD players has been a steep decline in prices. If you are a member of the large minority that still listen mainly to cassettes or LP's and have not yet invested in a CD player, there may never be better time to convert than now. If the clarity of the sound doesn't persuade you, the convenience of CD's probably will—with more than an hour of playing



The Onkyo Integra DX-C909 six-disc carousel CD changer (\$659) allows as many as three discs to be changed while another is still playing. It uses the company's AccuPulse Quartz D/A conversion system for low distortion.

**If you haven't already made the jump to CD, this is a good time to do it.**

time on most discs, instant start, quick access to all selections in any order, and easy repeat. A CD changer holding from three to a couple of hundred discs provides even more convenience. And if your musical interests extend beyond the newest recordings, record companies have been doing a marvelous job of reissuing much of the history of recorded music in low-price compilations.

There have been numerous refinements in the performance of CD players, but you should judge for yourself how significant they are. The elimination of high-frequency phase shift (common in early players) is thought by some to have yielded somewhat smoother and more spacious highs. More agile servo circuits provide improved tracking, an especially valuable feature with portable players or damaged discs. Thanks to 1-bit digital-to-analog converters (Bitstream, MASH, etc.), even low-price players often have excellent linearity now, minimizing distortion at low signal levels. And some new D/A converters have reclocking circuits to minimize subtle distortions caused by timing jitter in the digital data stream—another technical advancement whose audible significance is a subject of debate.

Ultimately, you have to sort such questions out for yourself. The best approach is to listen to the same disc



The Sherwood RV-6030R A/V receiver (\$475) is rated at 105 watts per channel in stereo or 75 watts per channel across the front and 25 watts each to the surrounds in Dolby Pro Logic. It has five audio and four video inputs.



Cerwin-Vega's HT-210C home theater video pedestal (\$650) integrates dual 10-inch subwoofers and a two-way center-channel speaker into a single cabinet that can also serve as a stand for a TV set.



The Sansui AV9000DSP A/V amplifier (\$900) provides both Dolby Pro Logic surround decoding and DSP-based ambience enhancement for music recordings. It is rated at 80 watts per channel across the front, 20 watts each to the surrounds.



Sony's MDS-101 MiniDisc deck (\$800) provides MD recording and playback capability in a bookshelf-sized package. It has extensive editing capabilities and supports nonsequential recording and playback.

on several players, making sure that their output levels are matched as closely as possible and paying particular attention to subtle aspects of the recorded sound. You shouldn't hear big differences (that would suggest one of the players was defective or that something else was wrong in the setup), and you might well hear none at all. But make up your own mind rather than relying on what anyone else says he does or doesn't hear.

### Recording

In cassette tape recording, the most important performance issues are noise reduction and machine/tape matching. The arrival of Dolby S noise reduction is one of the best reasons to invest in a new tape deck. Compared with the standard Dolby B system, Dolby S provides about twice as much suppression of tape noise, quieting the background at low and midrange frequencies in addition to reducing the tape's high-frequency hiss.

Analog recordings made with Dolby S are nearly as noise-free as digital recordings made on a DAT or DCC recorder. As a bonus, a tape that was recorded using Dolby S can be played satisfactorily in a portable or car system equipped only with Dolby B. (For this reason, some record companies now mass-produce all prerecorded music cassettes with Dolby S.) The only significant drawback of Dolby S is that at present it is available in only a handful of cassette decks.

Another very worthwhile upgrade is to buy a recorder that automatically

**The most significant upgrade is from two-channel stereo to surround sound.**



The Soundstream C2 A/V preamplifier (\$2,995) incorporates a Dolby Pro Logic decoder with Home THX signal processing and subwoofer crossover. It has six A/V inputs, including two with S-video as well as composite connections.

fine-tunes its recording circuits to match the particular tape in use. Most recorders that lack this feature are factory-calibrated to match premium-quality tape, so they are mismatched to average tapes. The usual result is that mistracking in the Dolby B circuit causes an improper dulling of the sound. When a cassette recorder is correctly matched to its tape, it can produce splendidly accurate recordings.

With digital recording systems (DAT, DCC, MiniDisc), accurate response is designed in and is unaffected by the choice of tape or disc. There's never a need to worry about setting bias, equalization, or calibration levels to match the medium. Digital record-

ers provide more accurate reproduction than analog cassettes, are virtually noise-free, and are totally free of wow and flutter. If you are active in recording, the best news is that prices of all three types of digital recorder have dropped to the affordable \$500 range.

Of the three digital formats, DAT provides the best sound and is widely used by professional recordists. DCC tapes are comparable to DAT in sound quality, with the added advantage that a DCC deck can play your existing library of analog cassette tapes. Mini-Disc recorders combine small size, unusually flexible editing options, and instant access to each track. A few pre-recorded MD's and DCC's are available, but the main reason to buy any digital system is to make your own recordings—either to record live sound with microphones, to capture radio broadcasts, or to copy parts of favorite CD's.

For more complex recording jobs, such as recording a rock group in a home studio, two digital multitrack formats dominate the field: the Alesis ADAT system (using S-VHS videotapes) and a Tascam/Sony format that uses 8mm tapes. Each records up to eight tracks (or channels) on a tape, with studio-grade quality.

Pricing of another digital recording medium, the write-once recordable CD (CD-R) has declined to the \$4,000 range, while blank CD-R discs have dropped from \$50 to only \$15 or so. The main virtue of a CD-R is that your recordings can be played in any CD player; the main drawback is that they cannot be changed, erased, or edited.

### Transducers

When you compare various loudspeakers and headphones, it's obvious that they all sound different. It may be tempting to think that such sonic differences are like different flavors of ice cream: You simply choose the flavor of sound that you like. But when old and new designs are compared, it becomes clear that there is an industry-wide trend toward greater accuracy.

Speakers of different brands, and even from different nations, are becoming more similar in sonic character as they all approach greater accuracy. Plastics and new manufacturing processes have led to the mass-production of smoother-sounding woofers and tweeters, while computerized measuring systems have made it much easier for designers to select good drivers and to identify their reso-



The Yamaha KX-580 cassette deck (\$399) is among the lowest-priced to incorporate Dolby S noise reduction. Other features include automatic tape calibration and Dolby HX Pro headroom extension.



Control unit and remote for the JVC XL-MC100 hundred-disc CD changer (\$1,000). Features include title memory for 100 discs, thirty-two track programming, JVC PEM 1-bit D/A converters, and JVC CompuLink remote-control compatibility.



This BIC home theater speaker system includes a V-12 subwoofer (\$300) with dedicated SWA-100 crossover/amplifier (\$399), four V52 satellite speakers (\$165 a pair), and a V52 Plus center-channel speaker (\$159).

nances. Modern speakers also have more precisely tailored crossover networks (thanks to computer-aided design), much better power handling (thanks to magnetic-fluid cooling and other refinements), and less distortion on high-volume peaks.

So if you replace an old pair of speakers with new ones, the sound is likely to be much less colored by resonances in the cones and cabinets. More accurate playback gives you a more transparent sonic view into the recording, yielding more faithful reproduction of its true sound.

### Getting Down

Subwoofers, once an exotic rarity, are becoming commonplace. In part this is because powerful bottom-octave bass has become much more affordable than it used to be. But probably the main reason is that very deep bass is far more common in movie soundtracks than in music, making investment in a subwoofer more attractive for a home theater system than for a music-only system. That, in turn, has led to the inclusion of subwoofer outputs on many Dolby Pro Logic surround decoders, amplifiers, and receivers, which simplifies adding one to the system. Beware, however, of "subwoofers" that are just ordinary woofers that roll off below 50 Hz or so; a true sub should have strong response to below 30 Hz, ideally to 20 Hz.

### In the Ear

Modern headphones, too, deliver much more accurate sound than the designs of a decade ago. I'm not talking about exotic electrostatic models in the \$500-and-up range, exquisite as some of those are. Today's most accurate dynamic headphones in the \$200-\$300 range (such as the Etymotic ER-4S, Beyer DT-990, and Sennheiser HD580) are much more faithful reproducers than the best models of an earlier generation. Even some inexpensive models, such as the \$69 Grado SR-60, deliver amazingly uncolored sound. So if you haven't gone shopping for headphones lately, you may be surprised to discover the high quality of reproduction that is available from them today.

### The Biggest Upgrade

The most significant upgrade for a stereo system, and potentially one of the most rewarding, is the step from two speakers to a surround system. Of course, the most popular aspect of sur-

## 8 GREAT UPGRADES

The specific upgrades that would produce the greatest satisfaction for you depend on how old your current system is, what components it contains, and where your preferences lead you. But, in general, the upgrades that produce the greatest return for your investment are likely to be these:

1. Upgrade to new speakers.
2. Upgrade to new headphones.
3. Add a subwoofer or two.
4. Graduate from two-speaker stereo to a surround-sound system, with four to six speakers. With video, this becomes a home theater.
5. If cassette tapes are your primary audio source, graduate to CD's.
6. If you like radio, graduate from FM to digital (DMX or Music Choice).
7. If you are an active recordist, step up from analog tape to a digital medium.
8. If your electronics are old, replace them with modern components that include remote control. —P.W.M.

round sound is its role in an audio/video home theater system featuring Dolby Pro Logic decoding of movie and TV soundtracks (which, incidentally, gives you a great excuse to trade in your old amplifier or receiver in favor of an A/V model with remote control). But I also recommend surround sound for listening to many stereo recordings, with no picture involved. A good surround processor extracts hidden ambience from stereo recordings and also decodes Dolby Surround from recordings that were made with it. Even when surround speakers seem to be doing nothing at all, they often provide psychoacoustic cues that make the stereo sound from your front speakers seem more three-dimensional, spacious, realistic, and involving.

If you are happy with the sound of your stereo speakers, simply add small center and surround speakers whose timbre is similar to that of your main speakers. If you're ready to start over, the most cost-effective surround sys-

tem will consist of five identical mini-speakers plus a subwoofer or two.

### What About Cables?

If your speaker wires are 18-gauge or 20-gauge zip cord, you should consider thicker (lower-gauge) cable, particularly if you have low-impedance speakers (4 ohms or less), long runs from amp to speakers, or simply like high sound levels and powerful bass. The reason is that lower-gauge wire has lower electrical resistance, which reduces power loss and helps maintain flat frequency response. Use nothing thinner than 16-gauge wire for serious audio; 12-gauge, oxygen-free-copper cable costs only a dollar or so per foot (less than half that in bulk) and can satisfy most needs. Oxygen-free-copper wire is not contaminated with the oxide impurities of ordinary lamp cord and thus may offer some advantage in audio applications.

If you already have thick (16- to 12-gauge) speaker cables, you can make sure they're working up to snuff by periodically removing and reconnecting them and making the connections tight. Speaker connections can work loose with time, and exposed metal surfaces may become corroded. If your speaker wires are fitted with nickel-plated or gold-plated terminals, simply clean the mating surfaces with a dry cloth and re-install them. If you have bare copper wires, cut off an inch or two at each end, strip off some insulation to expose fresh copper, and reconnect. Do this every year.

Corrosion can also creep into low-level connections, including the RCA phono sockets used for audio and the screw-on F connectors used for antennas and cable-TV hookups. Every year you should give your stereo system a cleaning party. The simple act of unplugging and replugging every connector tends to scrape dirt and corrosion off the mating contact surfaces in the plugs and sockets. Similarly, operate every switch in your system a few times, particularly those that are seldom used, to clean the switch contacts.

System upgrades can range from wholesale replacement to simple maintenance routines. The key is to step back once in a while and take a critical look at your components in light of current technology. Keeping up to date doesn't have to be costly, and it will insure that your enjoyment of your system continues to grow. □

# The magazine that knocks you on your ear



**FREE  
ISSUE!**

It used to be simple. You had a car. It came with a radio. You listened. Period. Now you've got options. So many options, it's easy to get blown away just trying to find components that fit together—and fit your budget too. So what do you do when it's time to upgrade your car stereo?

## Tune In to CAR STEREO REVIEW!

Whether you like your sounds big and boomy or tight and well controlled... whether you own a Ferrari or a Hyundai, CAR STEREO REVIEW lets you drive away with a system that's custom built for the way you like to listen. You'll get head-to-head comparisons of CD players and changers, cassette decks, amplifiers, crossovers, speakers, equalizers, security systems, cellular phones, and more, in every price range. Plus, every issue brings you complete test reports. User's

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# 1995 Equipment Buying Guide

**S**o you're in the market for some new audio gear? Or audio/video gear, for the home theater you're working on? Either way, you're in the right place. On the following pages you'll find descriptions of well over 1,000 components—receivers, amplifiers (power amps, preamps, and integrated amps), CD players (including multidisc changers and CD/laserdisc combi-players), tuners, speakers, and, for the first time, surround-sound processors. (Look for home recording equipment and blank media next month.) While we don't have the space to list every component from every manufacturer, we do offer a broad sampling of products from more than 150 well-known companies. Please note that the absence of a particular model or brand is in no way intended to reflect on its quality.

The product descriptions are based on information provided by the manufacturers and include features, specs, and suggested retail prices (actual selling prices may vary). For more detail, contact the manufacturers (see directory at the end of the Buying Guide) or their authorized dealers. Whether you're eyeing a surround-sound A/V receiver or a classic preamp, happy hunting. —Bob Ankosko



## AUDIOACCESS

**MRX Multiroom Receiver/Controller**  
12-channel multiroom receiver featuring six separate zone controllers, six 40 W x 2 power amps, AM/FM tuner with six presets, and an infrared interface for controlling other brand source components. Four RCA stereo audio inputs; six RCA preamp outputs; six screw-terminal amp outputs; one RCA tape output; four switched outlets; infrared flasher output. Controlled from front panel or via optional wall-mount keypads and remote controls (each keypad has an infrared receiver). Volume, bass, and treble can be set independently for each zone. 17 x 5 3/4 x 15 in; 35 lb.....\$4,500

## BANG & OLUFSEN

**Beomaster 7000 50-W/ch Receiver**  
2 channels, 50 W x 2 rms into 8 ohms. Line-level output; speaker outputs; Powerlink outputs for B&O's Beolab powered speakers. Features frequency-synthesis AM/FM tuner with 24 presets and RDS decoding capability; overload protection; Beolink 7000 remote control with illuminated display. Integrates with Beo-system 7000 components. Amp: THD 0.09%. FM: cap ratio 1.7 dB; S/N 70 dB stereo. 16 1/2 x 3 x 12 3/4 in; 19 lb.....\$3,000

## CARVER

**HR-895 365-W A/V Receiver**  
5 channels: Dolby Pro Logic and 3 other surround modes. 110 W x 2 (front) with 0.09% THD + 75 (center) + 35 x 2 (rear), all into 8 ohms. 7 audio inputs including phono; 4 composite-video inputs; 3 S-video inputs; subwoofer output; pre-out/main-in loop for each channel. Features Sonic Holography image-enhancing circuitry; ACCD anti-multipath tuner circuitry. Infrared receiver for 2-zone operation; 30 tuner presets; programmable 2-zone remote control. Amp: FR 20-20,000 Hz  $\pm 0.5$  dB. FM: 50-dB quieting sens 39.2 dBf stereo; AM rej 55 dB; cap ratio 1.5 dB; alt-ch sel 70 dB narrow; S/N 68 dB stereo; THD 0.5% stereo at 1,000 Hz. 19 x 6 1/4 x 17 1/2 in; 40 lb.....\$1,250

## HR-742 80-W/ch A/V Receiver

2 channels, 80 W x 2 into 8 ohms with 0.1% THD or 130 x 2 into 4 ohms. 5 line-level inputs; phono input; 3 composite-video inputs. Features ACCD anti-multipath tuner circuitry; Sonic Holography image-enhancing circuitry; motor-driven volume control. 30 tuner presets; remote control. Amp: FR 20-20,000 Hz  $\pm 0.5$  dB. FM: 50-dB quieting sens 39.2 dBf stereo; AM rej 55 dB; cap ratio 1.5 dB; alt-ch sel 60 dB; S/N 68 dB stereo; THD 0.5% stereo at 1,000 Hz. 19 x 5 1/4 x 15 1/4 in; 26 lb.....\$650

## DENON

**AVR-2500 305-W A/V Receiver**  
5 channels: Dolby Pro Logic, Classic-Concert, Rock, Jazz-Club, Super-Stadium, Mono-Movie, and Matrix modes; DSP. 85 W x 3 (front, center) + 25 x 2 (rear). 7 audio inputs; 4 audio outputs; 2 center-channel outputs; main amplifier inputs; 3 S-video inputs; 3 S-video outputs; 4 composite-video inputs; 4 composite-video outputs. Features RDS radio-data reception with front-panel/on-screen displays. Normal, Wide, and Phantom center-channel modes; Wide Screen and Live DSP Dolby Pro Logic modes; 32 AM/FM presets; icon-based on-screen displays; fluorescent display. Programmable remote control; simple remote optional.....\$1,000

## AVR-1500 250-W A/V Receiver

5 channels: Dolby Pro Logic, Classic-Concert, Rock, Jazz-Club, Super-Stadium, and Mono-Movie modes; DSP. 70 W x 3 (front, center) + 20 x 2 (rear). 6 audio inputs; 2 audio outputs; mono and center-channel line-level outputs; 3 video inputs; 2 video outputs. Features RDS radio-data reception, Normal, wide, and phantom center-channel modes; Wide Screen and Live DSP Dolby Pro Logic modes; 32 AM/FM presets. Programmable remote control; basic remote optional.....\$750

## AVR-1000 250-W A/V Receiver

5 channels: Dolby Pro Logic, Dolby 3 Stereo, Wide Screen, Live, Mono-Movie, Classic, Rock, and Stadium modes; DSP. 70 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms. 5 audio inputs; 2 audio outputs; 2 composite-video inputs; 2 composite-video outputs; mono subwoofer output. Normal, Wide, and Phantom center-channel modes; auto input balance; memory for source, surround mode, level/balance settings for center and rear speakers, delay time, and DSP parameters accessible via remote control; 16 AM/FM presets. System remote control.....\$650



**Denon AVR-2500**

## AVR-800 210-W A/V Receiver

5 channels: Dolby Pro Logic, Dolby 3 Stereo, Hall, and Studio modes. 60 W x 3 (front, center) + 15 x 2 (rear). 5 audio inputs; 2 audio outputs; 2 video inputs; 2 video outputs, Normal, Wide, and Phantom center-channel modes; 16 AM/FM presets. Denon IS-system remote control; basic remote optional.....\$400

## DRA-565RD 65-W/ch Receiver

2 channels, 65 W x 2 rms into 8 ohms with 0.05% THD. Video inputs and outputs; line-level output; switched AC outlet. Features RDS digital-data reception; motor-driven volume control. 40 AM/FM presets with labeling; variable loudness control; bass EQ switch. Denon IS-system remote with volume control.....\$400

## DRA-365R 48-W/ch Receiver

2 channels, 48 W x 2 rms into 8 ohms with 0.05% THD. Video inputs and outputs. Motor-driven volume control. 40 AM/FM presets with labeling; variable loudness control. Denon IS-system remote with volume control.....\$300

## DUAL

**CR5950RC 85-W/ch Receiver**  
2 channels, 85 W x 2 into 8 ohms. Features Class A amplification; digital quartz synthesis tuning; remote control. FR 10-70,000 Hz; THD 0.02%.....\$620

## CR9065RC 80-W/ch Receiver

2 channels, 80 W x 2 into 8 ohms. Features Class A amplification; digital quartz synthesis tuning; remote control. FR 10-60,000 Hz; THD 0.02%.....\$480

## FISHER

### RS-737 280-W A/V Receiver

5 channels: Dolby Pro Logic mode. 80 W x 3 (front, center) rms + 20 x 2 (rear) rms into 8 ohms at 1,000 Hz with 0.9% THD or 120 x 2 rms into 8 ohms with 0.05% THD. 4 audio and 2 A/V inputs; front and rear-panel A/V inputs. Features quartz-PLL tuning. Selectable digital delay; 40 AM/FM presets; 7-band EQ; A/V switching. A/V remote including controls for Fisher 24-disc changer.....\$450

### RS-727 240-W A/V Receiver

5 channels: Dolby Pro Logic mode. 100 W x 2 (front) with 0.08% THD + 20 (center) at 1,000 Hz with 0.9% THD + 10 x 2 (rear) at 1,000 Hz with 0.9% THD, all rms into 8 ohms. 4 audio and 2 A/V inputs. Features quartz-PLL tuning. Selectable digital delay; 40 AM/FM presets; A/V switching. A/V remote with controls for Fisher 24-disc CD changer.....\$350

### RS-717 80-W/ch Receiver

2 channels, 80 W x 2 rms into 8 ohms with 0.9% THD. 4 audio inputs. Features quartz-PLL tuning. 40 AM/FM presets; A/B speaker switching; fluorescent display. Remote with controls for Fisher 24-disc CD changer.....\$250

## HARMAN KARDON

### AVR30 190-W A/V Receiver

5 channels: Dolby Pro Logic; DSP. 50 W x 3 (front, center) into 6 ohms with 0.09% THD + 20 x 2 (rear) into 4 ohms with 0.3% THD or 60 x 2 into 6 ohms with 0.09% THD. 4 audio and 4 video inputs; 2 tape and 2 VCR monitors. Audio-direct mode; 4 room-size and 5 effect-level DSP parameters; memory for surround and DSP settings; 12-way dubbing matrix; video switching; simulcast listening and recording; 16 AM/FM presets; on-screen displays. System remote control and separate home-theater controller...\$1,149

### AVR25 245-W A/V Receiver

5 channels: Dolby Pro Logic, Theater, Stadium, and Dolby 3 Stereo modes. 65 W x 3 (front, center) + 25 x 2 (rear), both into 8 ohms with 0.3% THD or 75 x 2 into 8 ohms with 0.09% THD. 5 audio inputs with tape monitor; 5 video inputs; line-level outputs for each channel. Adjustable digital delay; 30 AM/FM presets...\$769

### AVR20 170-W A/V Receiver

5 channels: Dolby Pro Logic, Hall, and Dolby 3 Stereo modes. 50 W x 3 (front, center) into 8 ohms with 0.09% THD + 10 x 2 (rear) with 0.3% THD or 60 x 2 into 8 ohms with 0.09% THD. 5 audio inputs; 4 video inputs; tape monitor; line-level outputs for each channel. 30 AM/FM presets. System remote control.....\$529

### HK3550 50-W/ch Receiver

2 channels, 50 W x 2 into 8 ohms with 0.09% THD or 55 x 2 into 4 ohms with 0.3% THD. Phono input; 2 tape monitors; outputs for 2 speaker pairs. 30 AM/FM presets; seek tuning; loudness contour. Remote control.....\$529

**HK3350.** As above, 25 W x 2 into 8 ohms or 35 W x 2 into 4 ohms. No phono input. 20 AM/FM presets.....\$399

## JVC

### RX715VTN 250-W A/V Receiver

5 channels: Dolby Pro Logic, Hall, and Stadium surround modes. 70 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms at 1,000 Hz with 0.7% THD or 120 x 2 into 8 ohms with 0.06% THD.

Line-level subwoofer and rear outputs; 2 video inputs; outputs for 2 speaker pairs; headphone jack. Adjustable digital delay; 40 AM/FM presets; station-name display; spectrum peak indicator; fluorescent display. A/V remote control with power switch .....\$500  
**RX815VTN.** As above, with DSP, digital Dolby Pro Logic, 7-band graphic EQ with 5 user presets, and front-panel A/V input. A/V remote control with illuminated keys .....\$630

**RX515VTN 220-W A/V Receiver**

5 channels: Dolby Pro Logic and Hall surround modes. 60 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms at 1,000 Hz with 0.7% THD or 80 x 2 into 8 ohms with 0.06% THD. 2 video inputs; outputs for 2 speaker pairs; headphone jack. Adjustable digital display; station-name displays; 40 AM/FM presets; fluorescent display. A/V remote control .....\$380

**RX315TN 105-W/ch Receiver**

2 channels. 105 W x 2 into 8 ohms with 0.8% THD. Outputs for 2 speaker pairs; headphone jack. Features motor-driven volume control. 4-speaker surround mode; 40 AM/FM presets; fluorescent display. A/V remote control with power switch .....\$260



**Marantz SR-73**

**KENWOOD**

**KR-V8060 350-W A/V Receiver**

5 channels: Dolby Pro Logic, Dolby 3 Stereo, Arena, Jazz Club, Stadium modes: DSP. 100 W x 3 (front, center) + 25 x 2 (rear). 4 audio inputs; video input; 6 line-level outputs; 2 video outputs; outputs for 2 front-speaker pairs; headphone jack; 2 switched AC outlets. Features fan cooling; motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls; 20 AM/FM presets; direct station access; universal remote control with mute .....\$549

**KR-V7060 350-W A/V Receiver**

5 channels: Dolby Pro Logic, Dolby 3 Stereo, Theater-Logic modes. 100 W x 3 (front, center) + 25 x 2 (rear). 4 audio inputs; video input; 6 line-level outputs; 2 video outputs; outputs for 2 front-speaker pairs; headphone jack; 2 switched AC outlets. Features fan cooling; motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls; 20 AM/FM presets; direct station access; fluorescent display; remote control with mute .....\$399

**KR-V6060 250-W A/V Receiver**

5 channels: Dolby Pro Logic, Dolby 3 Stereo, Theater-Logic modes. 70 W x 3 (front, center) + 20 x 2 (rear) or 100 x 2. 4 audio inputs; video input; 2 video outputs; outputs for 2 front-speaker pairs; headphone jack; 2 switched AC outlets. Features motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-

channel level controls; 20 AM/FM presets; direct station access; fluorescent display; remote control with mute .....\$359

**KR-V5560 250-W A/V Receiver**

5 channels: Dolby Pro Logic and Dolby 3 Stereo modes. 70 W x 3 (front, center) + 20 x 2 (rear). 4 audio inputs; video input; 2 video outputs; outputs for 2 front-speaker pairs; headphone jack; 2 switched AC outlets. Features motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls; 20 AM/FM presets; direct station access; remote control with mute .....\$299

**KR-A5060 100-W/ch Receiver**

2 channels. 100 W x 2. 6 audio inputs; outputs for 2 speaker pairs; headphone jack; 2 switched AC outlets. Features motor-driven volume control; quartz-synthesis tuner. 10 AM/20 FM presets; direct station access; auto/manual tuning; bass, treble, and balance controls; loudness; remote control .....\$229

**KR-A4060.** As above, 80 W x 2 .....\$199

**LUXMAN**

**RV-371 315-W A/V Receiver**

5 channels; Dolby Pro Logic, Stadium, Simulated-Stereo, and 2 Hall modes. 75 W x 2 (front) + 55 x 3 (center, rear). 12 audio inputs; switchable phono/line-level input; S-video terminals; composite-video on-screen-display output; front-panel A/V input; system bus connection. Multiroom capability: variable rear-channel time delay; A/V record selector; FM tuning in 25-kHz steps; 20 AM/FM presets; defeatable bass and treble controls; sleep timer; on-screen displays. Black. Remote control .....\$2,000

**MARANTZ**

**SR-92 MkII 365-W A/V Receiver**

5 channels: Dolby Pro Logic mode. 110 W x 2 (front) into 8 ohms with 0.09% THD + 75 x 1 (center) into 8 ohms + 35 x 2 (rear) into 8 ohms. Composite- and S-video inputs and outputs; phono input; pre-out/main-in loop for each channel; front-panel A/V input; outputs for 2 front-speaker pairs; line-level subwoofer output. 2-zone multiroom mode; test-tone generator; 30 AM/FM presets. 2-zone multiroom kit optional. FM: cap ratio 1 dB; alt-ch sel 70 dB narrow; S/N 68 dB stereo; THD 0.5% stereo; ch sep 45 dB at 1,000 Hz. S/N 94 dB phono, 104 dB line. 16 1/2 x 6 1/2 x 16 3/4 in; 34 lb Programmable and basic-function remote controls .....\$1,149

**SR-82 MkII 295-W A/V Receiver**

5 channels: Dolby Pro Logic mode. 75 W x 2 (front) rms with 0.09% THD + 75 x 1 (center) + 35 x 2 (rear), all into 8 ohms. Phono input; line-level subwoofer output; pre-out/main-in loop for each channel. Features 12-dB/oct subwoofer crossover at 70 Hz. 2-zone multiroom mode; adjustable delay; 30 AM/FM presets; selectable wide/narrow tuner IF and noise reduction; clock/timer. 2-zone multiroom kit optional. FM: cap ratio 1 dB; alt-ch sel 70 dB narrow; S/N 68 dB stereo; THD 0.5% stereo; ch sep 45 dB at 1,000 Hz. S/N 94 dB phono, 104 dB line. 16 1/2 x 5 1/2 x 15 in; 34 lb Programmable and basic-function remote controls .....\$899

**SR-73 295-W A/V Receiver**

5 channels: Dolby Pro Logic mode. 75 x 2 (front) rms with 0.09% THD + 75 x 1 (center) + 35 x 2 (rear), all into 8 ohms. 4 audio and 3 video

inputs; line-level outputs for each channel. Features motor-driven master volume control. Adjustable digital delay; auto input balance; test-tone generator. 5 user signal-processing presets; bass, treble, and bass-EQ controls. Programmable remote control with center and rear level controls. FM: cap ratio 1 dB; alt-ch sel 70 dB; S/N 72 dB stereo; THD 0.5% stereo; ch sep 45 dB. S/N 94 dB phono, 104 dB line. 16 1/2 x 5 1/4 x 13 1/2 in; 21 lb .....\$699

**SR-63 70-W/ch Receiver**

2 channels. 70 W x 2 rms into 8 ohms with 0.05% THD or 170 x 2 into 2 ohms. Phono input. RC-5 system remote-control jacks; AC outlets. Features motor-driven volume control. Video switching; 30 AM/FM presets with battery-free memory backup; bass, treble, and bass-EQ controls. FM: cap ratio 1 dB; alt-ch sel 65 dB; S/N 75 dB stereo; THD 0.5% stereo; ch sep 45 dB. S/N 90 dB line. 16 1/2 x 5 1/2 x 14 3/4 in. Remote control with controls for other Marantz components .....\$399

**SR-53.** As above, 45 W x 2 into 8 ohms. 100 x 2 into 2 ohms. No video inputs or switching ...\$349

**NAD**

**Model 716 205-W A/V Receiver**

5 channels. Dolby Pro-Logic, Hall modes. 55 W x 3 (main and center) + 20 W x 2 (rear) surround; 80 W x 2 cont avg into 8 ohms or 115 W x 2 cont avg into 4 ohms at 1,000 Hz stereo. 4 audio, including phono, and 3 video inputs; 2 video outputs. Features built-in pink-noise generator. Record-out selector; multiroom source control; display gives accurate information of relative volume settings; direct entry of desired FM frequency on front panel; 40 AM/FM presets with 6 storage banks to program according to station type; adjustable delay time in Dolby Pro Logic and Hall modes. Amp: FR 20-30,000 Hz ±1 dB; THD 0.08% at rated power; S/N 100 dB line. FM: S/N 73 dB mono, 67 dB stereo. Remote control .....\$749

**Model 705 40-W/ch Receiver**

2 channels. 40 W x 2 cont avg into 8 ohms with 0.03% THD. 7 line-level inputs; 2 tape-monitor loops; buffered multiroom output; 5-way binding posts. Features independent listen/record capability; 39 AM/FM presets; remote control. Amp: S/N 76 dB phono, 90 dB line. FM: 50-dB quieting sens 35 dBf stereo .....\$499

**Model 701 25-W/ch Receiver**

2 channels. 25 W x 2. Infrared-repeater input for multiroom applications; switchable phono/line input. 20 AM/FM presets; remote control .....\$349

**NAKAMICHI**

**AV-1 310-W A/V Receiver**

5 channels: Dolby Pro Logic. 100 W x 2 (front) + 50 (center) + 30 x 2 (rear) into 8 ohms with 0.1% THD. A/V inputs and outputs; video connectors including S-video: pre-out/main-in loops; mono line-level output. Features motor-driven volume control. Spatial-mode, delay-time, balance, center-level, rear-level, and tone controls; direct station access; 30 AM/FM presets. Amp: FR 10-70,000 Hz -3 dB; S/N 78 dB. FM: 50-dB quieting sens 37.5 dBf stereo; S/N 70 dB; THD 0.3%. 17 x 5 3/4 x 14 in; 31 lb Programmable remote control .....\$1,200

**AV-2.** As above, 70 W x 2 (front) + 35 (center) + 20 x 2 (rear) into 8 ohms with 0.1% THD. No S-video connectors. Non-programmable remote control .....\$850

# RECEIVERS

## RE-180-W/ch Receiver

2 channels. 80 W x 2 into 8 ohms. Pre-out/main-in loops; 3 video inputs; 2 video outputs; speaker terminals; A/V inputs and outputs; AC outlet. Features Harmonic Time Alignment amplifier circuitry. Multiroom capability; 10 AM/FM presets; defeatable gain control; muting; monitor/record-out selectors; fluorescent display. Amp: FR 20-20,000 Hz -0.5 dB; THD 0.008%; S/N 78 dB. FM: 50-dB quieting sens 37.5 dBf stereo; cap ratio 2 dB. 16 x 3 x 14 in; 26 lb. Remote control .....\$899

**RE-2.** As above. 55 W x 2 into 8 ohms. No video inputs/outputs. 20 lb .....\$649

## RE-337-W/ch Receiver

2 channels. 37 W x 2 into 8 ohms. Pre-out/main-in loops. 10 AM/FM station presets; fluorescent display; volume control. Amp: FR 20-20,000 Hz -0.5 dB; THD 0.01%; S/N 98 dB. FM: 50-dB quieting sens 38.5 dBf stereo; cap ratio 2 dB. 16 x 3 x 10 in; 13 lb. Remote control .....\$429

## ONKYO

*The following feature a motor-driven volume control.*

## TX-SV919THX 420-W A/V Receiver

5 channels; digital Dolby Pro Logic, THX, and 8 surround modes. 100 W x 3 (front, center) + 60 x 2 (rear) or 110 x 2, all rms into 8 ohms. 10 audio and 6 video inputs including 6 S-video inputs; line-level outputs for each channel and multiple sources; mono subwoofer output; fiber-optic digital input; front-panel A/V input. Features bypassable subwoofer crossover. 8-mode digital sound-field processing; separate front and center tone controls; auto input balance; adjustable digital delay; 40 AM/FM presets; 6 preset groups with scan; on-screen displays with cursor control. RI-system programmable remote control, basic remote control .....\$1,996

## Integra TX-SV909PRO 450-W A/V Receiver

7 channels; digital Dolby Pro Logic. Ambisonic, and 8 surround modes. 110 W x 3 (front, center) + 30 x 2 (rear) + 30 x 2 (front enhance) or 110 x 2 rms into 8 ohms. 5 audio inputs; 6 S-video inputs; fiber-optic digital input; 5 audio outputs; 3 S-video outputs; 8 line-level outputs. 40 AM/FM presets; 6 preset groups with scan; A/V and audio-only record selectors; source-direct switch; Onkyo RI-system compatibility; on-screen displays; timer. Amp: THD 0.04%. FM: THD 0.1% mono. 18 x 7 1/2 x 16 3/4 in; 49 lb. Programmable remote control .....\$1,879

## TX-SV717PRO 315-W A/V Receiver

5 channels; Dolby Pro Logic, Hall, and Matrix modes. 85 W x 3 rms (front, center) + 30 x 2 (rear) or 110 x 2 rms. 6 audio and 4 video inputs; line-level front, rear, center-channel, and subwoofer outputs; headphone jack. Adjustable digital delay; 40 AM/FM presets; 6 preset groups; FM-mute and tuning-level switches; timer; Onkyo RI-system compatibility; on-screen displays. Amp: THD 0.08%. 18 x 6 3/4 x 15 3/8 in; 31 lb. Programmable remote control .....\$969

## TX-SV515PRO 205-W A/V Receiver

5 channels; Dolby Pro Logic. 55 W x 3 rms (front, center) + 20 x 2 (rear) or 80 x 2 rms. 7 audio and 3 video inputs; line-level center-channel output; 5-way binding posts; headphone jack. Hall surround mode; adjustable digital delay; 40 AM/FM presets; 6 preset groups; FM-mute and tuning-level switches; sleep timer; Onkyo RI-system compatibility; programmable

remote control. Amp: THD 0.08%. 18 x 6 3/4 x 15 3/8 in; 30 lb .....\$539

## TX-SV414PRO 180-W A/V Receiver

5 channels; Dolby Pro Logic. 50 W x 3 (front, center) rms + 15 x 2 (rear) rms or 60 x 2 rms into 8 ohms. 6 audio and 2 video inputs; line-level subwoofer output. Adjustable digital delay; 40 AM/FM presets; direct station access; 6 preset groups with scan; record-out selector; sleep timer. Onkyo RI-system remote control .....\$400

## TX-V940 100-W/ch Receiver

2 channels. 100 W x 2 rms into 8 ohms. 6 audio and 2 video inputs. A/V switching; 40 AM/FM presets; 6 preset groups with scan; direct station access; FM mute switch; loudness control; sleep timer. RI-system remote control .....\$290



Pioneer VSX-D9035

## OPTIMUS BY RADIO SHACK

### STAV-3350 220-W A/V Receiver

5 channels; Dolby Pro Logic. Dolby 3 Stereo, Theater, Concert Hall, and Simulated Surround modes. 60 W x 3 (front) + 20 x 2 (rear) or 100 x 2 rms into 8 ohms with 0.09% THD. 5 audio inputs; phono input; video and line-level center-channel outputs. Features motor-driven volume control. Simulated stereo mode for mono sources; adjustable digital delay; 30 AM/FM presets with scan; bass boost; sleep timer. Multiroom-capable system remote control .....\$350

### STAV-3280 175-W A/V Receiver

5 channels; Dolby Pro Logic, Dolby 3 Stereo, Studio/Simulated Surround and Simulated Stereo modes. 45 W x 3 (front, center) + 20 x 2 (rear) or 65 x 2 rms into 8 ohms with 0.09% THD. 4 audio inputs; phono input; video and line-level center-channel outputs. Features motor-driven volume controls. adjustable digital delay; 30 AM/FM presets with scan; bass boost; sleep timer. System remote control .....\$300

### STA-5500 50-W/ch Receiver

2 channels. 50 W x 2 rms into 8 ohms with 0.5% THD. 4 audio inputs; phono input; outputs for 2 speaker pairs. 30 AM/FM presets with scan; loudness, FM-mono, and tape-monitor controls. System remote control with volume and mute controls .....\$200

## PHILIPS

*The following feature a bus system that enables all 900 Series components to communicate with one another. 30 AM/FM presets with labeling, direct station access, a 6-position sleep timer, and an alphanumeric display.*

### FR951 215-W A/V Receiver

4 channels; Dolby Pro Logic. 65 W x 3 (front, center) + 20 x 1 (rear) or 100 x 2, all into 8

ohms. 6 audio and 3 video inputs; 3 audio and 2 video outputs; 2 digital inputs; 1 digital output; line-level center-channel output. Variable digital delay; auto input balance; 6 DSP sound effects; 3-band acoustic EQ with 7 presets; unified remote control. Amp: FR 20-20,000 Hz; THD 0.09%; S/N 88 dB. FM: THD 0.4%; S/N 68 dB. 17 1/8 x 4 7/8 x 11 7/8 in; 18 lb .....\$450

### FR931 120-W A/V Receiver

4 channels; Dolby Pro Logic. 50 W x 2 (front) + 10 x 2 (center, rear), all into 8 ohms. 4 audio inputs and 1 video input; 2 audio outputs and 1 video output. 6 DSP sound effects; auto input balance; cursor controls; unified remote control. Amp: FR 40-20,000 Hz; THD 0.3%; S/N 85 dB. 17 1/8 x 4 7/8 x 11 7/8 in; 18 lb .....\$330

### FR911 50-W/ch Receiver

2 channels. 50 W x 2 into 8 ohms. 4 audio inputs; 2 audio outputs. Amp: FR 40-20,000 Hz; THD 0.3%; S/N 80 dB. FM: THD 0.45%; S/N 65 dB. 17 1/8 x 4 7/8 x 11 7/8 in; 13 lb .....\$220

## PIONEER

*The following all feature 30 AM/FM presets.*

### VSX-D2S 300-W A/V Receiver

5 channels; Dolby Pro Logic. Dolby 3 Stereo, 42 Concert, 15 Movie, 15 Sports, and Simulated Surround modes. 70 W x 3 (front, center) with 0.005% THD + 45 x 2 (rear) with 0.8% THD, all into 8 ohms at 1,000 Hz or 125 x 2 cont avg into 8 ohms with 0.005% THD. Features source-direct mode; motor-driven volume control. Center/woofer output; 2 center-channel outputs; 5 video inputs; 5 audio inputs; 4 S-video inputs; 3 S-video outputs; pre-out/main-in loops for each channel; front-panel A/V input. On-screen icon-based graphic interface; A/V mixing and fade controls; sound-field parameter control with 9 user surround modes and 6 variable parameters; digital graphic and parametric EQ's; dynamic-range compressor/expander; tuner presets with labeling. 16 1/2 x 6 3/8 x 18 1/8 in. Programmable A/V remote control .....\$2,000

### VSX-D903S 400-W A/V Receiver

4 channels; Dolby Pro Logic, Dolby 3 Stereo, Jazz, Dance, Hall, and Simulated Surround modes. 100 W x 3 (front, center) into 8 ohms with 0.8% THD + 100 x 1 (rear) into 4 ohms, all at 1,000 Hz or 130 x 2 into 8 ohms. 2 center-channel outputs; 5 audio and 5 video inputs; 2 S-video inputs; 2 S-video outputs; line-level center-channel output; front-panel A/V input. Features source-direct mode; motor-driven volume control. On-screen icon-based graphic interface including control of PD-F100 100-disc CD changer; sound-field parameter control; tuner presets with labeling. 16 5/8 x 6 3/8 x 16 3/4 in. Programmable A/V remote control .....\$1,200

### VSX-D703 400-W A/V Receiver

4 channels; Dolby Pro Logic, Dolby 3 Stereo, Jazz, Dance, Hall, and Simulated Surround modes. 100 W x 3 (front, center) into 8 ohms + 100 x 1 (rear) into 4 ohms, all at 1,000 Hz with 0.8% THD or 130 x 2 cont avg into 8 ohms with 0.05% THD. 5 audio and 5 video inputs; line-level center-channel output; front-panel A/V input. Features source-direct mode; motor-driven volume control. Front-panel A/V input; digital sound-field control; tone controls; on-screen displays. 16 5/8 x 6 3/8 x 16 3/4 in. Programmable A/V remote control .....\$810

**VSX-D603S.** As above, without front-panel A/V input .....\$710

### VSX-D503S 265-W A/V Receiver

4 channels; Dolby Pro Logic, Dolby 3 Stereo, Jazz, Dance, and Hall modes. 75 W x 3 (front, center) into 8 ohms + 40 x 1 (rear) into 4 ohms, all at 1,000 Hz with 0.8% THD or 110 x 2 cont avg into 8 ohms with 0.09% THD. Features motor-driven volume control. 2 video inputs; 4 audio inputs; line-level center-channel output. Tone controls. 16 $\frac{1}{8}$  x 5 $\frac{1}{8}$  x 13 $\frac{3}{4}$  in. Programmable A/V remote control.....\$500

### VSX-453 220-W A/V Receiver

4 channels; Dolby Pro Logic, Studio Surround, and Simulated Surround modes. 60 W x 3 (front, center) into 8 ohms + 40 x 1 (rear) into 4 ohms, all with 0.8% THD at 1,000 Hz or 100 x 2 into 8 ohms. Features motor-driven volume control. 4 audio and 2 video inputs; line-level center-channel output. 16 $\frac{1}{8}$  x 5 $\frac{1}{8}$  x 13 $\frac{3}{4}$  in. A/V system remote control.....\$375

### Elite Series

#### VSX-97 A/V Receiver

Dolby Pro Logic, Concert, Movie, and Sports modes. Features Legato Link to extend FR above 20,000 Hz; source-direct mode with display defeat. On-screen icon-based graphic interface; A/V mixing and fade controls; user surround modes; adjustable initial-delay, liveness-effect, room-size, and wall-type parameters. Rosewood side panels.....\$2,250

#### VSX-95 370-W Receiver

5 channels. 125 W x 2 (front) cont avg with 0.005% THD + 40 x 3 (center, rear) at 1,000 Hz with 0.08% THD, all into 8 ohms. MM-phono and line-level inputs. Bass, treble, and loudness controls. FR 5-100,000 Hz -3 dB line; S/N 77 dB phono. 80 dB line. 18 $\frac{1}{8}$  x 6 $\frac{3}{8}$  x 16 $\frac{1}{8}$  in.....\$1,350

#### VSX-53 500-W A/V Receiver

5 channels; Dolby Pro Logic mode; DSP. 100 W x 2 (front) + 100 x 2 (center) + 100 x 1 (rear). 4 audio inputs; 5 video inputs; 2 S-video inputs; S-video output; line-level center-channel output; front-panel A/V input. Features source-direct mode; motor-driven volume control. Multiroom capability; 5 digitally simulated sound fields; adjustable digital delay; 30 AM/FM presets; jog control; on-screen displays. Programmable remote control. 17 $\frac{3}{8}$  x 6 $\frac{3}{8}$  x 16 $\frac{1}{8}$  in.....\$900

#### SX-31 100-W/ch Receiver

2 channels. 100 W x 2 cont avg into 8 ohms with 0.03% THD. MM phono and line-level inputs. Bass and treble controls. FR 20-20,000 Hz  $\pm 0.5$  dB phono. 10-70,000 Hz +0.5, -3 dB line; S/N 82 dB line. 16 $\frac{1}{8}$  x 5 $\frac{1}{8}$  x 13 $\frac{3}{4}$  in.....\$450

### RCA

#### RV3791F 280-W A/V Receiver

7 channels; Dolby Pro Logic. Simulated. Cinema, Theater, Stadium, Studio, and Rock modes. 60 W x 3 (front left, center, right) + 25 W x 2 (front surround) + 25 W x 2 (rear surround) all rms into 8 ohms. Four video and five audio input sources: line-level subwoofer output; front camcorder inputs; headphone jack. Features Normal, Wide, and Phantom center-channel modes. 30 AM/FM presets; direct station access; preset scan; 5 levels of DSP enhancement for each DSP setting; surround sound presets for each A/V source; switchable from 7 to 5 channels; adjustable time delay; test tone for surround balance; center and surround speaker level indicator. Amp: FR 8-100,000 Hz +1, -3 dB; THD 0.05%; S/N 95 dBA. 16 $\frac{1}{2}$  x 6 $\frac{1}{2}$  x 15 in. Programmable remote control.....\$899

#### RV3681F 210-W A/V Receiver

5 channels. Dolby Pro Logic mode; Dolby Pro Logic surround, concert hall, Dolby 3, and center channel modes in normal, wide, and phantom. 60 W x 3 (front left, center, right) + 15 W x 2 (surround) all rms into 8 ohms. Three video and four audio input sources: line-level subwoofer output; front camcorder input; front headphone jack. Features Dolby Pro Logic surround sound. 30 AM/FM presets; preset scan; adjustable delay time; test tone for surround balance. Amp: FR 40-20,000 Hz  $\pm 1$  dB; THD 0.09%; S/N 80 dBA nominal at 1 W. 16 $\frac{1}{2}$  x 6 x 14 $\frac{1}{2}$  in. Programmable remote control.....\$449

### ROTEL

#### RX-950AX 50-W/ch Receiver

2 channels. 50 W x 2 cont avg into 8 ohms with 0.03% THD. 5 inputs; phono input; pre-out/main-in loops; headphone jack. Motor-driven volume control; 16 AM/FM presets; mono switch; tone defeat; remote control. FM: 50-dB quieting sens 37.2 dBf stereo; cap ratio 1 dB; alt-ch sel 63 dB. 17 $\frac{3}{8}$  x 4 $\frac{7}{8}$  x 13 in.....\$500

### SANSUI

#### RZ2900 50-W/ch Receiver

2 channels. 50 W x 2 into 8 ohms with 0.05% THD. 4 audio, 1 video input. 5-band graphic equalizer; continuously variable loudness contour; remote control. 20 lb.....\$220

#### RZ1900 30-W/ch Receiver

2 channels. 30 W x 2 into 8 ohms with 0.05% THD. 5 audio inputs; continuously variable loudness contour; remote control. 12 lb.....\$200



Sherwood RV-6030R

### SHERWOOD

#### RV-6030R 275-W A/V Receiver

5 channels; Dolby Pro Logic mode. 75 W x 3 (front, center) + 25 x 2 (rear), both with 0.5% THD at 1,000 Hz or 105 x 2 with 0.05% THD, all into 8 ohms. 5 audio and 4 video inputs; pre-out/main-in loops for front channels; line-level outputs for center and rear channels; front-panel A/V input; video-monitor output. Features Analog Devices processor; test-tone generator; adjustable digital delay; center- and rear-channel level controls; 30 AM/FM presets with scan; multiroom remote-control compatibility; system remote control. Amp: S/N 100 dB line. FM: 50-dB quieting sens 36.2 dBf stereo; cap ratio 1.25 dB; alt-ch sel 55 dB. 17 $\frac{3}{8}$  x 5 $\frac{1}{2}$  x 15 in; 25 lb.....\$475

**RV-5030R.** As above. 65 W x 3 (front, center) + 20 x 1 (rear) or 85 x 2. Three video inputs. 17 $\frac{3}{8}$  x 5 x 15 in.....\$370

**RV-4050R.** As above. 50 W x 3 (front & center) + 20 W x 1 (rear) or 60 W x 2. Two video inputs; 3 audio inputs; no pre-outs. 17 $\frac{3}{8}$  x 4 $\frac{3}{4}$  x 11 in.....\$275

#### RX-4030R 65-W/ch Receiver

2 channels. 65 W x 2 into 8 ohms with 0.05% THD. 4 audio inputs; headphone jack. Features motor-driven volume control; C-MOS input

switching. Line-level matrix surround; 30 AM/FM presets with scan; tape monitor; system remote control. Amp: S/N 100 dB line. FM: 50-dB quieting sens 36.2 dBf stereo; cap ratio 1.25 dB; alt-ch sel 55 dB. 17 $\frac{3}{8}$  x 5 x 13 in.....\$225

### SONY

#### STR-GIES 280-W A/V Receiver

5-channel; Dolby Pro Logic. 80 W x 3 (front and center) + 20 W x 2 (rear) into 8 ohms. S-video input; S-video output; subwoofer output; parallel A/B binding-post/banana-plug speaker outputs; preamp output for each channel. Features menu-driven graphic user interface and one-button remote control. Digital parametric front-channel EQ; 10 DSP sound-field modes with adjustable parameters; 30 AM/FM presets; sound-field linking to tuner stations; dot-matrix fluorescent display. Aluminum front panel. Amp: FR 10-20,000 Hz  $\pm 1$  dB; S/N 87 dB phono. 105 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Programmable remote control.....\$1,700

#### STR-GX900ES 360-W A/V Receiver

5-channel; Dolby Pro Logic. 100 W x 3 (front and center) + 30 W x 2 (rear) into 8 ohms. S-video input; S-video output; subwoofer output; center and surround preamp output. Digital parametric EQ; 10 preset DSP modes with adjustable parameters; dot matrix fluorescent display; 30 AM/FM presets; station labeling. Amp: FR 10-20,000 Hz  $\pm 1$  dB; S/N 87 dB phono. 105 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Programmable remote control.....\$850

#### STR-GX800ES 330-W A/V Receiver

5 channel; Dolby Pro Logic. 90 W x 3 (front and center) + 30 W x 2 (rear) into 8 ohms. S-video input; S-video output; subwoofer output; front and center preamp output; 9 sound-field modes. Amp: FR 10-50,000 Hz  $\pm 1$  dB; S/N 105 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Programmable remote control.....\$700

#### STR-D915 350-W A/V Receiver

5-channel; Dolby Pro Logic. 100 W x 3 (front and center) + 25 W x 2 (rear) into 8 ohms. 9 audio inputs; 3 video outputs; headphone jack. Auto-input balance; surround and center channel level controls; 6 surround modes with variable delay; sound-field linking to tuner stations; 30 AM/FM presets; 4/8-ohm switch; station labeling. Amp: FR: 10-50,000 Hz  $\pm 1$  dB; S/N 82 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Remote control. 5 $\frac{3}{4}$  x 17 x 14 $\frac{1}{8}$  in; 22 lb...\$500

#### STR-D715 290-W A/V Receiver

5-channel; Dolby Pro Logic. 80 W x 3 (front and center) + 25 W x 2 (rear) into 8 ohms. 8 audio inputs; 3 video outputs; headphone jack. Auto-input balance; surround and center channel level controls; 6 surround modes with variable delay time; sound-field linking to tuner stations; 30 AM/FM presets; station labeling; auto and direct tuning; bass, treble and balance controls. Amp: FR: 10-50,000 Hz  $\pm 1$  dB; S/N 75 dB phono. 82 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Remote control. 5 $\frac{3}{4}$  x 17 x 14 $\frac{1}{8}$  in; 22 lb...\$430

#### STR-D615 250-W A/V Receiver

5-channel; 70 W x 3 (front and center) + 20 W x 2 (rear) into 8 ohms. Headphone jack. Auto-input balance; surround and center channel level controls; 2 surround modes with variable delay time; 30 AM/FM presets. Amp: FR: 10-50,000 Hz  $\pm 1$  dB; S/N 75 dB phono, 82 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Remote control. 5 $\frac{3}{8}$  x 17 x 11 $\frac{1}{8}$  in; 16 lb.....\$350

### STR-D515 200-W A/V Receiver

5-channel: Dolby Pro Logic. 70 W x 2 (front) + 20 W x 3 (center and rear) into 8 ohms. 6 A/V inputs and outputs; headphone jack. Auto-input balance; hall mode with 20 ms delay; 30 AM/FM presets; loudness and mute controls. Amp: FR: 10-50,000 Hz  $\pm$  1 dB; S/N 82 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Remote control. 5 $\frac{3}{8}$  x 17 x 11 $\frac{3}{8}$  in; 16 lb.....\$300

### STR-D315 100-W/ch Receiver

2-channel. 100 W x 2 into 8 ohms. 5 audio inputs; 1 video output; headphone jack. Auto-input balance; 30 AM/FM presets. Amp: FR: 10-50,000 Hz  $\pm$  1 dB; S/N 75 dB phono, 82 dB line. FM: 50-dB quieting sens 38.3 dB stereo. Remote control. 5 $\frac{3}{8}$  x 17 x 11 $\frac{3}{8}$  in; 14 lb.....\$250

### TEAC

#### TR-SV7000 277-W A/V Receiver

5 channels: Dolby Pro Logic, Dolby 3 Stereo, and Hall modes. 72 W x 2 (front) + 85 x 1 (center) + 24 x 2 (rear) at 1,000 Hz with 0.7% THD or 100 x 2 rms with 0.07% THD. 6 audio inputs including phono, 2 tape, and 2 A/V inputs; 2 video inputs; video-monitor output. Features motor-driven volume control. Normal, Wide, and Phantom center-channel modes; adjustable digital delay; test-tone generator; 30 AM/FM presets; sleep timer; fluorescent display. Amp: FR 10-60,000 Hz  $\pm$  3 dB line; S/N 76 dB line. FM: 50-dB quieting sens 38 dB stereo; AM rej 60 dB; cap ratio 1.5 dB. Remote control with center and rear level controls.....\$499

#### AG-V3050 258-W A/V Receiver

5 channels: Dolby Pro Logic, Dolby 3 Stereo, and Hall modes. 70 W x 3 (front, center) + 24 x 2 (rear) or 100 x 2 into 8 ohms with 0.07% THD. 7 audio inputs including phono, 2 tape, and 2 A/V inputs; 2 video inputs; video-monitor output. Features motor-driven volume control; adjustable digital delay; 30 AM/FM presets. FR 10-60,000 Hz  $\pm$  3 dB line; S/N 76 dB line. FM: cap ratio 1.5 dB. 17 $\frac{1}{8}$  x 6 $\frac{1}{8}$  x 15 in. Remote control with center and rear level controls...\$499

#### AG-V2050 230-W A/V Receiver

4 channels: Dolby Surround. 100 W x 2 (front) rms into 8 ohms with 0.07% THD + 15 x 2 (rear). 6 audio inputs including phono, 2 tape, and 2 A/V; 2 video inputs; video-monitor output. Features motor-driven volume control. 20-ms digital delay; 30 AM/FM presets. Amp: FR 10-60,000 Hz  $\pm$  3 dB line; S/N 76 dB line. FM: 50-dB quieting sens 38 dB stereo; cap ratio 2 dB. 17 $\frac{1}{8}$  x 5 $\frac{7}{8}$  x 13 $\frac{3}{4}$  in. Remote control...\$379

#### AG-V1050 100-W/ch Receiver

2 channels. 100 W x 2 rms into 8 ohms with 0.08% THD. Features motor-driven master-volume control. 6 audio inputs; 2 video inputs; video-monitor output; headphone jack. 30 AM/FM presets with scan: direct station access; loudness switch; mute; dot-matrix fluorescent display. Amp: FR 10-70,000 Hz  $\pm$  1,  $\pm$  3 dB line; S/N 94 dB line. FM: 50-dB quieting sens 38 dB stereo; cap ratio 1.5 dB. 17 $\frac{1}{8}$  x 5 $\frac{1}{4}$  x 13 $\frac{1}{4}$  in. Remote control.....\$319

#### AG-750 52-W/ch Receiver

2 channels. 52 W x 2 rms into 8 ohms with 0.08% THD. Features motor-driven volume control. Headphone jack. Matrix surround; 30 AM/FM presets; direct station access; mute; fluorescent display. Amp: FR 10-70,000 Hz  $\pm$  1,  $\pm$  3 dB line; S/N 94 dB line. FM: cap ratio 1.5 dB. 17 $\frac{1}{8}$  x 5 x 11 $\frac{1}{2}$  in. Remote control.....\$259



**Yamaha RX-V670**

### TECHNICS

*Class H+ refers to Technics' proprietary system of providing two power supplies for each amplifier output, one for low-level signals and one for high-level signals, to reduce heat and improve dynamic headroom.*

#### SA-TX1000 470-W A/V Receiver

5 channels: Dolby Pro Logic and THX Cinema modes. 120 W x 3 (front, center) + 55 x 2 (rear) into 6 ohms at 1,000 Hz with 0.8% THD or 125 x 2 into 6 ohms with 0.05% THD. 4 video inputs including 2 S-video; 2 audio inputs; subwoofer output; front-panel A/V input. Features THX certification; Class H+ amplifier circuitry; decorrelation and timbre-matching circuitry; motor-driven volume control. Help/instruction displays; 30 AM/FM presets; adjustable display brightness. A/V remote with volume control.....\$1,300

#### SA-GX770 400-W A/V Receiver

4 channels. Dolby Pro Logic mode. 100 W x 4 (front, center, rear) into 8 ohms at 1,000 Hz with 0.8% THD or 125 x 2 into 6 ohms with 0.05% THD. 2 video and 4 audio inputs; subwoofer output; front-panel A/V input. Features Class H+ amplifier circuitry; motor-driven volume control. Help/instruction displays; 30 AM/FM presets. A/V remote control.....\$530

#### SA-GX670 320-W A/V Receiver

4 channels. Dolby Pro Logic mode. 80 W x 4 (front, center, rear) into 8 ohms at 1,000 Hz with 0.8% THD or 110 x 2 into 8 ohms with 0.05% THD. 2 video and 4 audio inputs. Class H+ amp circuitry; motor-driven volume control. Help/instruction displays; 30 AM/FM presets. A/V remote with volume control.....\$430

#### SA-GX470 195-W A/V Receiver

4 channels. Dolby Pro Logic mode. 55 W x 3 (front, center) + 30 x 1 (rear), both into 8 ohms at 1,000 Hz with 0.8% THD or 100 x 2 into 8 ohms with 0.05% THD. 2 video and 4 audio inputs. Features Class H+ amplifier circuitry; motor-driven volume control. 30 AM/FM presets. A/V remote with volume control.....\$330

#### SA-GX170 100-W/ch Receiver

2 channels. 100 W x 2 into 8 ohms with 0.08% THD. 5 audio inputs. Class H+ amp circuitry; motor-driven volume control. 30 AM/FM presets. A/V remote with volume control.....\$230

### YAMAHA

#### RX-V1070 390-W A/V Receiver

5 channels; digital Dolby Pro Logic; Rock Concert, Jazz Club, Church, and Concert Hall sound fields; 35mm Theater, 70mm Theater, and TV Cinema DSP modes. 110 W x 3 (front, center) into 8 ohms with 0.015% THD + 30 x 2 (rear) with 0.08% THD. 4 audio and 4 A/V inputs; line-level outputs for each channel; 2 center-channel speaker outputs; subwoofer output with

low-pass filter; 3 S-video inputs and 3 S-video outputs including 2 VCR loops and monitor output; headphone jack; banana-plug-compatible speaker outputs. Features motor-driven volume control; Wide and Phantom center-channel modes; 40 AM/FM presets; tone-defeat switch; sleep timer; bass boost; on-screen displays including level meters. 41 lb. Programmable remote control.....\$1,349

#### RX-V870 290-W A/V Receiver

5 channels; digital Dolby Pro Logic; enhanced 35mm, 70mm, and TV Cinema DSP modes; Rock Concert, Jazz Club, Church, and Concert Hall music DSP modes. 80 W x 3 (front, center) with 0.015% THD + 25 x 2 (rear) with 0.08% THD, all rms into 8 ohms. 4 audio and 3 A/V inputs; line-level outputs for all channels; center-channel outputs for 2 speakers; subwoofer output; 3 S-video inputs; 3 S-video outputs; headphone jack. Features motor-driven volume control; Normal, Wide, and Phantom center-channel modes; 40 AM/FM presets; bass boost; record-out selector; tone-control-bypass switch; sleep timer; on-screen displays. Programmable remote with volume control.....\$949

#### RX-V670 260-W A/V Receiver

5 channels: Dolby Pro Logic; 35mm Theater Cinema, Rock Concert, Concert Hall, Mono Movie, and Concert Video DSP modes. 70 W x 3 (front, center) into 8 ohms with 0.08% THD + 25 x 2 (rear) with 0.3% THD. 4 audio and 3 A/V inputs; pre-out/main-in loops; line-level rear outputs; headphone jack. Features motor-driven volume control; Wide and Phantom center-channel modes; auto input balance; 40 AM/FM presets. Programmable remote control.....\$749

#### RX-770 85-W/ch Receiver

2 channels. 85 W x 2 into 8 ohms with 0.019% THD or 220 x 2 into 2 ohms. 4 audio and 2 video inputs; 3-way binding posts; pre-out/main-in loops; infrared input and output ports. Features motor-driven input selector and volume control; source-direct mode. 40 AM/FM presets; variable loudness control. 22 lb. Remote control.....\$549

#### RX-V480 210-W A/V Receiver

5 channels; digital Dolby Pro Logic with enhanced 35mm Theater, Concert Video, Mono Movie, Rock Concert, and Concert Hall DSP modes. 60 W x 3 (front, center) with 0.04% THD + 15 x 2 (rear), all rms into 8 ohms. 4 audio and 2 A/V inputs; 2 tape monitors; headphone jack. Features motor-driven volume control. Digital delay; Normal, Wide, and Phantom center-channel modes; 40 AM/FM presets; auto FM preset setting; center and rear level controls; sleep timer. System remote with master-volume control.....\$399

#### RX-570 70-W/ch Receiver

2 channels. 70 W x 2 into 8 ohms with 0.019% THD or 160 x 2 into 2 ohms. 6 audio inputs. Features motor-driven input selector and volume control; source-direct mode. 40 AM/FM presets; signal-strength meter; record-out selector; sleep timer; variable loudness control. Remote control.....\$399

#### RX-485 65-W/ch Receiver

2 channels. 65 W x 2 rms into 8 ohms with 0.04% THD or 150 x 2 into 2 ohms. 6 audio inputs including 2 tape monitors. Features motor-driven volume control; source-direct switch; 40 AM/FM presets; variable loudness control; fluorescent display. 17 $\frac{1}{8}$  x 5 x 11 $\frac{1}{4}$  in. Yamaha system remote with volume control.....\$299

## POWER AMPLIFIERS

### ACURUS

#### Model 200X3 600-W Amplifier

3 channels. Designed for home-theater use. 200 W x 3 cont avg into 8 ohms with 0.06% THD or 250 x 3 cont into 4 ohms. Symmetrical circuit topology; glass-epoxy circuit boards; 1% metal-film resistors; metalized polypropylene capacitors. S/N 110 dBA. 19-in front panel optional. 17 x 7 x 15 in; 45 lb.....\$1,299  
**Model 100X3.** As above, 100 W x 3 cont ..\$899

#### A250 250-W/ch Amplifier

2 channels. 250 W x 2 cont avg into 8 ohms with 0.06% THD or 350 x 2 into 4 ohms. Symmetrical circuit topology; Class A discrete input and driver stage without integrated circuits; bipolar Class A/B output stage; glass-epoxy circuit board; 1% metal-film resistors; metalized polypropylene capacitors; transistors matched for Beta characteristics; 1,000-VA toroidal transformer; aluminum heat sink. S/N 110 dBA. 19-in front panel optional. 17 x 5 x 12 in; 35 lb.....\$995

#### A150 150-W/ch Amplifier

2 channels. 150 W x 2 cont into 8 ohms with 0.06% THD or 200 x 2 into 4 ohms. Glass-epoxy circuit board; bipolar output transistors; toroidal output transformer; 1% metal-film resistors. S/N 110 dBA. 19-in front panel optional. 17 x 5 x 10 in; 32 lb.....\$699

### ADCOM

#### GFA-5800 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms or 400 x 2 into 4 ohms. 32 precision-matched MOSFET output devices; thermally controlled forced-air cooling. FR 10-20,000 Hz -0.25 dB; THD 0.18%; S/N 100 dB. 17 x 8½ x 14¼ in; 57 lb.....\$1,500

#### GFA-555II 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 325 x 2 into 4 ohms. Features 1-ohm stability; low-negative-feedback design; constant damping factor. FR 10-20,000 Hz -0.25 dB; THD 0.04%; S/N 110 dB. 17 x 7¼ x 12¼ in; 35 lb.....\$950

#### GFA-6000 420-W Amplifier

5 channels. 100 W x 3 + 60 x 2 into 8 ohms. Designed for home theater systems. Level controls for each channel. FR 10-20,000 Hz -0.25 dB; THD 0.09%; S/N 102 dB. 17 x 5½ x 14¼ in; 32 lb.....\$850

#### GFA-2535/L 240-W Amplifier

4 channels. 60 W x 4 or 60 x 2 + 200 x 1 into 8 ohms. Designed for multiroom or home theater systems. Level controls for each channel. FR 10-20,000 Hz -0.5 dB; THD 0.06%; S/N 100 dB. 17 x 5½ x 14 in; 32 lb.....\$630

### A/D/S/

#### PH6 750-W Amplifier

6 channels. 125 W x 6, 125 x 4 + 250 x 1, 125 x 2 + 250 x 2, or 250 x 3, all into 4 ohms. Discrete Class AB design with low negative feedback; 2-ohm stability; 130,000-µF capacitors; variable-speed cooling fan; remote signal-sensing power turn-on. DIN and gold-plated RCA inputs.....\$2,399

#### PH4 300-W Amplifier

6 channels. 50 W x 6, 50 x 4 + 100 x 1, 50 x 2 + 100 x 2, or 50 x 3, all into 4 ohms. Features dis-

crete Class AB, low negative feedback design; 2-ohm stability; remote signal-sensing power turn-on. Gold-plated RCA inputs.....\$1,699

### AMC

#### CCVT CVT2030 30-W/ch Tube Amplifier

2 channels. 30 W x 2. Class A tube input and output stages; custom output transformers; heat management system. Balanced and bridging input modules optional.....\$699

#### Model 2445 180-W Amplifier

2, 3, or 4 channels. 45 W x 4 or 90 W x 2 or 90 W x 1 + 45 W x 2. Variable input sens.....\$399

### ARAGON

#### Palladium 100-W Mono Amplifier

1 channel. 100 W x 1 cont into 8 ohms with 0.03% THD or 600 x 1 into 4 ohms. Balanced dual-differential design; separate amplification of positive and negative balanced-input signals via 2 discrete amplifiers in single chassis; 2,000-VA transformer; Class A operation with Class A/B mode into 2 or 4 ohms. S/N 112 dB. 19 x 6½ x 14½ in; 65 lb.....\$4,000/pr

#### Model 4004 MkII 200-W/ch Amplifier

2 channels. 200 W x 2 cont into 8 ohms with 0.05% THD or 400 x 2 into 4 ohms. Two discrete mono amplifiers in single chassis, each with toroidal transformer; direct circuit coupling with no capacitors in signal path; matched output transistors; auto bias circuitry. S/N 110 dBA. 19 x 6½ x 14½ in; 65 lb.....\$1,850

### ARCAM

#### Delta 120.2 100-W/ch Amplifier

2 channels. 100 W x 2 cont into 8 ohms, 150 x 2 into 4 ohms, or 300 x 1 cont into 8 ohms. Two speaker output pairs. Dual-mono design with individual power supplies and transformers for each channel. Bridging switch. FR 10-20,000 Hz ±0.5 dB; THD 0.01%; S/N 110 dB.....\$1,100

### AUDIOACCESS

#### PX-612 30-W/ch Multiroom Amplifier

12 channels. Designed for multiroom and home theater applications. 30 W x 12 cont avg into 8 ohms or 40 x 12 into 4 ohms. Features wire harness and external termination board for speaker hook-up; bridging capability. Hybrid design with discrete driver and output stages; RF filtering on audio inputs; signal sensing with auto mute; self-resetting over-current, short circuit, and thermal protection. RCA inputs: pass-through inputs for daisy-chaining additional channels/PX-612's. FR 20-20,000 Hz ±0, -0.2 dB; THD 0.1%; slew rate 35 V/µs; damping factor 200. 17¾ x 4 x 15 in.....\$1,850

### AUDIO BY VAN ALSTINE

#### FET-Valve 500hc 250-W/ch Tube Amplifier

2 channels. 250 W x 2 into 8 ohms. Hybrid design with vacuum tube and Class A MOSFET circuitry. THD 0.04%. 17 x 7 x 13 in; 38 lb.....\$1,695  
**FET-Valve 300hc.** As above, 150 W x 2 into 8 ohms. 33 lb.....\$1,395

#### Omega III 440 220-W/ch Amplifier

2 channels. 220 W x 2 into 8 ohms. Active feedback design. THD 0.05%; slew rate 150 V/µs. 17 x 7 x 13 in; 38 lb.....\$1,095  
**Omega III 260.** As above, 130 W x 2 into 8 ohms. 30 lb.....\$795

### AUDIO DESIGN ASSOCIATES

*The following are designed for multiroom or home theater applications.*

#### MPA-500 2,000-W Amplifier

5 channels. 400 W x 5. THX certification; separate power supply. Each chassis 5¼ x 19 x 16½ in.....\$5,999

#### BPA-500 500-W Mono Amplifier

1 channel. 500 W x 1. THX certification. 5¼ x 19 x 16½ in.....\$2,199

#### MPA-6 700-W Amplifier

6 channels. 90 W x 5 + 250 x 1. Variable 20-200 Hz subwoofer crossover with dedicated output and level control; 5-way binding posts. Variable input sens each channel. 5¼ x 19 x 16½ in; 32 lb.....\$1,699

#### MPA-5 575-W Amplifier

5 channels. 115 W x 5. 5-way binding posts. Variable input sens for each channel. 5¼ x 19 x 16½ in; 32 lb.....\$1,599

### AUDIO INNOVATIONS

#### S1000 50-W Tube Mono Amplifier

1 channel. 50 W x 1. Class A design; ground-isolation switch. 4- and 8-ohm outputs.....\$2,700/pr  
**S800.** As above, 25 W x 2.....\$1,400

### AUDIO RESEARCH

#### D400 MkII 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 400 x 2 into 4 ohms. Bridgeable design with dedicated input-stage power transformer; direct-coupled output and input drivers; elastomer feet for isolation/damping. Balanced-XLR and unbalanced-RCA inputs; inverting unbalanced inputs. Slew rate 50 V/µs. 19 x 9 x 17¼ in; 76 lb.....\$5,495  
**D300.** As above. 160 W x 2 into 8 ohms or 300 x 2 into 4 ohms. Without dedicated input-stage transformer or inverting unbalanced inputs. 19 x 7 x 12¾ in; 48 lb.....\$3,995  
**D200.** As D300. 110 W x 2 into 8 ohms or 200 x 2 into 4 ohms. 19 x 5¼ x 11¾ in; 33 lb.....\$2,495



Adcom GFA-2535/L

### AUDIOSOURCE

#### AMP One 80-W/ch Amplifier

2 channels. 80 W x 2 rms into 8 ohms or 200 x 1 into 4 or 8 ohms. Soft-clipping circuitry; toroidal power supply. Separate high- and medium-level inputs. A/B speaker selector. FR 20-20,000 Hz ±0.5 dB; THD 0.04%; dynamic headroom 2 dB. 16½ x 2¾ x 11½ in.....\$300

### AUDIRE

#### Parlando 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms. 200 x 2 into 4 ohms, or 360 x 2 into 2 ohms, all with 0.02% THD. Dual-mono Class A design; 32 output transistors and 8 drivers; 1-ohm capability. RCA and balanced-XLR inputs. 2 power switches. FR

# AMPLIFIERS

2-100,000 Hz -1 dB; slew rate 50 V/μs; damping factor 800 at 1,000 Hz. 3-yr warranty. 19 x 8¾ x 18½ in; 85 lb .....\$3,741

### Otez 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms. 500 x 2 into 4 ohms, 800 x 2 into 2 ohms, or 1,000 x 1 into 8 ohms. Dual-mono Class AB design; one fuse for every 2 output transistors; protection circuitry outside signal path; 2 combination circuit-breaker/power switches. RCA and balanced-XLR inputs. FR 2-100,000 Hz -1 dB; slew rate 50 V/μs; damping factor 850 at 1,000 Hz. 3-yr warranty. 19 x 8¾ x 18½ in; 85 lb .....\$3,569

### Tenendo 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 400 x 2 into 4 ohms, both with 0.05% THD. Dual-mono Class AB design; 8 bipolar output devices per channel; 2 combination circuit-breaker/power switches; protection circuitry outside signal path. RCA and balanced-XLR inputs. FR 2-100,000 Hz -1 dB; slew rate 50 V/μs; damping factor 700 at 1,000 Hz. 3-yr warranty. 19 x 7 x 10 in; 45 lb .....\$2,154

## B&K COMPONENTS

All 8-ohm power ratings are at 1,000 Hz with 0.09% THD.

### AV6000 630-W Amplifier

6 channels. 105 W x 6 into 8 ohms. Designed for home-theater or multiroom applications. Features 6 discrete amplifiers. Gold-plated connectors. Level control for each channel. FR 5-45,000 Hz; S/N 90 dB; slew rate 20 V/μs; dynamic headroom 0.9 dB. 17 x 5¼ x 16 in; 40 lb .....\$1,298  
**AV654.** As above. 60 W x 6 into 8 ohms. Configurable for 5, 4, or 3 channels. Slew rate 14 V/μs; dynamic headroom 1.4 dB. 17 x 5¼ x 11 in; 25 lb .....\$998

### EX4420 M/BAL 200-W Mono Amplifier

1 channel. 200 W x 1 into 8 ohms or 400 x 1 into 4 ohms. Class A DC-coupled pre-driver circuitry; MOSFET output stage; toroidal transformer. Balanced inputs. FR 1-45,000 Hz; S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.4 dB. 17 x 5¼ x 16 in; 40 lb .....\$1,098



**B&K EX4420 M/BAL mono power amp (bottom) and AVP2000 preamp**

### ST3030/BAL 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms. Balanced inputs. FR 5-45,000 Hz; S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.1 dB. 17 x 5¼ x 16 in; 38 lb .....\$798

**ST2020/BAL.** As above, 150 W x 2. Dynamic headroom 1.5 dB. 32 lb .....\$698

### ST1400/BAL 105-W/ch Amplifier

2 channels. 105 W x 2 into 8 ohms. Class A pre-driver stage; MOSFET output stage. Balanced inputs. FR 5-45,000 Hz; S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.4 dB. 17 x 5¼ x 15¾ in; 25 lb .....\$598

**ST1400 M/BAL.** Mono version of above. 105 W x 1 .....\$598

## BERNING

### EA-2101 100-W/ch Tube Amplifier

2 channels. 100 W x 2. Triode design with switching power supply; 4 isolated transformer output windings for each channel. Balanced and unbalanced inputs .....\$3,900

## BIC AMERICA

### SWA100 70-W Mono Amplifier

1 channel. 70 W x 1 cont avg into 8 ohms from 20-70 Hz with 0.7% THD or 100 x 1 cont avg into 4 ohms. Designed for subwoofers. Class AB operation. Dynamic headroom 2 dB. 15 lb .....\$399

## BOULDER

### Model 500 150-W/ch Amplifier

2 channels. 150 W x 2 cont into 8 ohms with 0.0015% THD. 250 x 2 cont into 4 ohms, or 500 x 1 cont into 8 ohms. Switching between mono-balanced-output and stereo operation; 120/240-V operation. FR 20-20,000 Hz +0, -0.04 dB; slew rate 35 V/μs stereo; damping factor 800 at 1,000 Hz. 17 x 7¾ x 16½ in; 58 lb .....\$5,800

**Model 500AE.** As above 120-V operation only. Gain stage hand-built with 69 discrete components .....\$4,650

**Model 250AE.** As Model 500AE, 75 W x 2 cont into 8 ohms with 0.0015% THD. 125 x 2 cont into 4 ohms, or 250 x 1 cont into 8 ohms. 120/240-V operation. Slew rate 25 V/μs. 17 x 6¼ x 16½ in; 35 lb .....\$3,125

**Model 102AE.** As Model 500AE, not bridgeable. 100 W x 2 cont into 8 ohms with 0.0015% THD or 170 x 2 cont into 4 ohms. 120/240-V operation. 17 x 4½ x 16½ in .....\$2,875

## BRYSTON

The following feature a 20-year parts-and-labor warranty. Models 3B-NRB and 4B-NRB are available in THX-certified versions.

### Model 4B-NRB 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms with 0.01% THD. Dual power supplies with multiple filter capacitors; 2,496-square-in heat sink; soft-start circuitry; input buffer. Gold-plated connectors; balanced-XLR and RCA inputs. LED indicators; mono/stereo switch. Slew rate 60 V/μs; damping factor 500 at 20 Hz into 8 ohms. 19 x 5¼ x 15½ in; 42 lb .....\$2,295

### Model 3B-NRB 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms with 0.01% THD. Dual power supplies; quad-complementary output section; 1,248-square-in heat sink. Gold-plated RCA and XLR inputs. Mono/stereo switch; ground-lift switch to separate system and audio grounds. Slew rate 60 V/μs; damping factor 500 at 20 Hz into 8 ohms. 19 x 5¼ x 9 in; 28 lb .....\$1,395

### Model 2B-LP 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms with 0.01% THD. Dual power supplies; 615-square-in heat sink; 1% metal-film resistors; polystyrene capacitors; discrete circuitry. Gold-plated 5-way

binding posts and RCA connectors. Mono/stereo switch; ground-lift switch to separate system and audio grounds. Slew rate 60 V/μs. 19 x 1¾ x 10 in; 48.3 lb .....\$750

## CARVER

### TFM-75 750-W/ch Amplifier

2 channels. 750 W x 2 into 8 ohms with 0.25% THD or 1,000 W x 2 cont avg into 4 ohms. Dual-mono design including 2 power cords; transfer function modified to emulate reference tube amplifier; fan cooling; protection circuitry. Input-sens controls for each channel; 2 analog level meters. S/N 100 dBA; dynamic headroom 1.2 dB. 19 x 5¼ x 14¾ in; 55 lb .....\$2,200



**Carver Research Lightstar**

### TFM-55x 380-W/ch Amplifier

2 channels. 380 W x 2 into 8 ohms with 0.5% THD. 500 W x 2 into 4 ohms, or 1,000 W x 1. Transfer function modified to emulate reference tube amplifier; protection circuitry. 2 analog level meters; removable rack handles. S/N 100 dBA. 19 x 4¾ x 14¾ in; 28 lb .....\$1,095

### TFM-35x 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms with 0.2% THD. 350 W x 2 into 4 ohms, or 700 W x 1. THX certification; protection circuitry. Gold-plated RCA inputs; binding-post outputs. 2 analog level meters; removable rack handles. S/N 100 dBA; dynamic headroom 2.1 dB. 19 x 4½ x 14½ in; 30 lb .....\$800

### TFM-6cb 65-W/ch Amplifier

2 channels. 65 W x 2 into 8 ohms with 0.1% THD, 100 x 2 into 4 ohms, or 180 x 1. Protection circuitry. Line-level outputs. L/R level controls; LED overload indicators; removable rack handles. S/N 92 dBA; dynamic headroom 1.1 dB. 19 x 1¾ x 12½ in; 16 lb .....\$350

## Carver Research

### Lightstar Reference 300-W/ch Amplifier

2 channels. 300 W x 2 with 0.2% THD. 600 x 2 cont into 4 ohms, or 1,200 x 2 cont into 2 ohms. Features high-current reactive load-independent amplifier topology designed to provide consistent performance independent of reactive speaker loads; digital transformer; discrete dual-mono design including 2 AC cords; built-in line conditioning; servo-controlled touch-plate for standby power; solid ¾-in-thick anodized aluminum chassis. Balanced-XLR and unbalanced inputs with switchable standard/high gain. Power meters for each channel. S/N 107 dB low gain, 98 dB high gain; slew rate 50 V/μs. 19 x 7 x 17½ in; 75 lb .....\$3,500

## CELLO

### Performance II 200-W Mono Amplifier

1 channel. 200 W x 1 into 8 ohms or 400 x 1 into 4 ohms. Features Class AB1 design with noninverting polarity; separate dual-choke power supply; 40 output devices per channel. Bal-



**Carver separates. The essence of total control.**

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mode), yet without the extraneous gimmicks that undermine aural integrity.

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CIRCLE NO. 44 ON READER SERVICE CARD

anced input. THD 0.1%; S/N 105 dB; damping factor 200; dynamic headroom 2.7 dB. Amplifier and power supply each 17½ x 8½ x 18½ in; 45 lb.....\$22,000/pr  
Bridging kit.....\$385

### Duet 350 350-W/ch Amplifier

2 channels. 350 W x 2 into 8 ohms or 600 x 2 into 4 ohms. Features bridgeable Class AB design with noninverting polarity; 12 output devices per channel. Balanced inputs. THD 0.3%; S/N 100 dB; damping factor 100; dynamic headroom 1.8 dB. 19 x 12¾ x 23¾ in; 95 lb.....\$7,500

## CLASSÉ AUDIO

### Classé 25 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms or 1,000 W x 1 into 8 ohms; 500 W x 2 into 4 ohms or 1,600 W x 1 into 4 ohms. High-current design featuring custom curved heat sinks. Rear external switching for regular or balanced, and stereo or mono operation; sculpted one-piece handles. Available in satin-black or silver finish. FR 20-20,000 Hz ±0.1 dB; S/N 100 dB. 19 x 8 x 20¼ in; 68 lb.....\$3,995

**Classé 15.** As above. 175 W x 2 into 8 ohms or 700 W x 1 into 8 ohms; 350 W x 2 into 4 ohms or 1,200 W x 1 into 4 ohms. 19 x 7¼ x 17 ¼ in; 56 lb.....\$2,995

**Classé 10.** As above. 125 W x 2 into 8 ohms or 400 W x 1 into 8 ohms; 250 W x 2 into 4 ohms or 800 W x 1 into 4 ohms. High-current design with large heat sinks. Regular and balanced inputs. 19 x 6½ x 16 in; 46 lb.....\$1,995

**Classé 70.** As above. 75 W x 2 into 8 ohms; 150 W x 2 into 4 ohms. High-current design with dual heat sinks. Switchable between regular and balanced operation. 19 x 4¾ x 11¾ in; 30 lb.....\$1,195

## CODA

### Model 20 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 800 W x 1. Class A/AB operation with Class A up to 25 W rms; FET input with bipolar current gain; no overall feedback; DC-coupled design; independent rectification and supply capacitors for each channel; double-sided gold-plated circuit boards; anodized chassis; toroidal transformer. Balanced and unbalanced inputs. Slew rate 50 V/µs. 10-yr warranty. 19 x 7 x 19 in.....\$4,750

**Model 11.** As above. 100 W x 2 or 400 W x 1. All Class A operation.....\$4,750

**Model 10.5.** As Model 20, 100 W x 2 or 400 W x 1.....\$2,750

## CONRAD-JOHNSON

### Premier Eight-A 275-W

#### Mono Tube Amplifier

1 channel. 275 W x 1. Polypropylene capacitors for all power-supply applications; proprietary Spectraloutput transformers with small signal bypass beyond 500,000 Hz. LED bias indicators. 19 x 20 x 9½ in; 85 lb.....\$7,495

**Premier Twelve.** As above. 140 x 1. 17½ x 15¼ x 7¼ in; 54 lb.....\$3,295

**Premier Eleven.** As Premier Twelve. stereo. 70 W x 2.....\$3,295

### MF2300 240-W/ch Amplifier

2 channels. 240 W x 2 into 8 ohms with 1% THD. Features MOSFET output stage; FET input stage; low-feedback design; polypropylene and polystyrene capacitors. 19 x 18¾ x 6¾ in; 55 lb.....\$2,795

**MF2200.** As above. 200 W x 2. 19 x 16¾ x 5¼ in; 46 lb.....\$1,995

**MF2100.** As above. 100 W x 2. 19 x 13¾ x 4¾ in; 34 lb.....\$1,495

## CONTINUUM

### Audio Stage 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms. 400 W x 2 into 4 ohms. Comes with AC-coupled unbalanced input or DC balanced input. Class A/AB circuitry; FET differential input with bipolar outputs; no overall feedback. Distortion .1% from 10-20,000 Hz both channels driven into 2-8 ohms; gain 26 dB; max current >50 amps peak per channel; slew rate 50 V/µs. 17 x 6 x 14 in; 45 lb.....\$1,750

## COUNTERPOINT

*A \$250 balanced-input option is available for all models, and a \$100 THX option is available for the Solid 1a and Solid 2a.*

### NP Mono 150-W Hybrid Mono Block

1 channel. Class A tube input stage; no negative feedback; insulated-gate bipolar output transistors; balanced inputs. Current capability 250 amperes peak to peak; FR 1-100,000 Hz; distortion 0.5%; input imp 100 kilohms. 6¾ x 19 x 19 in.....\$7,595

**NPS-400.** As above. 200 W x 2 into 8 ohms; current capability 200 amperes.....\$3,995

**NPS-200.** As above. 100 W x 2; current capability 100 amperes.....\$2,495

### Solid 2a 400-W Amplifier

1 channel. Bipolar cascode, FET, and DC servo circuitry; differential and complementary topologies; direct coupling; fully regulated low-level stages; ½-W metal-film resistors; polypropylene capacitors; gold/Teflon RCA jacks. Current capability 170 amperes peak to peak; FR 1-120,000 Hz; distortion 0.2%; input imp 100 kilohms. 6¾ x 19 x 19 in.....\$1,995

**Solid 1a.** As 2a. 120 W x 2 into 8 ohms; current capability 70 amperes; FR 1-150,000 Hz. 4½ x 19 x 19 in.....\$1,295

## CREEK

### A-42 50-W/ch Amplifier

2 channels. 50 W x 2 or 150 x 1, both into 8 ohms. FR 3-25,000 Hz -1 dB; THD 0.03% from 20-20,000 Hz; S/N 105 dB; ch sep 80 dB at 1,000 Hz.....\$595

## DB SYSTEMS

### DB-6A 40-W/ch Amplifier

2 channels. 40 W x 2 rms into 8 ohms with 0.003% THD or 60 W x 2 rms into 4 ohms with 0.01% THD. Features 12-dB/oct Butterworth subsonic filter; speaker-protection fuses; no relays. Gold-plated connectors. LED clipping indicators. Rack mount optional. FR 20-40,000 Hz -1 dB; slew rate 15 V/µs; damping factor 400 from 20-1,000 Hz. 5-yr transferable warranty. 16 x 12¾ x 5 in; 18 lb.....\$795

**DB-6A-M.** As above. 1 channel. 140 W x 1 cont into 8 ohms with 0.008% THD or 225 x 1 cont into 4 ohms with 0.02% THD. Slew rate 30 V/µs; damping factor 200 from 20-1,000 Hz.....\$795

## DENON

### POA-5000 400-W Amplifier

6 channels. 50 W x 4 + 100 x 2 into 8 ohms with 0.02% THD. Class A design; bridgeable to

5, 4, or 3 channels; 3 independent power supplies; toroidal transformer; discrete output transistors. Direct input; jack for remote turn-on/off from Denon preamp. Gold or black.....\$1,500

### POA-2800BK 200-W/ch Amplifier

2 channels. 200 W x 2 rms into 8 ohms with 0.01% THD. Class A, dual-mono design; 6 discrete output transistors per channel; 3 independent power supplies. Remote turn-on/off from Denon preamp.....\$850

### POA-800 50-W/ch Amplifier

2 channels. 50 W x 2 rms into 8 ohms with 0.08% THD or 120 x 1 into 8 ohms. Discrete output transistors. 3-way speaker outputs. Remote turn-on/off from Denon preamps; peak signal indicator.....\$350

## DYNACO

### Stereo 80 40-W/ch Tube Amplifier

2 channels. 40 W x 2 into 2, 4, or 8 ohms. Features two 6DJ8, two 12AT7, and four 6550WA tubes; selectable triode/Ultralinear operation. 5-way binding posts; gold RCA connectors. Bias trim control. FR 2-75,000 Hz ±3 dB; THD 1%; S/N 90 dB; ch sep 75 dB at 11 kHz; slew rate 30 V/µs. 3-yr warranty with 1 yr on tubes. Black. 17 x 5½ x 14½ in; 35 lb.....\$1,799

### Stereo 400 II 205-W/ch Amplifier

2 channels. 205 W x 2 rms into 8 ohms. 200 x 2 rms into 4 ohms, or 600 x 1. Bipolar design; toroidal transformer. Gold RCA connectors. FR 10-100,000 Hz ±1 dB; THD 0.05%; S/N 125 dB; ch sep 75 dB at 20 kHz; dynamic headroom 1.2 dB. 1-yr warranty. 17 x 3½ x 12¼ in.....\$999

**Stereo 200.** As above. 100 W x 2 rms or 150 x 2 rms. THD 0.02%; S/N 95 dB; ch sep 75 dB at 1,000 Hz; damping factor 100. 17½ x 3¾ x 13 in.....\$595

**Stereo 100.** As Stereo 200. 50 W x 2 rms into 8 ohms or 75 x 2 rms into 4 ohms.....\$425

## FORTÉ

### Four 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms or 100 x 2 into 4 ohms. Class A operation; toroidal transformer; discrete direct-coupled circuitry; 8 individually matched IGBT output devices per channel; no global feedback. Balanced inputs.....\$1,790

### Six 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 350 x 2 into 4 ohms. Class A/AB operation; toroidal transformer; discrete direct-coupled circuitry; 8 individually matched IGBT output devices per channel; no global feedback. Balanced inputs.....\$1,790

## FOSGATE AUDIONICS

### Model 4200 500-W Amplifier

4 channels. 125 W x 4 into 8 ohms. 200 x 4 into 4 ohms. 400 x 2 into 8 ohms, or 600 x 2 into 4 ohms. THX certification; bipolar transistors; servo-controlled circuit for DC protection; glass-epoxy circuit board; RF and relay protection. FR 5-110,000 Hz ±3 dB; THD 0.03%; damping factor 200. 19 x 7½ x 15 in; 62 lb.....\$1,999

### Model 4125 300-W Amplifier

4 channels. 75 W x 4 into 8 ohms with 0.2% THD, 125 x 4 into 4 ohms with 0.2% THD, or 225 x 2 into 8 ohms with 0.3% THD. Fully

complementary direct-coupled circuitry; toroidal transformer; input and output protection; 2-ohm stability. FR 5-70,000 Hz  $\pm$ 3 dB; damping factor 200. 3-yr limited warranty. 17½ x 7 x 12 in; 38 lb.....\$1,099

### Model 560 225-W Amplifier

5 channels. 45 W x 5 into 8 ohms or 60 x 5 into 4 ohms. Glass-epoxy circuit board. FR 20-20,000 Hz  $\pm$ 1 dB; THD 0.15%; damping factor 100; dynamic headroom 1.5 dB. 3-yr limited warranty. 17 x 3½ x 12 in; 22 lb.....\$699

## HARMAN KARDON

### PA2400 170-W/ch Amplifier

2 channels. 170 W x 2 into 4 or 8 ohms with 0.08% THD. Discrete circuit design; bridged-mono capability. Auto standby mode.....\$1,199

PA2200. As above. 100 W x 2 into 4 or 8 ohms from 20-20,000 Hz with 0.09% THD .....\$629

PA2100. As PA2400. 65 W x 2 into 8 ohms with 0.09% THD or into 4 ohms with 0.3% THD, both from 20-20,000 Hz.....\$479

## JRM

### Power Tower 540-W Amplifier

4 channels. 200 W x 2 + 70 x 2 into 8 ohms. 350 x 2 + 175 x 2 into 4 ohms, or 500 x 2 + 250 x 2 into 2 ohms. Complementary all-cascade Class AB design; polypropylene capacitors; thermal, DC/clip, and power-up/fail protections. Bi-modal LED readout. all four sections simultaneously display peak/avg power. FR 0.6-75,000 Hz; THD 0.02%; S/N 102 dB; slew rate 100 V/ $\mu$ s. 24½ x 16 x 14½ in; 65 lb.....\$4,140

## KENWOOD

### KM-X1 600-W Amplifier

6 channels. 100 W x 6 or 130 x 2. THX certification; balanced current-supply circuitry; cooling fan. Gold-plated inputs; banana-plug outputs. LED indicators.....\$899

## KINERGETICS

### KBA-280 140-W/ch Amplifier

2 channels. 140 W x 2 into 8 ohms or 380 x 2 into 2 ohms. Class A operation; dual-mono design; 22 output transistors; servo-controlled DC output. Slew rate 65 V/ $\mu$ s. 17¼ x 5½ x 15½ in; 64 lb.....\$2,795

### KBA-380 420-W Amplifier

3 channels. 140 W x 3 into 8 ohms. Class AB operation; separate power supplies; 6 output transistors per channel; servo-controlled DC output. 17¼ x 5½ x 15½ in; 62 lb.....\$1,995

## LEGACY AUDIO

### Legacy 220-W/ch Amplifier

2 channels. 220 W x 2 into 8 ohms or 400 x 2 into 4 ohms, both with 0.005% THD. Class A/AB operation; toroidal transformer; 10 bipolar outputs per channel. FR 1-100,000 Hz; S/N 115 dB; damping factor 200; dynamic headroom 2 dB. 17 x 6 x 15 in; 50 lb.....\$1,995

## MARK LEVINSON

### No. 23.5 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 400 W x 2 into 4 ohms. Class AB output stage; AC-power filtering with DC-offset corrector; power-surge limiter; 2 power supplies; toroidal transformers with independent secondary windings;

clip-control circuitry; bipolar gain stages; active differential input circuit. THD 0.3%. 19 x 8¾ x 18 in; 105 lb.....\$7,495

### No. 27.5 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms or 350 W x 2 into 2 ohms. Class AB output stage; dual-mono design; raw AC current filtered by 2 separate circuits; power-surge limiter; 729-VA toroidal transformer for each channel; separate power supplies; audio signals processed through 2 Class A voltage-gain stages and 3 current-gain stages; cascoded differential input stage. Balanced Camac or XLR input. 19 x 8¾ x 18 in; 85 lb.....\$5,495

No. 29. As above. 50 W x 2 into 8 ohms or 175 W x 2 into 2 ohms. 17½ x 6¾ x 14½ in; 60 lb.....\$3,495



**Kinergetics KBA-280**

## LINN

### Klout 80-W/ch Amplifier

2 channels. 80 W x 2 into 8 ohms or 160 x 2 into 4 ohms. Dual-mono design with separate regulated isolated power supply for each channel; overload, overcurrent, short-circuit, thermal, over/under-voltage, and DC protection circuitry. 3 output pairs; line-level daisy-chain connectors for multiple amplifiers. Remote turn-on; LED indicators.....\$3,695

### LK100 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms or 90 x 2 into 4 ohms. Overcurrent and thermal protection; semi-regulated power supply. Outputs for 4 speaker pairs; line-level daisy-chain connectors.....\$1,095

## LUXMAN

### M-06 55-W/ch Amplifier

2 channels. 55 W x 2 cont into 8 ohms. Class A operation; dual-mono construction; 2-ohm capability; toroidal power transformers; liquid output-stage cooling; PC-OCC leads in signal path. Gold-plated connectors. Bridged-mono mode. FR 5-300,000 Hz -3 dB; THD 0.008% into 8 ohms; S/N 110 dBA; damping factor 100 into 8 ohms at 50 Hz.....\$7,000

### MA-88 45-W Tube Mono Amplifier

1 channel. 45 W x 1 into 6 ohms. KT88 Super output tube in pentode configuration via Williamson circuit; 6CG7 tube for driver stage; 12BH7A tube for first stage; OY-36 output transformer with copper shielding plates. FR 5-30,000 Hz -1 dB; THD 0.1% at 1,000 Hz; S/N 90 dB.....\$6,000

### M-383 200-W/ch Amplifier

2 channels. 200 W x 2 rms into 8 ohms or 700 x 1 into 8 ohms. Bridgeable; toroidal trans-

former; all-stage symmetrical push-pull circuit; line-phase sensor. Gold-plated inputs; outputs for 2 speaker pairs. A/B speaker selector; remote turn-on/off; independent L/R volume controls; clipping indicator. Black or champagne finish.....\$2,000

M-363. As above. 110 W x 2 rms into 8 ohms; not bridgeable. No toroidal transformer or volume controls.....\$1,200

## MARANTZ

### MA-24 30-W Mono Amplifier

1 channel. 30 W x 1 into 8 ohms from 20-20,000 Hz with 0.008% THD or 120 x 1 into 2 ohms. Class A amplification via differential-mode FET's; toroidal transformer mounted with resonance-reducing hand-tuned bolts; all-alloy case and chassis; protection circuitry. FR 20-20,000 Hz  $\pm$ 0.2 dB; S/N 115 dB; damping factor 200 into 8 ohms at 1,000 Hz. Gold finish. 8¼ x 5¾ x 14¼ in; 22 lb.....\$1,499

### MM-500 280-W Amplifier

5 channels. Designed for home theater systems. 70 W x 3 rms (front, center) rms into 8 ohms + 35 x 2 (rear) or 90 x 1 with 0.3% THD (center only) or 45 x 2 with 0.3% THD (rear only). all rms into 8 ohms. RC-5 system remote-control jacks; banana-plug outputs. Peak level indicators. S/N 110 dB; slew rate 20 V/ $\mu$ s. 16½ x 5¼ x 13½ in; 20 lb.....\$699

### SM-500 85-W/ch Amplifier

2 channels. 85 W x 2 rms into 8 ohms with 0.09% THD or 105 x 2 rms into 4 ohms with 0.1% THD. RC-5 system remote-control jacks; banana-plug outputs. Peak level indicators. S/N 112 dB; slew rate 20 V/ $\mu$ s. 16½ x 5¼ x 13½ in; 19 lb.....\$449

### MA-500 125-W Mono Amplifier

1 channel. 125 W x 1 rms into 8 ohms with 0.5% THD or 180 x 1 rms into 4 ohms with 0.9% THD. THX certification; multiple-unit bridging capability. Gold-plated RCA input; 2 banana-plug outputs; RC-5 system remote-control interface. Remote turn-on/off with compatible equipment. S/N 116 dBA; damping factor 200 at 8 ohms. 3-yr limited warranty. 3¾ x 5¼ x 17¾ in.....\$299

## MCCORMACK

### DNA-1 185-W/ch Amplifier

2 channels. 185 W x 2 into 8 ohms or 370 x 2 into 4 ohms. Features 16 output devices with power distributed and stored near each device. Unbalanced input; binding-post and barrier-strip outputs.....\$1,995

Bridged-mono version. 370 W x 1 into 8 ohms. Features balanced and unbalanced inputs.....\$4,595/pr

DNA-0.5. As DNA-1. 100 W x 2 into 8 ohms or 200 x 2 into 4 ohms. No barrier-strip outputs.....\$1,295

### Micro Power Drive 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms or 90 x 2 into 4 ohms. Unbalanced input; binding-post output.....\$795

## McINTOSH

### MC7300 300-W/ch Amplifier

2 channels. 300 W x 2 or 600 x 1. Balanced and unbalanced inputs; outputs for 2, 4, or 8 ohms. 2 power meters. 17½ x 7¼ x 18¾ in; 79 lb.....\$3,400

# A M P L I F I E R S

## MC7106 960-W Amplifier

6 channels. 160 W x 6 into 4 ohms. Features THX certification; protection circuitry. 17½ x 7½ x 20 in; 53 lb.....\$3,150

## MC7150 150-W/ch Amplifier

2 channels. 150 W x 2. Outputs for 2, 4, or 8 ohms. 2 power meters. 17½ x 5¾ x 17¾ in; 59 lb.....\$2,400

## MC7108 320-W Amplifier

8 channels. 40 W x 8 into 4 ohms; each channel pair bridgeable to 100 x 1 into 4 ohms. 17½ x 7½ x 20 in; 40 lb.....\$2,200

## MC7100 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms, 150 W x 2 into 4 ohms, or 300 W x 1 into 8 ohms. 17½ x 3¾ x 17¼ in; 24 lb.....\$1,150

## MELOS

### Triode 402 400-W Tube Mono Amplifier

1 channel. 400 W x 1. Pure triode operation from 1 to 8 ohms; fully balanced input and circuitry; proprietary zero-gain circuitry for increased FR and damping factor.....\$6,995/pr

### Triode 202 Gold 180-W/ch Tube Amplifier

2 channels. 180 W x 2. Pure triode operation; proprietary zero-gain circuitry for increased FR and damping factor. Balanced input.....\$3,895

**Triode 202.** As above, no balanced input \$2,995

## MERIDIAN

### Model 555 65-W/ch Amplifier

2 channels. 65 W x 2 into 8 ohms. Thermal and DC protection. Distortion 0.05%; noise 90 dB. 12¾ x 3½ x 12¾ in.....\$1,095

## MTX SOUNDCRAFTSMEN

### A400 205-W/ch Amplifier

2 channels. 205 W x 2 into 8 ohms or 300 W x 2 into 4 ohms, both with 0.05% THD. Phase control regulation; MOSFET output transistors. Peak-clip indicators. 17 x 5¼ x 10¾ in.....\$800

### A200 125-W/ch Amplifier

2 channels. 125 W x 2 into 8 ohms or 190 W x 2 into 4 ohms, both with 0.05% THD. MOSFET output transistors; direct coupling. Peak-clip indicators. 17 x 5¼ x 10¾ in.....\$500

### A100PRO 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms from 20-20,000 Hz with 0.05% THD. MOSFET design. ¼-in phone inputs; 5-way binding posts. Gain controls. Rack mount. 19 x 1¾ x 10¾ in.....\$500

### A100 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms with 0.05% THD. MOSFET output; direct coupling; no current limiting. 17 x 1¾ x 10¾ in.....\$400

## MUSEATEX

### AS10 100-W/ch Amplifier

2 channels. 100 W x 2. MOSFET output; floating charge power supply; proprietary static-fan heat sink.....\$1,999

**AM15.** As above, 150 W x 1.....\$1,799

## NAD

### Model 208THX 250-W/ch Amplifier

2 channels. 250 W x 2 cont avg into 8 ohms or 500 W x 1 into 8 ohms. THX certification; N-chan-

nel MOSFET design. Symmetrical balanced inputs. Fan and rack-mount kit optional.....\$1,499

### Model 2700THX 150-W/ch Amplifier

2 channels. 150 W x 2 cont avg into 8 ohms with 0.03% THD or 400 W x 1 into 4 or 8 ohms. THX certification: Power Envelope and Soft Clipping circuits; infrasonic and ultrasonic filters. Impedance selector; overload indicators. S/N 100 dB; damping factor 120 at 50 Hz; dynamic headroom 4 dB. 17¾ x 5 x 15¾ in; 29 lb.....\$829

### Model 906 180-W Amplifier

6 channels. Designed for multiroom and home theater systems. 30 W x 6 cont avg into 8 ohms with 0.05% THD, 30 x 4 + 90 x 1, 30 x 2 + 90 x 2, or 90 x 3 into 8 ohms. 3 discrete power supplies: Soft Clipping circuitry; 2-ohm drive capability. 3 buffered line-level outputs. S/N 85 dB; damping factor 100 at 50 Hz; dynamic headroom 2 dB. 16½ x 4¼ x 14½ in.....\$699

### Model 216THX 125-W/ch Amplifier

2 channels. 125 W x 2 cont avg into 8 ohms or 200 W x 2 cont avg into 4 ohms with 0.03% THD. THX certification: dual-mono design; complementary push-pull current-mode input cell feeds push-pull Class A gain stage; toroidal transformer coupled to bank of reservoir capacitors; protection circuitry detects short circuits, DC, and overheating; bridgeable; regulated power supply. S/N 98 dBA; slew rate 70 V/µs; damping factor 200 at 50 Hz; dynamic headroom 1.3 dB. 17 x 5¼ x 15 in; 31 lb.....\$699

### Model 214 80-W/ch Amplifier

2 channels. 80 W x 2 cont avg into 8 ohms or 120 W x 2 cont avg into 4 ohms with 0.03% THD. Dual-mono design; complementary push-pull current-mode input cell which feeds a push-pull Class A gain stage directly; toroidal transformer coupled to bank of reservoir capacitors; protection circuitry detects short circuits, DC, and overheating; bridgeable; regulated power supply. S/N 98 dBA; slew rate 60 V/µs; damping factor 200 at 50 Hz; dynamic headroom 1.4 dB. 17½ x 4¾ x 14 in; 25 lb.....\$449

## NAIM

### NAP 250 70-W/ch Amplifier

2 channels. 70 W x 2 cont into 8 ohms. Toroidal transformers; 4 regulated power supplies; thermal protection; fan cooling. FR 3-40,000 Hz ±3 dB.....\$3,000

### NAP 180 60-W/ch Amplifier

2 channels. 60 W x 2 cont into 8 ohms. 430 VA toroidal transformer; 4 smoothing capacitors; thermal protection. FR 5-40,000 Hz ±3 dB. 16¾ x 3 x 11¾ in.....\$1,900

### NAP 140 45-W/ch Amplifier

2 channels. 45 W x 2 cont into 8 ohms. Dual power supply rectification; 2 smoothing capacitors for each channel; thermal protection. FR 5-40,000 Hz ±3 dB. 16¾ x 3 x 11¾ in.....\$1,350

### NAP 90/3 30-W/ch Amplifier

2 channels. 30 W x 2 cont into 8 ohms. Protection circuitry. FR 5-40,000 Hz ±3 dB.....\$800

## NHT

### MA-1A 80-W Mono Amplifier

1 channel. 80 W x 1 into 8 ohms or 120 W x 1 into 4 ohms. Features bypassable crossover variable from 35-150 Hz. Line- and speaker-level inputs. Defeatable auto standby. Slew rate 12 V/µs; dy-

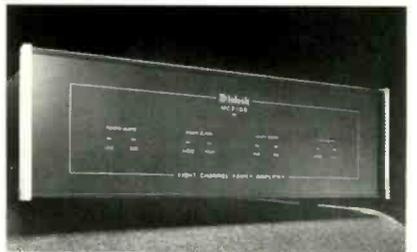
amic headroom 2 dB. 3¼ x 16¼ x 11¼ in; 12 lb.....\$325

## OCM TECHNOLOGY

### Model 500 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms. 400 W x 2 into 4 ohms stereo, or 800 W x 1 into 8 ohms balanced. One stereo gold-plated RCA and one balanced XLR input; one stereo 5-way binding post and one stereo WBT gold binding post output. Options: 17-in wide chassis; rack handles. FR 0.2-100,000 Hz ±3 dB; THD 0.25%; slew rate 200 V/µs. All aluminum-constructed chassis. 5-yr warranty. 19 x 5¼ x 17 in; 66 lb.....\$2,695

**Model 200.** As above, 2 channels. 100 W x 2 into 8 ohms, 200 W x 2 into 4 ohms stereo, or 400 W x 1 into 8 ohms balanced. 45 lb.....\$1,795



McIntosh MC7108

## ONKYO

### Integra M-588F 200-W/ch Amplifier

2 channels. 200 W x 2 rms into 8 ohms or 750 W x 2 max into 2 ohms. Dual-mono design; discrete outputs; optical output isolation; overload protection. XLR and RCA inputs; 4 parallel banana-plug outputs. 2 optically isolated power meters with auto meter-range selection. THD 0.005%; S/N 120 dB; damping factor 180. 18 x 7½ x 16¾ in; 65 lb.....\$2,099

### Integra M-504 165-W/ch Amplifier

2 channels. 165 W x 2 rms into 8 ohms or 530 W x 2 max into 2 ohms. Dual-mono design; discrete outputs; linear switching. 4-way speaker selector; peak power meters. THD 0.003%; S/N 120 dB; damping factor 140. 18¾ x 7¾ x 16¾ in; 50 lb.....\$869

### M-501 150-W/ch Amplifier

2 channels. 150 W x 2 rms into 8 ohms, 210 W x 2 max into 8 ohms, or 400 W x 2 into 2 ohms. Outputs for 2 speaker pairs. Protection circuitry. THD 0.09%; S/N 100 dB; damping factor 60. 17¾ x 5¾ x 13¾ in; 23 lb.....\$399

## PARASOUND

### HCA-1206 720-W Amplifier

6, 5, or 4 channels. Designed for multiroom and home theater applications. 120 W x 6 into 8 ohms, 180 W x 6 into 4 ohms. THX certification. Matched FET input stages with MOSFET drivers and bipolar output stages; DC servo coupling. Gold-plated input jacks and 5-way speaker terminals. FR 20-120,000 Hz -3 dB; S/N 118 dBA.....\$1,850

### HCA-2200II 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms, 400 W x 2 into 4 ohms, 500 W x 2 into 2 ohms. Mono output 800 W into 8 ohms, 1,000 W into 4 ohms. Matched FET input stages with MOSFET drivers and bipolar output stages; DC ser-

Chances are, a perfect evening consists of unplugging the phone, centering yourself in front of your audio system and getting lost in your favorite recordings. And we bet when you're not listening to music, you're working so you can buy more music. Admit it, you're obsessed.

But take heart, you're not alone. There are lots of people like you. We know because here at Parasound, music happens to be our passion.

This approach to music has attracted its share of fanatics. People like our principal audio designer, John



**HCA-2200**® Stereophile calls our HCA-2200, "... a benchmark product against which other amplifiers can be measured." And why not? John Curl incorporated everything the most musically obsessed person could ever want.

**P/LD-1100 and T/DQ-1600**

The P/LD-1100 is a remote controlled line drive preamp designed by John Curl. The T/DQ-1600 is a remote controlled broadcast reference tuner. Did we mention they can be controlled with the same handset?



# WE'RE NOT SURE WHY, BUT THEY ALL COME WITH AN OFF SWITCH.

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It's also attracted high-end audio reviewers — who not only praise our products, but often purchase them for their own listening pleasure.

This dedication to music also goes a long way toward explaining all the products we've been developing, including five high end/home theater amplifiers, our third D/A converter, CD player/transport, a remote-controlled tuner and line-drive preamp. Each design is guided by a philosophy which dictates that you get the best possible products anywhere for a price nearly everyone can afford.

Of course, since you have to turn them on at least once, they all come with a power switch. But don't worry, you can always ignore it.

And we'll take that as a compliment, thank you.



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**D/AC-1500 and C/DP-1000**

The D/AC-1500 is our premier digital to analog converter. The C/DP-1000 is our high resolution CD player. With the simple addition of our Advanced Digital Adaptor Module (an ST optical link), it's transformed into a high performance CD transport.



**HCA-1206** With a total of 720 watts on six channels, our HCA-1206 is the most powerful THX-certified home cinema amp made. Sensitive enough to move your soul, but powerful enough to move your foundation.

**HCA-606** Our HCA-606 is the slightly smaller kid brother of the HCA-1206. Both make wonderful multi-zone stereo amps for custom installations. And both can be bridged to four or five channels.



vo coupling: Class A-A/B-1 operation: selectable balanced XLR inputs: gold-plated input jacks and 5-way speaker terminals. FR 2-150,000 Hz +0/-1.5 dB; S/N >114 dB A-weighted.....\$1,750

### HCA-1200II 205-W/ch Amplifier

2 channels. 205 W x 2 into 8 ohms. 315 W x 2 into 4 ohms. Mono output 630 W into 8 ohms. THX certification: matched FET input stages with MOSFET drivers and bipolar output stages: DC servo coupling: high current power supply: gold-plated input jacks and 5-way speaker terminals. FR 8-150,000 Hz +0/-3 dB; S/N >110 dB A-weighted.....\$925

### PERREAUX

#### E-220 200-W/ch Amplifier

2 channels. 200 W x 2 cont avg into 8 ohms or 300 W x 2 cont avg into 4 ohms with 0.003% THD. Class A/AB design; toroidal power transformer: MOSFET output drivers: gold-plated inputs; 5-way binding posts. Low profile design. Black satin finish. 17 x 3 3/4 x 17 3/4 in; 27 lb.....\$1,495

**E-110.** As above. 100 W x 2 cont avg into 8 ohms or 160 W x 2 cont avg into 4 ohms with 0.003% THD. 17 x 3 3/4 x 13 in; 17 lb.....\$1,095

### PIONEER

#### Elite M-91 200-W/ch Amplifier

2 channels. 200 W x 2 cont avg into 8 ohms with 0.003% THD. Outputs for 2 speaker pairs; headphone jack. FR 20-20,000 Hz -0.1 dB; S/N 125 dBA. 18 x 6 1/2 x 17 in.....\$1,400

#### Elite M-72 200-W Amplifier

4 channels. 50 W x 2 cont avg into 8 ohms with 0.02% THD or 100 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.009% THD. Outputs for 3 speaker pairs: headphone jack. FR 5-150,000 Hz -3 dB; S/N 120 dBA. 18 1/8 x 6 1/2 x 16 3/4 in.....\$1,000

### PROCEED

#### AMP 3 150-W/ch Amplifier

3 channels. 150 W x 1 into 8 ohms; 250 W x 1 into 4 ohms. THX certification. Dedicated power supply for each channel; toroidal transformer. 2 sets of 5-way binding posts; balanced and unbalanced inputs. Remote turn-on capability.....\$2,995

**AMP 2.** As above. but 2 channels.....\$1,995

### PROTON

#### AA-1660 360-W Amplifier

6 channels. 60 W x 6 into 8 ohms with 0.05% THD. Protection circuitry: bridgeable output. FR 20-20,000 Hz ±0.5 dB; S/N 113 dB; damping factor 100 dB. 16 1/2 x 4 3/4 x 15 1/2 in.....\$700

#### AA-2120 120-W/ch Amplifier

2 channels. 120 W x 2 into 8 ohms or 180 x 2 into 4 ohms. Dual-mono design. Gold-plated outputs and RCA inputs. 2 peak meters. FR 20-20,000 Hz ±0.3 dB; THD 0.01%; S/N 100 dB; slew rate 50 V/μs; damping factor 100 dB; dynamic headroom 2.5 dB. 16 1/2 x 4 7/8 x 15 1/2 in.....\$700

**AA-2080.** As above, 80 W x 2 into 8 ohms or 180 x 2 into 4 ohms.....\$600

### PS AUDIO

#### PS 200 Delta 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 375 x 2 into 4 ohms. Class AB operation; toroidal trans-

former; EMI/RFI filtering; fuse protection; direct coupling; glass-epoxy circuit board. THD 0.1%; slew rate 150 V/μs. 17 x 6 x 17 in. \$1,995

With balanced inputs.....\$2,195

#### PS 100 Delta 120-W/ch Amplifier

2 channels. 120 W x 2 into 8 ohms or 200 x 2 into 4 ohms. Dual-mono design: direct-coupled input and output. THD 0.1%; slew rate 150 V/μs. 17 x 6 x 17 in; 52 lb.....\$1,295

#### PS 250 Delta 250-W Mono Amplifier

1 channel. 250 W x 1 into 8 ohms or 400 x 1 into 4 ohms. EMI/RFI filtering; direct coupling; fuse protection; glass-epoxy circuit board. THD 0.1%; slew rate 150 V/μs. 17 x 6 x 17 in.....\$1,248

### PSE

#### Studio IV 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms or 190 x 2 into 4 ohms. Discrete Class A FET/bipolar design; bipolar outputs; toroidal transformer; separate regulated power supplies for each stage; thermal, DC-offset, and short-circuit protections. Rack-mount optional. 18 x 3 1/2 x 10 1/2 in; 22 lb.....\$995

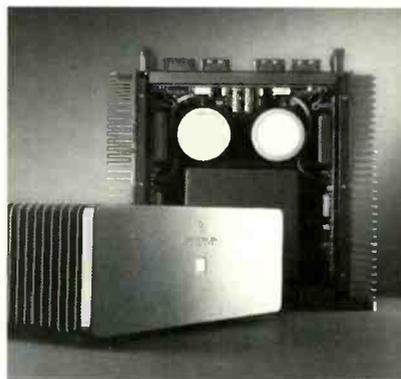
**Studio V 120-W Mono Amplifier.** As above, but 1 channel. 120 W x 1 into 8 ohms or 200 W x 1 into 4 ohms. Aluminum chassis; balanced and unbalanced inputs. 20 lb.....\$1,995/pr

### QUAD

#### Model 606II 160-W/ch Amplifier

2 channels. 160 W x 2 into 8 ohms or 220 x 2 into 4 ohms. Patented Class A current-dumping circuit with feed-forward error correction; toroidal transformer; 2 independent power supplies. FR 10-40,000 Hz -1 dB; THD 0.01%; S/N 105 dB; dynamic headroom 4 dB. 12 x 5 x 9 in; 27 lb.....\$1,395

**Model 306.** As above. 60 W x 2 into 8 ohms or 80 x 2 into 4 ohms. 12 x 3 x 8 in; 11 lb.....\$695



Jeff Rowland Model 1

### QUICKSILVER

#### Model 135 135-W Tube Mono Amplifier

1 channel. 135 W x 1 into 4/8 ohms. Features hand-wiring: 12AU7, 12FQ7, and six EL34 tubes. Meter; bias controls. 13 x 17 x 8 in; 70 lb.....\$3,250

#### Model 80 80-W Tube Mono Amplifier

1 channel. 80 x 1 into 4/8 ohms. Hand-wired; 5AR4, 12BH7, two 12FQ7, and four matched EL34 tubes. 14 1/4 x 9 1/4 x 5 1/2 in; 34 lb.....\$1,498

### Silver 90-W Tube Mono Tube Amplifier

1 channel. 90 W x 1 cont avg into 4/8 ohms. Hand-wired: 12AX7, 12BH7, 5V4, and matched-pair KT88 tubes. 9 3/4 x 6 x 15 3/4 in; 37 lb.....\$1,225

### RCA

#### PA4500M 175-W Amplifier

5 channels. Designed for use home theater applications. 50 W x 3 (main, center) + 12.5 W x 2 (surround) all rms into 8 ohms. Auto turn-on; audio cables included. FR 20-20,000 Hz ±1 dB; THD 0.5%. 8 1/4 x 4 1/2 x 13 in.....\$249

### ROTEL

#### RMB-100 100-W Mono Amplifier

1 channel. 100 W x 1 cont avg into 8 ohms with 0.03% THD. Features MOSFET output transistors; auto-on sensing circuit. FR 10-20,000 Hz +0, -0.4 dB; S/N 100 dB; damping factor 500. 6 1/2 x 6 3/4 x 7 7/8 in.....\$700

#### RB-980BX 120-W/ch Amplifier

2 channels. 120 W x 2 or 360 W x 1 cont avg into 8 ohms with 0.03% THD. FR 4-100,000 Hz +0.5, -3 dB; S/N 120 dB; damping factor 1,000. 17 3/8 x 4 3/4 x 12 3/4 in.....\$600

#### RB-956AX 240-W Amplifier

6 channels. 40 W x 6 or 40 x 4 + 100 x 1 or 40 x 2 + 100 x 2 or 100 x 3 cont avg into 8 ohms with 0.03% THD. FR 10-80,000 Hz ±1 dB; S/N 105 dB; damping factor 180. 17 3/8 x 4 3/4 x 14 3/4 in.....\$500

#### RB-970BX 60-W/ch Amplifier

2 channels. 60 W x 2 or 180 x 1 cont avg into 8 ohms with 0.03% THD. FR 15-100,000 Hz +0, -1 dB; S/N 116 dB; damping factor 280. 17 3/8 x 3 5/8 x 13 1/4 in.....\$380

#### RB-930AX 30-W/ch Amplifier

2 channels. 30 W x 2 or 90 x 1 cont avg into 8 ohms with 0.03% THD. FR 15-100,000 Hz +0, -3 dB; S/N 116 dB; damping factor 180. 17 3/8 x 3 5/8 x 13 1/4 in.....\$250

### JEFF ROWLAND

#### Model 6 150-W Mono Amplifier

1 channel. 150 W x 1 into 8 ohms, 250 x 1 into 4 ohms, or 350 x 1 into 2 ohms. Full differential trans-impedance circuitry from input to output; solid-aluminum chassis components. Adjustable gain and input imp. BPS-6 DC power supply optional (\$5,200). 17 1/2 x 14 1/4 x 5 1/4 in; 45 lb.....\$9,800/pr

#### Model 2 75-W/ch Amplifier

2 channels. 75 W x 2 into 8 ohms or 125 x 2 into 4 ohms. Full differential trans-impedance circuitry from input to output; solid-aluminum chassis components. Adjustable gain and input impedance. BPS-2 DC power supply optional. (\$2,600). 17 1/2 x 14 1/4 x 5 1/4 in; 47 lb.....\$5,600

#### Model 1 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms, 120 x 2 into 4 ohms, 220 x 2 into 2 ohms, or 220 x 1 into 8 ohms. Differential FET circuitry. RCA and XLR inputs. Selectable input impedance. 15 x 5 3/4 x 15 in; 48 lb.....\$3,100

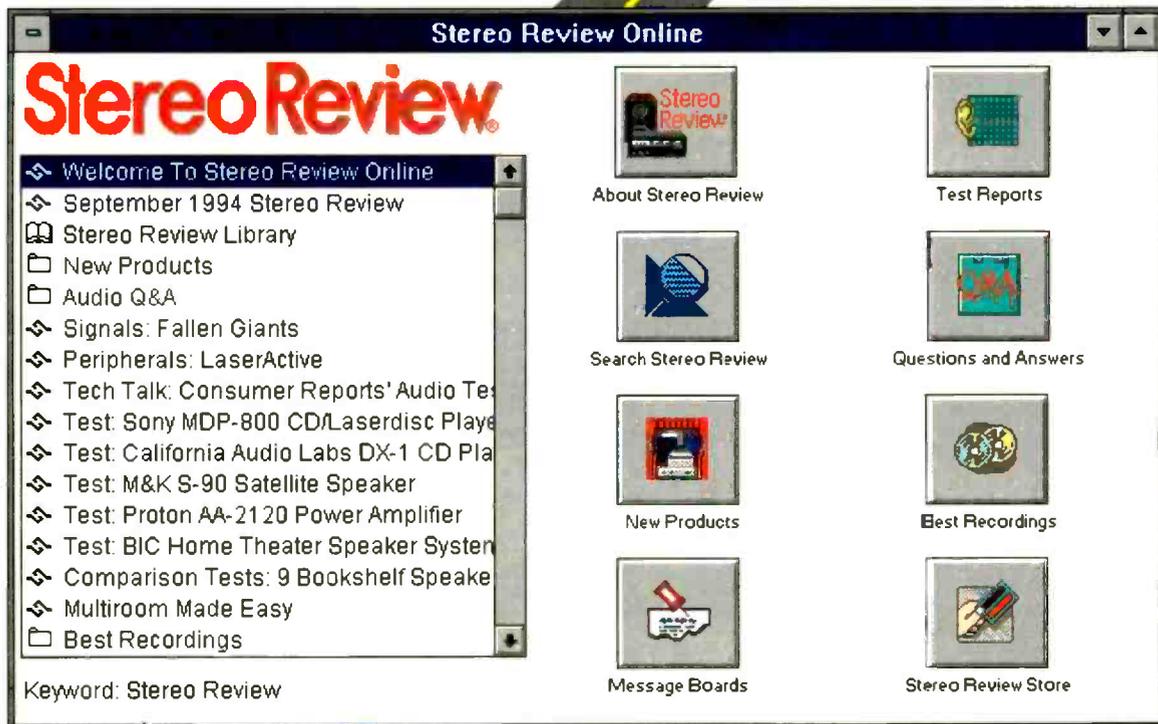
### SONANCE

#### Sonamp 2120 120-W/ch Amplifier

2 channels. 120 W x 2 into 8 ohms or 160 W x 2 into 4 ohms with 0.05% THD. Class A/B out-

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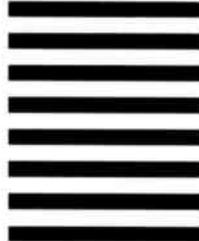
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# AMPLIFIERS

put stage: high-current, discrete output; on/off signal sensing. RCA outputs allow daisy chaining. Level controls. Rack-mount version available. \$575  
**Sonamp 260x3 60-W/ch Amplifier.** As above, but 60 W x 2 into 8 ohms or 120 W x 2 into 4 ohms. Front-panel switches for three speaker pairs. \$399  
**Sonamp 260.** As above, without front-panel speaker switches. \$349



**Threshold T100 and T200**

## SONOGRAPHE

**SA250 125-W/ch Amplifier**  
 2 channels. 125 W x 2 into 8 ohms. Bipolar output stage. 17 x 5 1/4 x 13 in. \$995

## SONY

**TA-N90ES 100-W/ch Amplifier**  
 2 channels. 100 W x 2 into 8 ohms with 0.12% THD. 165 x 2 into 6 ohms with 0.12% THD. Vibration-resistant twin round core power transformer; high-carbon steel chassis; Spontaneous Twin Drive power supply. Balanced and unbalanced inputs. FR 1-200,000 Hz; S/N 120 dB; damping factor 100. 17 x 6 1/2 x 16 1/2 in. \$2,400

**TA-N80ES 200-W/ch Amplifier**  
 2 channels. 200 W x 2 into 8 ohms with 0.004% THD. 270 W x 2 cont into 4 ohms with 0.006% THD, or 580 W x 1 into 8 ohms with 0.007% THD. Discrete output transistors in triple push-pull configuration; anodized heat sinks; 520-VA power transformer; 2 protection circuits. Fixed and variable inputs; XLR inputs. A/B speaker switching; variable L/R input sens. Simulated-wood side panels. 6 x 18 1/2 x 14 1/4; 18 lb. \$1,250

**TA-N55ES 150-W/ch Amplifier**  
 2 channels. 110 W x 2 cont into 8 ohms with 0.004% THD, 150 W x 2 cont into 4 ohms with 0.006% THD, or 300 W x 1 into 8 ohms with 0.007% THD. Discrete output transistors in push-pull configuration; resin cast output capacitors; 2 protection circuits. Fixed and variable inputs. A/B speaker switching. Simulated-wood side panels. 5 3/8 x 18 1/2 x 14 1/2 in; 23 lb. \$520

**TA-N220 100-W/ch Amplifier**  
 4 channels. 45 W x 4, 100 W x 2, or 45 W x 2 + 100 W x 1 into 8 ohms with 0.008% THD. Variable line level gain control; front-panel status indicators. Simulated-wood side panels. 5 3/8 x 18 1/2 x 12 1/8 in; 23 lb. \$360

## SOUNDSTREAM

**M-3 360-W Amplifier**  
 3 channels. 120 W x 3 into 8 ohms or 200 W x 3 into 4 ohms. THX certification; modular design; 3 electrically independent M1 monoblock mod-

ules; high-current output; fully complementary balanced design with current mirrors; no output current limiting; high-flux toroidal power transformer; intelligent short-circuit protection; glass-epoxy circuit boards; polypropylene capacitors; individual AC line cords with Cordlox cable management system. Balanced XLR and unbalanced RCA input connectors; 5-way output binding posts. Remote activation via +5 to +12 V signal. FR 20-20,000 Hz +0, -0.5 dB; THD 0.1%; S/N 110 dBA; damping factor 500. 3-yr limited warranty. 17 x 5 3/4 x 14 in; 47 lb. \$1,199  
**M-2.** 2-channel version of above. 120 W x 2 into 8 ohms or 200 W x 2 into 4 ohms. Features 2 M1 modules. 32 lb. \$799  
**M-1.** Mono version. 120 W x 1 into 8 ohms or 200 W x 1 into 4 ohms. Single M1 module. 5 3/4 x 5 3/4 x 14 in; 15 lb. \$399

## DA2 200-W/ch Amplifier

2 channels. 200 W x 2 cont avg into 8 ohms with 0.1% THD or 1,000 W x 1 into 4 ohms. THX certification; proprietary Stewart Switch-Mode power supply with RF filtering; 1/2-ohm stability; harmonic-phase correction circuit. Balanced and unbalanced inputs; 5-way binding posts. FR 20-20,000 Hz -0.25 dB; S/N 110 dBA; slew rate 30 V/us; damping factor 500. 17 1/2 x 1 3/4 x 15 in. \$1,195

## THRESHOLD

**T400 150-W/ch Amplifier**  
 2 channels. 150 W x 2 into 8 ohms, 300 x 2 into 4 ohms, or 450 x 1 into 8 ohms. Class A operation; dual-mono design; separate toroidal power transformers and bridge rectifiers for each channel; separate power supplies for voltage and current gain stages; discrete direct-coupled circuitry; 1-ohm capability; 18 individually matched IGBT output devices per channel; no global feedback. Balanced inputs. 10-yr warranty. \$5,250

**T200 100-W/ch Amplifier**  
 2 channels. 100 W x 2 into 8 ohms, 200 W x 2 into 4 ohms. Pure Class A operation. Toroidal power transformer and separate power supplies for voltage and current gain stages; bridgeable to 330 W mono into 8 ohms; discrete direct-coupled circuitry; high current capability; 1-ohm capability; 16 individually matched IGBT output devices per channel; no global feedback; balanced inputs. Distortion less than 0.1%. 10-yr warranty. \$4,200

**T100 60-W/ch Amplifier**  
 2 channels. 60 W x 2 into 8 ohms, 120 W x 2 into 4 ohms. Pure Class A operation. Toroidal power transformer and 128,000 mF of filter capacitance; bridgeable to 180 W mono into 8 ohms; discrete direct coupled circuitry; high current capability. 12 individually matched IGBT output devices per channel; no global feedback; balanced inputs. Distortion less than 0.1%. 10-yr warranty. \$2,850

## YAMAHA

**MX-1 200-W/ch Amplifier**  
 2 channels. 200 W x 2 rms into 8 ohms with 0.008% THD or 350 x 2 rms into 2 ohms with 0.09% THD. Class A operation; gold-plated PC-board wiring; twin transformers; link for CX-1 or CX-2 preamplifier; 3-way binding posts; gold-plated solid-brass inputs. A/B speaker switching. S/N 125 dB; damping factor 350. 17 1/8 x 4 3/8 x 19 1/8 in; 52.8 lb. \$1,199  
**MX-2.** As above. 150 W x 2 rms into 8 ohms with 0.008% THD or 230 x 2 rms into 2 ohms

with 0.09% THD. S/N 123 dB. 17 1/8 x 4 3/8 x 19 1/8 in; 42 lb. \$899

**MX-630 135-W/ch Amplifier**  
 2 channels. 135 W x 2 into 8 ohms or 500 x 1 into 1 ohm. Banana-plug outputs. A/B speaker switching; independent L/R level controls; clipping indicators. THD 0.003%. 28.7 lb. \$499

# PREAMPLIFIERS

## ACURUS

**RL11 Preamplifier**  
 2 tape outputs; 2 line-level outputs. Discrete Class A design; dual-mono DC power supplies; silver-to-silver switching contacts; 1% metal-film resistors; metallized polypropylene capacitors. Remote control with volume, balance, and mute controls. S/N 95 dBA. 19-in front panel optional. 17 x 3 1/2 x 8 in; 14 lb. \$799

**L10 Preamplifier**  
 2 tape outputs; 2 line-level outputs. Discrete Class A design; 1% metal-film resistors; metallized polypropylene capacitors; matched-pair transistors; single silver-contact switch in signal path; double-sided glass-epoxy circuit board; steel chassis; solid-aluminum front panel and knobs. Balance control. FR 20-20,000 Hz +0, -0.15 dB; S/N 95 dBA. 19-in front panel optional. 17 x 5 x 10 in; 13 lb. \$595

**ADCOM**  
**GTP-600 A/V Preamplifier/Tuner**  
 4 line-level inputs; 4 composite/S-video inputs; 2 monitor outputs; subwoofer output; gold-plated RCA connectors. Dolby Pro Logic and other surround modes including Cinema augmentation of Dolby Pro Logic; variable rear-channel delay up to 100 ms; on-screen displays; programmable remote control. FR 20-20,000 Hz -0.5 dB; THD 0.005%; S/N 100 dB. 17 x 4 1/4 x 12 3/4 in; 17 lb. \$1,000  
**GTP-550.** As above but with nonprogrammable remote control. RCA connectors not gold-plated. \$800

**GFP-565 Preamplifier**  
 5 line-level inputs; MM/MC phono input; 3 outputs including 1 direct coupled; signal-processor loop; headphone jack. Class A circuitry; 1% Roederstein metal-film resistors; metal-film capacitors; double-copper-plated glass-epoxy printed circuit board; aluminum chassis; separate headphone amplifier. Record-out selector; loudness control. FR 5-90,000 Hz ±0.5 dB; THD 0.0025%; S/N 100 dB. 17 x 3 1/4 x 13 in; 11 lb. \$850  
**GFP-555II.** As above, without aluminum chassis. 2 outputs including 1 direct coupled. FR 5-85,000 Hz ±0.5 dB; THD 0.003%. 12 lb. \$500

**GTP-450 Preamplifier/Tuner**  
 5 line-level inputs; signal-processor loop. Features quartz-referenced digital tuner; motor-driven volume control. 14 AM/FM presets; remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.0075%; S/N 95 dB. 17 x 3 1/4 x 12 1/4 in; 14 lb. \$480  
**GPT-350.** As above, no motor-driven volume control or remote control. \$350

**AMC**  
**AV81THX A/V Preamplifier**  
 4 audio and 4 composite audio/video inputs; outputs for 6 channels including subwoofer.

center, front, and rear surround. THX certification; Dolby Pro Logic decoder; proprietary sound fields; buffered video output; full recording capability for any A/V source; calibration circuit to balance each speaker within  $\pm 1$  dB. 80-Hz crossover; remote control .....\$1,199

**AV81HT.** As above, without THX certification .....\$749

**AV81.** As above, without Dolby Pro Logic, 6-channel output, calibration circuit, or 80-Hz crossover .....\$499



**AudioSource PRE One**

## ARAGON

### Aurum Preamplifier

6 inputs; 2 tape outputs; 2 unbalanced RCA outputs; 1 gold-plated balanced-XLR output. Dual-mono design with Class A circuitry; separate power supply; Penny & Giles volume control; 5 gold-plated wipers for each channel. FR 20-20,000 Hz  $\pm 0.1$  dB; THD 0.03%; S/N 100 dBA. 19 x 3 1/2 x 14 1/2 in; 32 lb .....\$1,750

### Model 18K Preamplifier

6 inputs; 2 preamp outputs; 2 tape outputs; gold-plated connectors. Discrete Class A design; separate power supply; dual-mono DC supply rails; no capacitors in gain stage; silver switch contacts; laser-trimmed volume and balance controls. Separate listen and record switches. FR 20-20,000 Hz  $\pm 0.1$  dB; THD 0.04%; S/N 100 dBA. 19 x 3 1/2 x 11 in; 24 lb .....\$995

## ARCAM

### Delta 110 Digital Preamplifier

2 digital inputs; switchable MM/MC phono input; 4 line-level inputs including two tape inputs; coaxial digital output; 2 tape and 2 master outputs; headphone jack; gold-plated connectors. Features Burr-Brown hybrid multibit/1-bit D/A converter; motor-driven volume control. Separate listening and recording selectors; mono, phase-reverse, and balance controls; remote with mute and level controls. FR 10-20,000 Hz  $\pm 0.5$  dB line; THD 0.01% at 1,000 Hz; S/N 75 dB MM, 65 dB MC, 97 dB line .....\$1,500

**Delta 110S.** As above, without D/A converter. 5 line-level inputs .....\$1,100

## AUDIOACCESS

### PX-600 Preamplifier/Multiroom Controller

6 zones. Designed for multiroom applications. Combines a learning IR-based controller with six independent stereo preamps; provides access and control over 5 music sources in six zones simultaneously. Controlled via front panel and hard-wired wall-mount keypads, each with source and volume buttons and built-in IR receiver for remote control. Features non-volatile memory; external termination board for keypad hookup. 17 3/4 x 4 x 15 in; 13 lb .....\$2,650

## AUDIO BY VAN ALSTINE

### FET-Valve EC Tube Preamplifier

7 line-level inputs; phono inputs; 2 tape-monitor loops; signal-processor loop; headphone

jack. Hybrid vacuum-tube/MOSFET design; voltage- and current-overload protection; toroidal transformer; regulated power supplies. Bass, treble, and balance controls. Black anodized faceplate. 17 x 3 1/2 x 13 in .....\$1,145

### Super Pas 4i Tube Preamplifier

5 line-level inputs; phono inputs; 2 tape loops; headphone jack. Straight-line vacuum-tube voltage-gain circuits followed by solid-state current drivers; toroidal transformer; regulated power supplies; ceramic selector switch. Balance control. Black anodized faceplate. 12 x 3 1/2 x 9 in .....\$695

Kit version of above .....\$545

## AUDIO DESIGN ASSOCIATES

### ADP-8 Preamplifier

5 inputs; 3 tape loops; signal-processor loop; 2 outputs; switched AC outlet. Balance, bass, midrange, and treble controls. FR 20-20,000 Hz  $\pm 0.25$  dB; THD 0.05%; S/N 85 dB. 3 1/2 x 19 x 11 3/4 in; 8 lb .....\$1,133

## AUDIO INNOVATIONS

### L2 Tube Preamplifier

4 line-level inputs; tape loop; 2 main outputs; buffered tape output. Features ground-isolation switch. Switchable output level .....\$1,100

**L1.** As above, without tape loop. Single main output .....\$550

## AUDIO RESEARCH

### LS5 Mk II Tube Preamplifier

6 sets of XLR inputs; 3 sets of XLR outputs; no unbalanced inputs/outputs. Features ten 6DJ8/6922 vacuum tubes; FET regulated power supply; fully differential cross-coupled topology; electronic switching; toroidal transformer; coaxial capacitors; proprietary decoupling capacitor circuits. Switchable gain settings. FR 1-100,000 Hz  $\pm 0.5$  dB. 3-yr warranty. 19 x 5 1/4 x 11 3/4 in; 19 lb .....\$4,995

### LS3B Preamplifier

2 unbalanced output pairs; balanced-XLR outputs. DC-coupled inputs; regulated power supply; aircraft-grade toggle switches. Gain, balance, mono/stereo, and source-select controls; mute switch. FR 2-100,000 Hz  $\pm 0.5$  dB. 3-yr warranty. 19 x 5 1/4 x 10 1/4 in; 11 lb .....\$1,995

**LS3.** As above, no balanced outputs .....\$1,695

### LS7 Tube Preamplifier

5 line-level inputs. Hybrid tube/solid-state design with four 6922/E88cc dual triodes; regulated power supplies. Gain control; mute switch. FR 1-100,000 Hz  $\pm 0.5$  dB. 19 x 5 1/4 x 10 1/4 in; 10 lb .....\$1,395

## AUDIOSOURCE

### PRE One Preamplifier

6 inputs; 2 main stereo outputs; MC phono input; digital input switching; FET inputs. Features bass-EQ circuitry; subsonic filter. Bass, midrange, and treble controls; tape dubbing capability. S/N 85 dB MM, 70 dB MC, 100 dB line. 16 1/2 x 2 3/4 x 11 1/2 in; 8 lb .....\$250

## AUDIRE

### Difet 3 Preamplifier

5 line-level inputs; MC phono input; 2 tape loops; 2 line-level stereo outputs. Differential

FET's in input stages; DC coupling; no capacitors in signal path; regulated power supply. FR 5-100,000 Hz  $-0.25$  dB; S/N 86 dBA phono, 94 dB line. 19 x 2 1/4 x 7 1/2 in .....\$1,147

Without MC phono stage .....\$1,000

### Legato Preamplifier

5 line-level inputs; MM phono input; 2 tape loops; 2 line-level stereo outputs. Polypropylene and polystyrene capacitors; metal-film resistors; regulated power supply; DC-coupled stages; no capacitors in signal path; no internal wiring. FR 5-100,000 Hz  $-0.25$  dB line; S/N 75 dBA phono, 90 dB line. 19 x 2 1/4 x 7 1/2 in .....\$587

## B&K COMPONENTS

### AVP2000 A/V Preamplifier

4 composite-video and 3 S-video inputs; 8 line-level inputs; 4 composite-video and 3 S-video outputs; 5 line-level outputs; balanced outputs. Provides independent audio and video control in 2-zone multiroom system. 8 system presets per zone; programmable remote control. FR 20-150,000 Hz  $\pm 3$  dB; THD 0.02%; S/N 89 dB. 17 x 3 1/2 x 11 in; 16 lb .....\$798

Above with Dolby Pro Logic decoder and multiple surround modes .....\$998

### Pro-10MC/BAL Preamplifier

5 line-level inputs; selectable MM/MC input; 2 line-level outputs; tape loop; 2 line-level output pairs; balanced outputs; headphone jack. Discrete DC-coupled design with Class A circuit topology; external power supply. Loading pins for varying phono-input resistance/capacitance; separate record selector; balance control. FR 1-150,000 Hz  $\pm 1$  dB; THD 0.02%; S/N 82 dBA MM, 70 dBA MC, 89 dBA line. 17 x 3 1/2 x 11 in; 22 lb .....\$798

### CS-117/BAL Preamplifier

5 line-level inputs including one switchable MM-phono/line-level; tape loop; 2 line-level stereo outputs; balanced outputs. Features electronic switching circuitry; selectable passive mode. Tone controls. FR 5-100,000 Hz  $\pm 1$  dB; THD 0.02%; S/N 82 dBA MM, 89 dBA line. 17 x 2 1/2 x 10 3/8 in; 8 lb .....\$398

**CS-115/BAL.** As above, no tone controls .....\$348

## BOULDER

### LSAE Preamplifier

Two balanced and 6 unbalanced inputs; balanced and unbalanced outputs. Features ten gain stages, each hand built from 69 discrete components. 120/240-V operation. FR 20-20,000 Hz  $\pm 0.05$  dB; THD 0.005%. 17 x 4 3/8 x 15 1/4 in; 12 lb .....\$3,575

**LSM.** As above, metal finish .....\$4,000

### LSAE Preamplifier

Balanced and unbalanced outputs. Features 990 gain stage hand built from 69 discrete parts. 120/240-V operation. MM or MC phono stage optional. FR 20-20,000 Hz  $\pm 0.05$  dB; THD 0.005% .....\$2,125

## BRYSTON

### BP-5 Preamplifier

Phono input; 3 line-level inputs; balanced output; tape and processor loops. Features 2-stage phono section; no internal wiring with components plugging directly into boards; volume control laser-trimmed to 0.25 dB accuracy. FR 22-20,000 Hz; S/N 80 dBA phono, 95 dBA line. 20-yr warranty. 19 x 1 3/4 x 8 in .....\$895

## CARVER

### CT-29v A/V Preamplifier/Tuner

7 audio inputs; 3 composite/S-video inputs and outputs; subwoofer output; signal-processor loop; CATV coaxial FM input. Features DSP surround modes: Vocal Zoom circuitry for dialog enhancement; Dolby Pro Logic, Movie Surround, two Hall, and Matrix surround modes. Surround-setting recall for each video source; 30 tuner presets; on-screen displays; auto input balance; removable rack handles; programmable remote control. Multiroom kit optional. FR 20-20,000 Hz  $\pm 0.5$  dB. FM: 50-dB quieting sens 39.2 dBf stereo; AM rej 55 dB; cap ratio 1.5 dB; alt-ch sel 60 dB. 19 x 4 1/2 x 15 in; 15 lb .....\$1,200

**C-27v.** As above, without input balance, surround-setting recall, multiroom capability or on-screen displays. 1 S-video input; 1 S-video output. Nonprogrammable remote control. 15 lb .....\$850

### C-20v A/V Preamplifier

9 audio inputs including 2 tape loops; 5 composite/S-video inputs; 6 audio outputs; 3 S-video outputs. Features DSP surround modes. Dolby Pro Logic, Hall, Matrix, and Dolby 3 Stereo modes; continuously variable rear-channel delay time; separate A/V record/listen capability; on-screen displays; remote control. FR 20-20,000 Hz  $\pm 0.5$  dB; S/N 80 dBA. 19 x 3 1/2 x 13 1/8 in; 15 lb .....\$1,000

### C15v A/V Preamplifier

8 audio inputs including phono; 3 composite-video inputs and outputs; 1 S-video input and output; subwoofer output; signal-processor loop. Features DSP surround modes; Vocal Zoom dialog-enhancement circuitry; motor-driven master volume control. Dolby Pro Logic mode; adjustable delay times; auto input balance; removable rack handles. Multiroom kit optional. FR 20-20,000 Hz  $\pm 0.5$  dB; S/N 78 dB phono. 19 x 4 1/2 x 15 in; 14 lb .....\$800



Carver CT-27v

## CELLO

### Encore Line Preamplifier

1 balanced-Fischer and 4 RCA inputs; 1 balanced-Fischer and 2 RCA outputs; 2 RCA record outputs. Features external power supply with two regulators. Tape-monitor and output-level controls. Phono module optional. FR 20-20,000 Hz  $\pm 0.25$  dB; THD 0.01%. Power supply 8 1/4 x 3 1/2 x 13 in; 8.5 lb. Preamp 19 x 4 x 14 in; 14 lb .....\$8,500

### Audio Suite

Modular system built around an open-architecture 19 x 9 x 13-in mainframe chassis (\$2,000) that accepts up to 10 slide-in modules (listed below). Can control multiroom and multimedia systems.

P101. MC phono input .....	\$4,200
P301. Premium output .....	\$4,200
Master Power Supply .....	\$3,000
P201. Premium input .....	\$3,000
P100HG. High-gain MM phono input .....	\$2,800
P100. MM phono input .....	\$2,400
B301. Basic output .....	\$2,000

P200. Input .....	\$1,900
B100MM. Basic MM phono input .....	\$1,700
B100MC. Basic MC phono input .....	\$1,700
B200. Basic RCA line-level input .....	\$950

## CLASSE AUDIO

### Classé 30 Preamplifier

MM/MC phono/aux inputs; 4 line-level inputs; balanced inputs; balanced and regular outputs. Features 15-V output. Remote control; volume, balance, and mute controls. FR 20-20,000 Hz  $\pm 0.1$  dB; S/N 85 dBA MM/MC phono, 95 dBA line. Satin black or silver finish. 19 x 2 7/8 x 10 3/4 in; 11 lb .....\$1,195

### Classé 20 Preamplifier

6 line-level inputs; 2 sets of main outputs. Features 15-V output. Remote control; volume, balance, and mute controls. FR 20-20,000 Hz  $\pm 0.1$  dB; S/N 95 dBA. Satin black or silver finish. 19 x 2 7/8 x 10 3/4 in; 11 lb .....\$995

## CODA

### FET 01 Preamplifier

Phono and line-level inputs; balanced and unbalanced outputs. Features all-FET voltage gain; bipolar current gain; no overall feedback; DC-coupled design; regulated power supply with EMI and RFI filters and toroidal transformer; double-sided gold-plated circuit boards; anodized chassis. Separate listening and recording selectors. 10-year warranty. 19 x 1 3/4 x 9 3/4 in .....\$2,750

**FET 02.** Above without phono stage .....\$1,950

## CONRAD-JOHNSON

### PV12 Tube Preamplifier

Phono and line-level inputs; 2 tape loops. Features cathode-follower outputs and solid-state voltage regulator designed for minimal AC impedance; regulated-filament power supplies; audio circuits with 1% tolerance; mil-spec deposited tin-oxide resistors; polystyrene capacitors. Auto turn-on/off mute. FR 2-100,000 Hz; THD 0.5%. 19 x 14 3/8 x 3 3/8 in; 15 lb .....\$2,395

**PV12L.** Above without phono stage .....\$1,795

### PF2 Preamplifier

Phono and line-level inputs; 2 tape loops. All-FET design with zero-feedback distortion-canceling circuit; polypropylene and polystyrene audio and power-supply capacitors; metal-film resistors. FR 2-100,000 Hz; THD 0.1%. 19 x 14 3/8 x 3 3/8 in; 15 lb .....\$1,795

**PF2L.** Above without phono stage .....\$1,395

### PV10A Tube Preamplifier

5 line-level inputs; phono input; tape loop. Features zero-feedback circuits in phono and line stages; 5 vacuum tubes; discrete regulated power supply with polypropylene and polystyrene capacitors. THD 0.1%. 16 x 11 3/4 in .....\$1,195

**PV10AL.** Above without phono stage .....\$995

## CONTINUUM

### Audio Window Preamplifier

Balanced and unbalanced inputs and outputs; separate tape monitor and processor loops. Features remote control. FET input with bipolar current gain; no overall feedback. FR 5 Hz-200 kHz -3 dB; distortion .1%; max output 12 V peak; input imp 50 kilohms (unbalanced), 20 kilohms (balanced); output imp 50 ohms (unbalanced), 100 ohms (balanced). 17 x 2 3/4 x 10 in; 20 lb .....\$1,250

## COUNTERPOINT

A \$250 balanced-output option is available for all of the following models except the SA-1000a.

### SA-5000a Hybrid Preamplifier

Utilizes tubes (power supply), FET's, and bipolar transistors; MC and MM phono inputs. FR 2-300,000 Hz; distortion 0.5%; S/N 90 dB (phono). 92 dB (line); input imp 47 kilohms. 4 1/2 x 19 x 12 3/4 in .....\$3,595

**SA-3000a.** As above, distortion 0.0075% .....\$1,195

**SA-2000a.** As 3000a, one extra line-level input but no phono inputs. Distortion 0.5%; S/N 92 dB .....\$1,595

**SA-1000a.** As 3000a, FR 2-170,000 Hz; distortion 0.06%; S/N 83 dB; input imp 30 kilohms .....\$1,095

### Solid 8a Preamplifier

Solid-state design; no phono inputs; inputs/outputs for eight line-level sources; two tape monitors; tape-to-tape dubbing. Fully complementary circuitry; direct coupling. FR 1-120,000 Hz; distortion 0.5%; S/N 95 dB; input imp 10 kilohms; output imp 110 kilohms. 2 1/4 x 19 x 10 1/2 in .....\$1,095

## CREEK

### F42 Preamplifier

4 line-level inputs; 2 tape loops; 3 outputs including one with switchable 6-, 9-, or 12-dB gain. Features power via A42 amplifier, internal power supply, or external power supply. Separate listen and record facilities. Options include output-stage plugs for bi- or triamplification, headphone-jack board, and bridged-mono board. FR 0-35,000 Hz -1 dB; THD 0.01%; S/N 105 dB for 600-mV output; ch sep 80 dB at 1,000 Hz .....\$495

## DB SYSTEMS

Upgrade options are available for some of the models listed below. Contact the manufacturer for information.

### DB-1B Preamplifier

4 line-level inputs; phono input; 2 buffered tape outputs; 2 main outputs; gold-plated connectors. Features cascode amplifiers; diode input protection; volume control with  $\pm 1$ -dB tracking over 70-dB range. Switchable high-pass filter at 20 or 36 Hz; switchable low-pass filter at 5,000 or 10,000 Hz; balance and tape-monitor controls. FR 10-20,000 Hz -0.25 dB line; THD 0.0008%. 5-yr warranty. Solid-oak cabinet. With DB-2A power supply .....\$740

**DB-1A.** As above, without gold-plated connectors or oak cabinet. Volume control without  $\pm 1$ -dB tracking .....\$535

### DB-1B-HL Preamplifier

5 line-level inputs. Gold-plated connectors. Volume control with  $\pm 1$  dB tracking over 70-dB range; loudness switch. FR 10-50,000 Hz  $\pm 0.1$  dB. Oak cabinet. With DB-2A power supply .....\$580

**DB-1A-HL.** As above, without gold-plated connectors, loudness switch, or oak cabinet .....\$415

## DENNESEN

### JC80 MkII Mono Preamplifier

MM/MC/line-level input. External power supply; polarity inversion with input-imp adjustment. Balanced output optional .....\$6,500

**JS90.** As above, no phono stage .....\$3,200

## DENON

### AVP-5000BK Digital A/V Preamplifier

11 audio inputs; 8 audio outputs: line-level outputs for front, center, and rear channels; mono subwoofer output; 4 fiber-optic and 2 coaxial digital inputs; 1 fiber-optic digital output; 6 composite- and 6 S-video inputs; 3 composite- and 3 S-video outputs; 2 composite-video and 2 S-video video-monitor outputs; Hi-Vision input for 4-channel HDTV sound; gold-plated RCA connectors. Dolby Pro Logic; EQ; adjustable Theater and Live room simulations; switcheable video-circuitry defeat; on-screen displays; programmable remote control with LCD .....\$2,500

### PRA-S10 Preamplifier

Balanced and unbalanced connectors; remote turn-on/off output for amplifier; headphone jack. Features aluminum sand-cast frame; inverted Sigma balance circuit for 16.5-dB gain in single amplifier stage; UHC-MOS transistors for power supply. Includes IS-system remote control .....\$1,100

### PRA-1500 Preamplifier

MM/MC phono input; video inputs and outputs; balanced-XLR outputs; mono, wideband, and Super Bass outputs for subwoofers. Source-direct mode; variable loudness; remote turn-on/off of Denon power amps; IS-system remote control .....\$500



Denon PRA-S10

## DGX

### DDP-1 Digital Preamplifier

Fiber-optic and coaxial digital inputs and outputs; 3 analog inputs; tape-monitor loop. Features DSP and D/A converter; phase and amplitude correction when used with DGX speakers. Available with coefficients for other brands of speakers. FR 20-20,000 Hz  $\pm 0.1$  dB; THD 0.01%; S/N 86 dB analog, 92 dB digital. 16 x 3 x 10 1/2 in; 10 lb .....\$995

## DYNACO

### PAS-4 Tube Preamplifier

7 line-level inputs including 2 tape loops and signal-processor loop; phono input. Features four 6DJ8 and two 12AX7 tubes. Tape-dubbing and tape-monitor controls; mono/stereo switch; balance control. FR 2-250,000 Hz  $\pm 1$  dB; THD 0.025%; S/N 90 dB. 3-yr parts-and-labor warranty with 1 yr on tubes. Black. 17 x 3 3/4 x 12 in; 18 lb .....\$999  
Chrome finish .....\$1,099

### PAT-6 Preamplifier/Tuner

4 line-level inputs; phono input; headphone jack. 8 AM/FM presets; seek tuning; mono/stereo switch; bass, treble, balance, and loudness controls; remote control. FR 20-20,000 Hz  $\pm 0.5$  dB phono/line; THD 0.02% line; S/N 100 dB line. FM: AM rej 63 dB; cap ratio 1.5 dB; S/N 72 dB stereo. 3-yr parts-and-labor warranty. 17 1/2 x 3 3/4 x 13 in .....\$500

## FORTE

### Forty Four Preamplifier

6 line-level inputs; 2 tape loops; balanced inputs and outputs; gold-plated connectors. Class A circuitry; direct coupling from input to output; mil-spec glass-epoxy circuit board; discrete circuitry throughout. Remote control with volume, source-select, and mute controls. FR 0-100,000 Hz  $-1$  dB; S/N 100 dB .....\$1,350

## FOSGATE AUDIONICS

### Model Three A A/V Preamplifier

6 A/V inputs including 4 composite- and 2 S-video inputs; left, center, right, rear-left, and rear-right outputs; stereo L/R front, mono front, and mono rear subwoofer outputs; composite- and S-video video-monitor outputs. Features proprietary Digital Servo Logic steering circuitry; defeatable 12-dB/oct crossover at 80 Hz. Dolby Pro Logic mode; Home THX mode; 70-mm Wide Motion Picture and 70-mm Motion Picture modes; passive-matrix surround mode; Rock, Popular, Jazz, Chamber, and Orchestra music modes; sibilant filter for dialog; A/V record-out selector; output-level controls for each channel; remote control. THD 0.05%; S/N 90 dBA. 3-yr limited warranty. 17 1/8 x 3 3/4 x 14 1/4 in; 14 lb .....\$2,799

### Model Four A/V Preamplifier

6 A/V inputs including 4 composite- and 2 S-video inputs; left, center, right, rear-left, rear-right, and subwoofer outputs. Features proprietary Digital Servo Logic steering circuitry; microprocessor control with settings memory. Dolby Pro Logic and 70-mm Motion Picture modes; high-frequency re-equalization of movie soundtracks for home listening; separate record-out circuit; remote control. THD 0.05%; S/N 90 dBA. 3-yr limited warranty. 17 1/8 x 3 3/4 x 12 in; 8 lb .....\$999

## HARMAN KARDON

### PT2300 Preamplifier/Tuner

3 audio and 2 A/V inputs; 2 VCR/tape monitors; line-level subwoofer output; 2 line-level output pairs. Discrete circuitry; digital quartz-locked tuning. 7-way dubbing; 16 AM/FM presets; subwoofer-level control; system remote control .....\$629

### AP2500 Preamplifier

MM/MC phono input; 5 audio inputs; 2 tape monitors; gold-plated connectors. Features all-discrete circuitry .....\$599

## JRM

### JRM Preamplifier

MM and MC phono inputs; 4 line-level inputs. Features polypropylene capacitors; gold-plated electromechanical devices; 2-stage RIAA EQ with  $\pm 0.1$  dB conformity; 18-dB subsonic filter; 10 W x 2 headphone amp. Separate input selectors for main, record, and out. FR 0-50,000 Hz  $\pm 0.1$  dB; THD 0.001%; S/N 76 dB MC. 87 dB MM. 19 x 2 3/4 x 8 1/2 in .....\$1,170

## KENWOOD

### KC-X1 A/V Preamplifier/Tuner

4 video inputs; line-level outputs for left, right, center, rear-right, rear-left, and subwoofer channels; tape-monitor loop; S-video connectors; gold-plated headphone jack; 3 switched AC outlets. Digital Dolby Pro Logic and digital Dolby 3 Stereo modes; THX Cinema mode;

quartz-synthesis tuner with 40 AM/FM presets. Mono/stereo subwoofer switch; subwoofer crossover; auto input balance; digital delay variable in 1-ms increments; presence-level control; test-tone generator; 6 level controls; on-screen displays; programmable remote control .....\$999

## KINERGETICS

### KSP-3 Digital A/V Preamplifier

7 audio and 6 video inputs; 2 RCA-type inputs and one Toslink optical digital input. Features passive switching; four 20-bit D/A converters. Remote control .....\$2,995  
As above without D/A conversion or digital switching .....\$1,995

### KPA-3 Preamplifier

7 line-level inputs; tape and processor loops; balanced and unbalanced outputs. Features Class A hybrid circuitry; FET/bipolar design. 17 1/4 x 2 x 13 3/4 in .....\$1,795

## LEGACY AUDIO

### Legacy High Current Preamplifier

5 line-level inputs; 1 balanced input; balanced and unbalanced outputs. Tape and external-processor switches; LED display; remote control. FR 1-100,000 Hz  $\pm 1$  dB; THD 0.001%. Satin-black brushed-aluminum faceplate. 17 x 2 1/2 x 12 in .....\$1,595

## MARK LEVINSON

### No. 38S Preamplifier

Two balanced and four single-ended inputs; balanced and single-ended outputs. Fully balanced circuitry from input to output; surround-sound processor mode integrates with home theater systems. Full feature remote: volume control with 1 part per 1,000 precision; easy to read display; communicates with other Mark Levinson components .....\$6,495  
No. 38. As above, but with lesser sonic performance .....\$3,995

## LINN

### Kairn Preamplifier

7 inputs including MM and MC; 3 audio outputs. Software upgradability; auto volume-level adjustment when switching sources; remote-control jack for switching of other Linn products or multiroom use .....\$2,795  
Kairn Pro. As above, no phono inputs .....\$2,195

## LUXMAN

### C-383 A/V Preamplifier

3 video inputs; switcheable MM/MC phono input; remote turn-on/off output for Luxman amplifiers; system bus connection; gold-plated connectors. Features separate printed circuit boards for analog, digital, and other sections; separate analog and digital power supplies; motor-driven volume control; buffer amplifiers for each video input. Multiroom capability; record-out selector; bass, treble, and balance controls; loudness compensation; remote control. FR 10-100,000 Hz  $\pm 0.2$ .  $-0.8$  dB line; THD 0.003%; S/N 91 dBA MM. 76 dBA MC. 106 dBA line. Black or champagne finish .....\$1,200

## MARANTZ

### SC-22 Preamplifier

4 line-level inputs; tape loop; normal and phase-inverted outputs. Straight-line circuit topology;

## AMPLIFIERS

discrete Class A signal routing; low-pass filter in input stage to remove digital noise; Permalloy balanced output transformers; toroidal power supply; shielded OFC wiring; double-plated glass-epoxy circuit boards. FR 20-20,000 Hz  $\pm 1$  dB; THD 0.03%; S/N 105 dBA. Gold finish. 9 $\frac{3}{4}$  x 3 $\frac{3}{8}$  x 8 $\frac{1}{2}$  in; 9 lb.....\$999

### AV-500 A/V Preamplifier

8 RCA audio inputs; 4 RCA video inputs; 4 S-video inputs; front-panel composite/S-video A/V input; 4 RCA audio outputs; 3 RCA video outputs; 3 S-video outputs; 3 RCA line-level outputs for front, center, and surround; 1 unswitched and 2 switched AC outlets. Features Dolby Pro Logic decoder; matrix, movie-surround, 3-ch logic, and 2 concert-hall surround modes; movable digital color PIP for 2 video sources; audio and video dubbing capabilities; switchable 3-, 5-, or 7-dB bass boost at 70 Hz; motor-driven volume control; on-screen displays; gold-plated RCA jacks; remote control. 17 $\frac{7}{8}$  x 3 $\frac{3}{8}$  x 13 $\frac{1}{2}$  in.....\$699

### SC-80 Preamplifier

MM/MC phono input; 4 line-level inputs; 2 tape loops; normal and phase-inverted outputs; signal-processor loop. Class A design; all-discrete primary signal path; balanced output coupling via impedance-matching transformers; 12 microprocessor-controlled gold-plated relays for source switching; source-direct mode; motor-driven volume control. Defeatable narrow-Q bass and treble controls; record-out selector; remote control. FR 10-40,000 Hz  $\pm 0.1$  dB line; S/N 75 dB MC, 91 dB MM, 95 dB line; THD 0.015% line. Gold finish with die-cast alloy side panels. 17 $\frac{7}{8}$  x 4 $\frac{1}{8}$  x 14 $\frac{1}{4}$  in.....\$599

### McCORMACK

#### ALD-1 Preamplifier

5 buffered inputs; balanced output; normal and inverted unbalanced outputs; 2 tape loops. Tape-dubbing capability. Phono stage or external power supply optional.....\$1,745

#### TLC-1 Preamplifier

5 buffered inputs; 2 buffered tape loops; buffered output.....\$995

#### Micro Line Drive Preamplifier

3 inputs; tape loop; one active and one passive outputs. Adjustable gain.....\$595

### McINTOSH

#### C39 A/V Preamplifier

S-video input. Dolby Pro Logic decoder; ability to control one remote zone; interfaces with CR10 remote-control system to add up to 4 additional zones; A/V switching; remote control. FR 20-20,000 Hz  $-0.5$  dB. 17 $\frac{1}{2}$  x 7 $\frac{1}{8}$  x 17 $\frac{1}{2}$  in; 30 lb.....\$3,000  
**MX130 A/V Preamplifier/Tuner.** As above, with AM/FM tuner.....\$3,800  
**THX-M.** THX processing card for C-39 and MX130.....\$425

#### C38 Preamplifier

Ability to control one remote zone; interfaces with CR10 remote-control system to add up to 4 additional zones; receives infrared signals from wall-mount sensor or WK-2 wall-mount keypad; remote control. FR 20-20,000 Hz  $-0.5$  dB. 17 $\frac{1}{2}$  x 5 $\frac{3}{8}$  x 17 $\frac{1}{2}$  in; 20 lb.....\$2,250

#### C712 Preamplifier

8 audio inputs; signal-processor loop. Logic-driven electromagnetic switching. Tape-monitor

switches; remote control. FR 20-20,000 Hz  $-0.5$  dB. 17 $\frac{1}{2}$  x 3 $\frac{3}{8}$  x 17 $\frac{1}{2}$  in; 15 lb.....\$1,350

### MELOS

#### MA-333B Gold Tube Preamplifier

6 balanced inputs, including MM and MC phono; balanced and unbalanced outputs. Dual-mono design; all balanced circuitry; separate phono and power-supply chassis.....\$5,795

**MA-333B Gold Line.** As above, no phono stage.....\$3,695

#### MA-220 Tube Preamplifier

Balanced or unbalanced outputs. 2-chassis design; fully balanced circuitry. Phase-reverse switch.....\$2,095

#### SHA-Line B Tube Preamplifier

6 inputs; standard and passive outputs; balanced output; tape-monitor loop; headphone jack. Features copper-clad high-density steel covers;  $\frac{3}{8}$ -in machined faceplate; fully balanced tube circuitry; separate regulated power supplies; mil-spec components throughout; Tiffany connectors; proprietary Teflon-insulated wiring; remote control.....\$1,995

**SHA-Line.** As above, but without balanced output.....\$1,795

### MERIDIAN

#### Model 562V Digital A/V Preamplifier

7 analog inputs: 6 composite- and 2 S-video inputs; 3 composite- and 3 S-video outputs; 5 coaxial digital inputs; 2 fiber-optic digital inputs; 2 analog tape outputs; 2 coaxial digital outputs; 1 fiber-optic digital output; RS-232 control interface. Adjustable input sens for each analog source; tape-dubbing capability; mute; 4-character alphanumeric display. Card for one variable main analog output and 2 fixed tape outputs optional. 12 $\frac{3}{8}$  x 3 $\frac{1}{2}$  x 13 in.....\$1,550

#### Model 501V A/V Preamplifier

6 analog inputs; 6 composite- and 2 S-video inputs; 3 composite- and 3 S-video outputs; 2 main and 2 tape outputs. Adjustable input sens for each analog source; tape-dubbing capability; mute; 4-character alphanumeric display. 12 $\frac{3}{8}$  x 3 $\frac{1}{2}$  x 13 in.....\$1,450

**Model 501.** As above, no video section.....\$995

#### Model 562 Digital Preamplifier

7 analog inputs: 5 coaxial digital inputs; 2 analog tape outputs; 2 coaxial digital outputs; RS-232 control interface. Adjustable input sens for each analog source; tape-dubbing capability; mute; 4-character alphanumeric display. Card for one variable main analog output and 2 fixed tape outputs optional. 12 $\frac{3}{8}$  x 3 $\frac{1}{2}$  x 13 in.....\$1,195

### METAXAS AUDIO SYSTEMS

#### Charisma Preamplifier

1 phono and 3 high-level inputs. Features separate power supply with filtering to minimize power-line hum; internal DIP switches to adjust phono resistance; tape/record and mute switches. Preamp 13 $\frac{3}{4}$  x 2 $\frac{1}{8}$  x 9 $\frac{1}{2}$  in. Power supply 4 x 2 x 9 $\frac{1}{2}$  in.....\$1,700  
 With phono stage.....\$1,850

### MTX SOUNDCRAFTSMEN

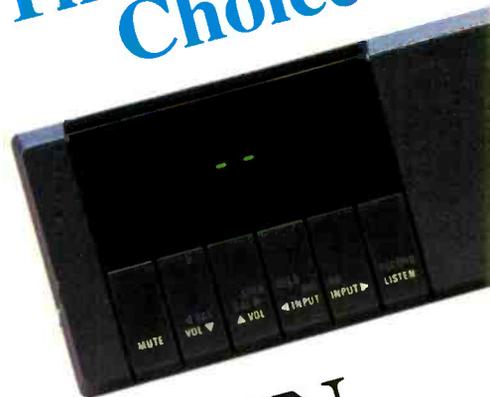
#### P100 Preamplifier

5 line-level RCA inputs; switched and unswitched AC outlets. Digital C-MOS switch-

## PART ONE - MULTIPLE CHOICE

- The Linn Majik control amplifier is a(n) \_\_\_\_\_
  - Integrated Amplifier
  - Power Amplifier
  - Preamplifier
  - Headphone Amplifier
  - All of the above
- Using special Linn "Sneaky" Modules the Majik can become a(n) \_\_\_\_\_
  - AM/FM Receiver
  - Active Electronic Crossover
  - Multi-Room System
  - Any of the above
- The Linn Majik \_\_\_\_\_
  - Adapts to your ever changing life-styles.
  - Expands to provide music throughout your home.
  - Grows into an ultra high-performance multi-amp system.
  - Features remote control and advanced solid-state switching.
  - Is surprisingly affordable.
  - All of the above

The Obvious  
Choice



LINN  
MAJIK



See Part II of the exam on page 87  
and Part III on page 89.

For additional information call

1-800-LINN HI-FI

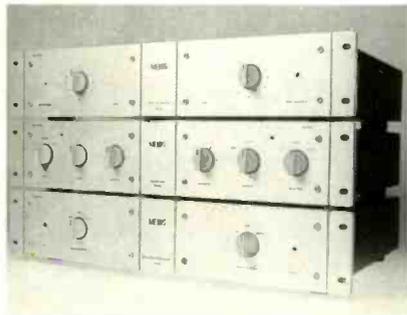
# A M P L I F I E R S

ing. THD 0.008%; S/N 100 dBA. 17 x 1 3/4 x 10 7/8 in.....\$400

## MUSEATEX

### AVC-1 A/V Preamplifier

4 composite/S-video A/V inputs; 2 audio and 2 A/V tape loops; balanced and unbalanced outputs. Remote control .....\$1,999



**Melos MA-333B Gold**

## NAD

### Model 917 A/V Preamplifier/Tuner

7 line-level inputs, including 3 video; 10 line-level, low-impedance outputs including center, rear, subwoofer, multiroom; all video inputs and outputs RCA composite/S-video. Features Dolby Pro-Logic decoder; Stadium, Hall, and Club surround-sound modes; tuner with 40 AM/FM presets; treble, bass, bass EQ, and tone defeat controls; on-screen display; 3-position subwoofer output switch. FR 20-20,000 Hz  $\pm 0.3$  dB; THD 0.01%; S/N 88 dBA. FM: S/N 75 dB stereo. 17 1/2 x 4 3/4 x 14 in.....\$799

### Model 1600 Preamplifier/Tuner

5 line-level inputs; MM/MC phono input; gold-plated phono and CD inputs; signal-processor loop. Features FM blend; infrasonic filter. 14 AM/FM presets; bass EQ; 2-way tape dubbing; defeatable tone controls; rack mounting; remote control. FR 20-20,000 Hz  $\pm 0.3$  dB; THD 0.01%; S/N 75 dB phono, 100 dB line. FM: cap ratio 1.6 dB; alt-ch sel 68 dB.....\$449

### Model 1000 Preamplifier

5 line-level inputs; MM/MC phono input; signal-processor loop; balanced output; headphone jack. Features switchable infrasonic filter; bass EQ; tape-dubbing capability; defeatable tone controls; headphone amp; rack mounting. FR 20-20,000 Hz  $\pm 0.2$  dB; THD 0.01%; S/N 76 dB phono, 96 dB line. 17 1/8 x 3 3/4 x 10 1/2 in; 8 lb.....\$349

## NAIM

### NAC 72 Preamplifier

4 line-level inputs. Matched time-aligned filter. Mute monitor switch. 11 3/4 x 3 x 8 in.....\$1,300

### NAC 92 Preamplifier

1 line-level RCA input; 4 line-level DIN inputs. Tape monitor controls; balance control. Phono stage optional. 17 1/4 x 2 1/4 x 12 in.....\$800  
MM or MC phono stage for above.....\$150

## OCM TECHNOLOGY

### Model 55 Preamplifier

5 line-level RCA inputs; 2 RCA main outputs, balanced XLR main output, RCA tape out-

puts. Front panel controls for listen, record, volume, balance; gold-plated RCA jacks. Options: 1 balanced main output; 17-in-wide chassis. FR 20-20,000 Hz  $\pm 0.1$  dB. 5-yr warranty. 10 lb.....\$1,395

## ONKYO

### Integra P-388F Preamplifier

9 line-level inputs; MM/MC phono inputs; balanced CD input; 2 tape loops; balanced outputs. Multiple-stage balanced design; motor-driven volume control. Record-out selector; remote control. THD 0.0005% line; S/N 81 dB MC, 92 dB MM. 18 x 3 3/4 x 16 1/2 in; 20 lb.....\$1,245

### Integra P-304 Preamplifier

8 inputs including MM/MC phono. Discrete signal path; in-phase signal filters; FET phono stage. Two record-out selectors; direct tone controls; side panels. THD 0.0005% line; S/N 81 dB MC, 92 dB MM. 18 1/4 x 4 x 15 7/8 in; 17 lb.....\$559

### P-301 A/V Preamplifier

7 audio and 2 video inputs; MM phono. Features source-direct mode; motor-driven volume control. Tone control; video-dubbing capability. FR 15-30,000 Hz  $\pm 1$  dB; THD 0.009% line; S/N 92 dB MM. 18 x 4 3/4 x 12 1/4 in; 9 lb.....\$289

## PARASOUND

### P/LD-1500 Line Drive Preamp

Balanced-XLR outputs; gold-plated jacks. Class A line-drive design; MOSFET drivers; DC servo coupling; dual mono topology; regulated power supply; 1% metal-film resistors and polystyrene/polypropylene capacitors; direct input circuit; C-MOS input switching; 180° polarity-inversion switch. FR 5-135,000 Hz  $-2$  dB at full output; S/N 102 dBA.....\$850

## PERREAUX

### EP-4 Preamplifier

MM/MC phono, 6 line-level inputs; two tape loops. Features toroidal transformer; shortened signal paths. Remote control. FR 20-50,000 Hz  $\pm 0.03$  dB; THD 0.008%. Black satin finish. 17 x 2 3/4 x 13 in; 10 lb.....\$1,095  
EP-3. As above, no remote control. 9 lb.....\$895

## PIONEER

### C-72 A/V Preamplifier

4 audio inputs; MM/MC phono input; video inputs. Bass and treble controls. FR 20-20,000 Hz  $\pm 0.2$  dB MC.  $\pm 0.3$  dB MC. 1-150,000 Hz  $-3$  dB line; THD 0.002%; S/N 93 dB MM, 76 dB MC, 106 dB line. 18 1/8 x 6 1/2 x 16 1/2 in.....\$850

## PROCEED

### PAV A/V Preamplifier

4 audio/video and 6 audio inputs (2 XLR, 4 RCA); supports composite video and S-video; 2 sets of balanced outputs; infrared input jack. Features THX, Dolby Pro-Logic, and stereo surround modes; independent signal paths for main, remote, and record. Learning remote; on-screen programming/displays.....\$4,195

### PRE Preamplifier

2 balanced and 4 unbalanced inputs; balanced and unbalanced outputs. Features independent, buffered main and record signal paths; surround-sound processor mode; remote turn-on trigger for power amplifiers; programmable remote control.....\$2,500

## PROTON

### AP-2000 Preamplifier

6 inputs; MC phono input; subwoofer output; gold-plated RCA inputs. Features selectable 75/150-Hz subwoofer crossover. Separate listen and record selectors; bass and treble controls; remote control. FR 20-20,000 Hz  $\pm 5$  dB; THD 0.02%; S/N 95 dB. 16 1/2 x 3 1/8 x 14 1/8 in.....\$300

## PS AUDIO

### Reference Link Digital Preamplifier

Coaxial, AES/EBU, AT&T ST, and Toslink digital inputs; 5 line-level analog inputs; two tape-monitor loops; digital tape-monitor loop; 2 RCA output pairs; 2 balanced-output pairs; gold-plated connectors. Features UltraAnalog-based 20-bit D/A converter and 18-bit A/D converter. Remote control with volume, balance, source-select, phase-reverse, and mute controls. FR 20-20,000 Hz  $\pm 0.3$  dB; THD 0.01%; S/N 98 dB. 17 x 3 1/4 x 16 1/2 in.....\$4,795

### PS 5.7 Preamplifier

MM/MC phono inputs; gold-plated connectors. Military-grade glass-epoxy circuit board; regulated diode-isolated power supply; passive phono EQ. Straight-wire and bypass switch. FR 20-20,000 Hz  $\pm 0.1$  dB; TS/N MM 85 dB, MC 74 dB. 17 x 2 1/2 x 9 in; 14 lb.....\$995

### PS 6.2 Preamplifier

6 RCA inputs; 4 RCA outputs. Features active/passive operation. Defeatable balance and tape-monitor circuits. FR 20-20,000 Hz  $\pm 0.1$  dB; THD 0.1%. 17 x 2 1/2 x 9 in; 14 lb.....\$795

## PSE

### SL-2 Hybrid Tube Amplifier

One balanced and five unbalanced inputs; balanced and unbalanced outputs. Dual-mono hybrid tube design; multiple power supplies; one-contact audio path; buffered tape output independent of main audio path. Flexible audio contour control. 17 x 3 1/2 in; 17 lb.....\$1,350

### Studio SL Preamplifier

6 inputs; switchable MM/MC phono input; balanced and unbalanced outputs. Discrete Class A FET design; separate regulated power supplies for phono and line stages; aluminum chassis. Selectable phono-input imp; record-out selector; phase-reverse switch; balance control. Rack mount optional. 18 x 1 3/4 x 8 1/2 in; 6 lb.....\$950  
Without phono stage.....\$850

## QUAD

*The following feature a tilt control that adjusts FR slope in seven 1-dB steps.*

### Quad 66 Preamplifier

7 inputs. High-frequency filter with 7,000- or 5,000-Hz rolloff; bass control with rolloffs at 50 and 200 Hz; remote control. FR 30-20,000 Hz  $\pm 0.5$  dB phono, 15-20,000 Hz  $\pm 0.2$  dB line; THD 0.05%; S/N 75 dB. 12 3/4 x 3 1/4 x 10 in; 8 lb.....\$1,599

### Quad 34 Preamplifier

4 inputs. 3 pushbutton filters; bass control.....\$749

## QUICKSILVER

### Quicksilver Tube Preamplifier

6 audio inputs; output imp 12.5 ohms; bandwidth 1-650,000 Hz; THD 0.001%. 17 x 11 x 5 1/4 in; 21 lb.....\$1,995

**ROTEL**

**RC-990BX Preamplifier**  
6 inputs; MM/MC phono input; dual outputs; headphone jack. Features discrete line-level stage. Remote control. FR 4-100,000 Hz  $\pm 0.5$  dB line; THD 0.004%. 17 $\frac{3}{8}$  x 2 $\frac{3}{4}$  x 12 in. \$750

**RC-980BX Preamplifier**  
6 inputs; MM/MC phono input; dual outputs; headphone jack. Features high-frequency passive EQ and low-frequency active EQ. FR 4-100,000 Hz +0.5, -3 dB line; 20-20,000 Hz  $\pm 0.2$  dB phono; THD 0.004%. 17 $\frac{3}{8}$  x 2 $\frac{3}{4}$  x 17 $\frac{3}{4}$  in. \$550

**RTC-940AX Preamplifier/Tuner**  
4 inputs; signal-processor loop; headphone jack. Motor-driven volume control; mute/mono switch; 16 AM/FM presets: tone defeat; remote control. FR 4-100,000 Hz +0, -3 dB; THD 0.004%. FM: 50-dB quieting sens 37.2 dBf; cap ratio 1 dB; all-ch sel 70 dB; S/N 75 dB stereo; THD 0.25% stereo. 17 $\frac{3}{8}$  x 3 $\frac{3}{8}$  x 11 $\frac{3}{4}$  in. \$450

**RC-970BX Preamplifier**  
5 inputs; dual outputs: 2 tape loops; headphone jack. Tone defeat control. FR 4-100,000 Hz +0, -3 dB. 17 $\frac{3}{8}$  x 2 $\frac{3}{4}$  x 12 $\frac{3}{4}$  in. \$280

**JEFF ROWLAND**

**Coherence Preamplifier**  
7 balanced-XLR inputs; 3 balanced-XLR tape/record outputs; 2 balanced-XLR outputs. Features separate DC power supply; solid-aluminum chassis components; microprocessor control. Detachable front panel for remote unit operation; selectable gain and input impedance for each source; memory for all operation modes. Preamp 17 $\frac{1}{2}$  x 3 $\frac{1}{2}$  x 14 in. Power supply 17 $\frac{1}{2}$  x 3 $\frac{1}{4}$  in. 68 lb. \$12,800

**SONOGRAPHE**

**SC25 Preamplifier**  
6 line-level inputs. FET design; zero-feedback circuitry; discrete power-supply regulation. FR 5-100,000 Hz  $\pm 0.5$  dB; THD 0.1%. 17 x 11 $\frac{1}{2}$  x 2 $\frac{3}{4}$  in. \$795  
**SC22P.** Phono stage for above. Features discrete FET circuit. \$200



Soundstream C-3

**SONY**

**TA-E90ES Preamplifier**  
7 audio inputs including MM/MC phono; balanced-XLR analog inputs and outputs; front-panel headphone jack. Dual-mono design; MOSFET output stage. Muting switch. FR 20-20,000 Hz  $\pm 0.2$  dB phono, 3-300,000 Hz -3 dB line; S/N 85 dB MC, 95 dB MM, 105 dB line. 17 x 7 $\frac{1}{2}$  x 17 $\frac{1}{2}$  in; 23 lb. \$1,800

**TA-ES2000ESD Digital A/V Preamplifier**  
5 audio inputs including phono; 7 A/V inputs including 3 S-video inputs, 3 VCR loops, and front-panel S-video input; 1 coaxial and 2 fiber-optic digital inputs; fiber-optic digital output; 2

subwoofer and 2 center-channel outputs; 3 switched and 1 unswitched AC outlets. Features pulse A/D conversion, 1-bit D/A conversion; Dolby Pro Logic decoder; DSP with 10 factory and 10 user sound-field presets; 10 sound-field parameters; 3-band parametric EQ; independent EQ's for front, center, and rear channels; dynamic-range compression/expansion; source-direct switch; record-out selector; programmable A/V remote control. THD 0.004%. Simulated-wood side panels. 15 $\frac{1}{2}$  x 5 $\frac{1}{4}$  x 14 $\frac{1}{2}$  in; 19 lb. \$1,250

**SOUNDSTREAM**

**C-2 THX A/V Preamplifier**  
6 A/V inputs including 2 S-video; front, center, L/R side, and L/R rear line-level outputs; 3 front subwoofer outputs; surround subwoofer output. Features THX certification; 4 theater and 7 music modes; hybrid analog and digital surround circuitry; 12-dB/oct surround-subwoofer crossover at 80 Hz; defeatable 12-dB/oct high-pass and 24-dB/oct low-pass THX filters at 80 Hz. 2nd-room listen/record capability; setup and R2 universal remote controls. Includes Lucasfilm WOW! calibration videodisc. THD 0.05% main channels, 0.1% surround channels; S/N 95 dBA. 17 $\frac{1}{8}$  x 3 $\frac{7}{8}$  x 15 in; 16 lb. \$2,995

**C-3 THX A/V Preamplifier**  
4 buffered A/V inputs; 4 buffered audio inputs; separate record outputs; headphone jack; 2 switched and 1 unswitched outlets. Features THX certification: THX, Dolby Pro Logic, Stereo, and Enhanced Mono modes; 3 center-channel modes; defeatable electronic crossover. Variable surround-channel delay (15, 20, 25, and 30 ms); motorized volume control; bass and treble controls with tone bypass switch; universal remote control. Includes calibration system with microphone. THD 0.01% at 3 V rms; S/N 95 dBA. 3-yr limited warranty. 17 x 3 $\frac{1}{8}$  x 11 $\frac{3}{8}$  in. \$1,499

**THRESHOLD**

**T2 Preamplifier**  
2 sets balanced, 6 sets unbalanced line inputs; balanced XLR output, RCA output. Fully balanced differential line-stage design. Features microprocessor-based volume attenuator; outboard power supply with 150-W toroidal transformer; discrete regulators. FR 0-100,000 Hz -5 dB; distortion .002%; S/N 118 dB. \$5,250

**T3 Preamplifier**  
5 line-level unbalanced inputs; 1 balanced input; balanced outputs. Class A discrete signal path; gain performed in unbalanced mode using T2 circuitry; outboard power supply; gold-plated input and output jacks; direct coupled input to output. FR 0-125,000 Hz -1 dB; distortion 0.005%; S/N 100 dB. \$2,250

**YAMAHA**

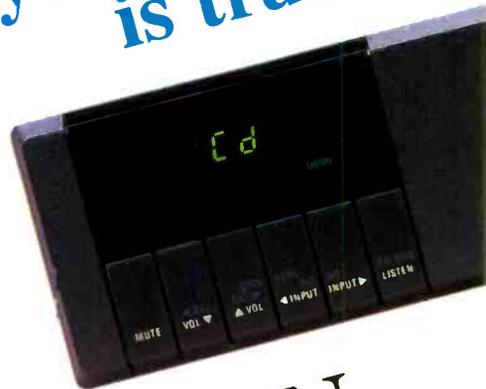
**CX-1 Preamplifier**  
8 audio inputs; MM/MC phono input; gold-plated input; headphone jacks. Capacitive negative-feedback amplifier circuitry; 4-gang volume control; source-direct mode; motor-driven input selector and volume control. Record-out selector; center-defeat tone controls; switchable subsonic phono filter; remote control. THD 0.002%; S/N 110 dB. 17 $\frac{1}{8}$  x 3 $\frac{3}{8}$  x 16 in; 19 lb. \$1,199

**CX-2 A/V Preamplifier**  
8 audio and 3 video inputs; MM/MC phono input; S-video connectors; gold-plated headphone jack. 4-gang volume control; motor-driven in-

PART TWO —  
TRUE OR FALSE

- T or F 1. "...the Majik-I is one cone kicker of an amplifier...give it a listen...I'll guarantee you'll be impressed." *Hi-Fi World*
- T or F 2. "...our use of the Linn Majik-I was an unalloyed pleasure. The smoothness and silence with which it's controls operated were striking...We could not resist opening up the Majik-I. Its interior can only be described as gem-like." *Stereo Review*
- T or F 3. "...the Linn Majik can serve as the heart of a robust and uncompromising home audiophile system." *The Common-Sense Audiophile*

Everything  
you've heard  
is true.



LINN  
MAJIK



See Part I of the exam on page 85 and  
Part III on page 89.  
For additional information call  
1-800-LINN HI-FI

put selector and volume control; source-direct mode. Record-out selector; variable loudness control; center-defeat tone controls; switchable subsonic phono filter; programmable remote control. 17 1/8 x 3 5/8 x 12 3/4 in; 12 lb .....\$799

### CX-630 A/V Preamplifier

6 audio and 2 video gold-plated inputs; 4 audio and 2 video outputs; 2 AC outlets. Features source-direct mode; record-out selector; 2-VCR simultaneous-record capability; variable loudness control; switchable subsonic filter; center-defeat bass and treble controls with frequency turnover controls. Includes remote control. 11 lb .....\$449

## I N T E G R A T E D A M P L I F I E R S

### ACURUS

#### DIA100 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 cont into 8 ohms with 0.09% THD or 150 x 2 cont into 4 ohms. 2 tape outputs; 6 source inputs; gold-plated connectors. Features laser-trimmed potentiometers for volume and balance controls; silver-to-silver contacts for listen and record switches; inputs mounted directly to circuits; bipolar transistors; toroidal transformer. FR 20-20,000  $\pm$ 0.25 dB; S/N 100 dBA; damping factor 300. 17 x 5 x 14 in; 35 lb .....\$1,095

### AMC

#### CCTV CVT3030 30-W/ch

##### Integrated Tube Amplifier

2 channels. 30 W x 2. One phono and six line level inputs; headphone jack. Features Class A input stage; direct mode. Bass and treble tone controls .....\$899

### ARCAM

#### Delta 290 75-W/ch Integrated Amplifier

2 channels. 75 W x 2 into 8 ohms. 6 line-level inputs including 2 tape loops; pre-out/main-in loops; outputs for 2 speaker pairs; headphone jack. MOSFET design; toroidal power supply; motor-driven volume control. Separate listen and record selectors; niono switch; tone and balance controls with bypass; remote with level control. MM/MC phono board optional. FR 20-20,000 Hz  $\pm$ 0.5 dB line; THD 0.02%; S/N 79 dB MM. 73 dB MC, 99 dB line .....\$899

#### Alpha 6 50-W/ch Integrated Amplifier

2 channels. 50 W x 2 cont into 8 ohms. 6 gold-plated inputs including one switchable MM phono/line-level input; 2 tape outputs; outputs for 2 speaker pairs; headphone jack. Features MOSFET output stages; toroidal transformer. Tone controls with switchable bypass; remote-control with level control. FR 10-20,000 Hz  $\pm$ 0.5 dB line; THD 0.02% at 1,000 Hz; S/N 74 dB phono, 94 dB line .....\$649

#### Alpha 5 40-W/ch Integrated Amplifier

2 channels. 40 W x 2 cont avg into 8 ohms or 80 x 2 into 4 ohms. 6 inputs including MM phono; 2 tape outputs; outputs for 2 speaker pairs; headphone jack. Toroidal transformer. Tone controls with switchable bypass. FR 10-20,000 Hz  $\pm$ 0.5 dB line level; total harmonic distortion 0.02% at 1,000 Hz; S/N 73 dB phono, 93 dB line level .....\$399

### AUDIO DESIGN ASSOCIATES

#### CR-8A 25-W/ch Integrated Amplifier

2 channels. 25 W x 2 cont avg into 8 ohms with 0.02% THD or 40 x 2 into 4 ohms. Signal-processor loop; toroidal power transformer. Gain control; balance switch; LED volume, bass, and treble indicators. Infrared receiver optional. S/N 104 dB. 19 x 3 1/2 x 11 in; 13 lb .....\$1,899

### AUDIO INNOVATIONS

#### \$700 25-W/ch Integrated Tube Amplifier

2 channels. 25 W x 2. 4 line-level inputs; tape loop; gold-plated connectors; 4- and 8-ohm speaker outputs. Class A operation; ground-isolation switch .....\$1,500

### AUDIRE

#### Adagio 60-W/ch Integrated Amplifier

2 channels. 60 W x 2 into 8 ohms or 100 x 2 into 4 ohms. 6 line-level inputs; 2 tape loops; pre-out/main-in loops; two gold-plated 5-way binding-post pairs. 1 FET per channel in preamp stage; MOSFET output stage; toroidal transformer. Balance control. FR 5-100,000 Hz  $\pm$ 0.25 dB line. 2-100,000 Hz -2 dB amp; S/N 90 dB; slew rate 45 V/ $\mu$ s; damping factor 250. 3-yr warranty. 19 x 5 1/4 x 9 in; 22 lb .....\$950

### CARVER

#### CMV-1185 320-W A/V Integrated Amplifier

5 channels: Dolby Pro Logic mode. 80 W x 2 (front) with 0.1% THD + 90 x 1 (center) + 35 x 2 (rear), all into 8 ohms. 7 audio inputs including phono; 3 composite-video inputs; 2 composite-video outputs; front-panel A/V input; line-level outputs for each channel; pre-out/main-in loops for front channels; subwoofer output. 12-dB/oct subwoofer crossover; Vocal Zoom dialog-enhancement circuitry. Adjustable delay times; auto input balance; independent switching for audio and video sources; removable rack handles; remote control. FR 20-20,000 Hz  $\pm$ 0.5 dB; S/N 85 dBA phono, 110 dBA line; dynamic headroom 1 dB. 19 x 5 1/4 x 17 in; 31 lb .....\$850

#### CM-1090 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 into 8 ohms with 0.1% THD or 150 x 2 into 4 ohms. 7 audio inputs including phono; pre-out/main-in loop for each channel. Transfer function modified to emulate reference tube amplifier; Sonic Holography circuitry to improve stereo imaging. CD-direct mode; two analog level meters; remote control. S/N 90 dBA line; dynamic headroom 1.7 dB. 19 x 4 1/2 x 14 1/2 in; 29 lb .....\$680

### CREEK

#### Creek 4240 40-W/ch Integrated Amplifier

2 channels. 40 W x 2 into 8 ohms with 0.01% THD. 4 line-level inputs; tape loop. MOSFET circuitry. FR 3-25,000 Hz -1 dB; S/N 105 dB; ch sep 80 dB at 1,000 Hz .....\$595  
MC phono board for above .....\$75  
MM phono board for above .....\$50

### DENON

#### PMA-S1 50-W/ch Integrated Amplifier

2 channels. 50 W x 2 cont into 8 ohms or 200 x 2 into 2 ohms. Features aluminum sand-cast frame; inverted Sigma balance circuit for balanced signal flow; UHC-MOS output transistors for high current .....\$4,500

#### AVC-2800 305-W A/V Integrated Amplifier

5 channels: Dolby Pro Logic. Classic Concert, Rock, Jazz Club, Super Stadium, Mono Movie, and Matrix modes; DSP. 85 W x 3 (front, center) + 25 x 2 (rear). 8 audio inputs: 4 audio outputs: 2 center-channel outputs; main amplifier inputs; front, center, and mono line-level outputs; 4 S-video inputs; 3 S-video outputs; 4 composite-video inputs; 4 composite-video outputs. Wide-screen and Live DSP Dolby Pro Logic modes; video input selector; icon-based on-screen displays; fluorescent display. Programmable remote control .....\$900

#### PMA-1315R 115-W/ch Integrated Amplifier

2 channels. 115 W x 2 rms into 8 ohms with 0.005% THD. MM and MC phono inputs. Features toroidal transformer; MOSFET driver stage; motor-driven volume control. Source-direct switch; record-out selector; loudness control; Denon IS-system remote with level and source-select controls .....\$800

#### PMA-915R 80-W/ch Integrated Amplifier

2 channels. 80 W x 2 rms into 8 ohms with 0.02% THD. MM and MC phono inputs. MOSFET driver stage; motor-driven volume control. record-out selector; switchable loudness control; Denon IS-system remote with level and source-select controls .....\$550

### DGX

#### DDA-1 100-W/ch Digital Integrated Amp

2 channels. 100 W x 2 into 8 ohms or 140 x 2 into 4 ohms. Coaxial and optical digital inputs. Features DSP and D/A converter; dual-mono design; phase and amplitude correction for DGX speakers. THD 0.025%; S/N 86 dB analog, 92 dB digital; damping factor 150. 16 1/2 x 4 3/4 x 14 1/4 in; 29 lb .....\$1,595

### DUAL

#### CV5670 120-W/ch Integrated Amplifier

2 channels. 120 W x 2 into 8 ohms. Class A amplification. FR 6-95,000 Hz; total harmonic distortion 0.01% .....\$525



Creek Model 4240

### HARMAN KARDON

#### AVI200 245-W A/V Integrated Amplifier

5 channels; Dolby Pro Logic. Theater, Stadium, and Dolby 3 Stereo modes. 65 W x 3 (front, center) + 25 x 2 (rear), all into 8 ohms with 0.3% THD or 75 x 2 into 8 ohms with 0.09% THD. 5 audio inputs with tape monitor; 5 video inputs; line-level outputs for each channel. Discrete amplifiers for front and center channels. Dolby Time Link digital-delay system; adjustable digital delay; VCR-dubbing capability .....\$599

#### HK1400 40-W/ch Integrated Amplifier

2 channels. 40 W x 2 into 8 ohms or 60 x 2 into

4 ohms. 2 tape loops. Switchable gain at 0 and -10 dB .....\$499

**HK620 40-W/ch Integrated Amplifier**

2 channels. 40 W x 2 into 8 ohms or 60 x 2 into 4 ohms. Outputs for 2 speaker pairs. System remote control.....\$399

**JVC**

**AXZ911BK 100-W/ch Digital Integrated Amplifier**

2 channels. 100 W x 2 rms into 8 ohms with 0.003% THD. Class A operation. Features D/A converter with 4x oversampling; separate analog and digital circuitry; motor-driven volume control. Fiber-optic and coaxial digital inputs; MM/MC phono input; direct input for outboard D/A converter; digital tape loop for DAT recorder; gold-plated connectors. Includes remote control.....\$1,100

**LINN**

**Majik-IP 33-W/ch Integrated Amplifier**

2 channels. 33 W x 2 into 8 ohms or 66 x 2 into 4 ohms. 5 line-level inputs; switchable MM/MC-phono/line-level input; 4 output pairs; headphone jack. Features add-on-module expandability; microprocessor-controlled switching. Add-on modules available for FM tuning and multiroom control.....\$1,095  
**Majik-II.** As above, no phono input. 6 line-level inputs .....\$995

**LUXMAN**

**A-383 100-W/ch Integrated Amplifier**

2 channels. 100 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.04% THD or 330 x 2 into 2 ohms. 3 video inputs; switchable MM/MC phono input; gold-plated CD and phono inputs; system bus connection; outputs for 2 speaker pairs. Features symmetrical push-pull circuit layout in all stages; video-input buffer amplifier; line-phase sensor. Multiroom capability; line-straight switch; record-out selector; bass, treble, and balance controls; loudness switch; A/B speaker selector; remote control. FR 20-20,000 Hz  $\pm 0.5$  dB phono, 10-70,000 Hz  $\pm 0.5$ , -1.5 dB line; S/N 77 dBA MM, 56 dBA MC, 100 dBA line. Black or champagne finish .....\$1,500

**A-373 80-W/ch Integrated Amplifier**

2 channels. 80 W x 2 rms into 8 ohms with 0.05% THD or 170 x 2 into 4 ohms. 3 video inputs; phono input; system bus connection; gold-plated CD and phono inputs. Features video-input buffer amplifier; motor-driven volume control; record-out selector; line-straight switch; bass, treble, and balance controls; loudness switch; remote control. FR 10-70,000 Hz  $\pm 0.5$ , -1.5 dB line; S/N 82 dBA MM, 62 dBA MC, 100 dBA line. Black or champagne finish .....\$1,000

**A-353 60-W/ch Integrated Amplifier**

2 channels. 60 W x 2 rms into 8 ohms with 0.05% THD or 125 x 2 into 4 ohms. Switchable MM/MC phono input; system bus connection; outputs for 2 speaker pairs; gold-plated CD and phono inputs. Features motor-driven volume control; line-straight switch; record-out selector; bass, treble, and balance controls; loudness switch; remote control. FR 10-70,000 Hz  $\pm 0.5$ , -1.5 dB line; S/N 82 dBA MM, 62 dBA MC, 100 dB line (A-weighted). Black or champagne finish .....\$750

**MARANTZ**

**PM-700AV 200-W A/V Integrated Amplifier**

5 channels; Dolby Pro Logic mode. 50 W x 2 (front) + 50 (center) + 25 x 2 (rear), all rms into 8 ohms. 4 audio inputs; front-panel A/V input; 4 A/V inputs including 2 S-video; composite and S-video outputs; RC-5 system remote-control jacks. Dolby test-tone generator; switchable bass boost; preprogrammed remote control. S/N 85 dB line. Gold finish with matching side panels. 17 $\frac{1}{8}$  x 6 x 13 $\frac{3}{8}$  in; 29 lb .....\$699

**MERIDIAN**

**Model 551 50-W/ch Integrated Amplifier**

2 channels. 50 W x 2 into 8 ohms. 6 analog inputs; line-level output. Features thermal and DC overload protection. Adjustable input sens for each source; tape-dubbing capability; mute; 4-character alphanumeric display. 12 $\frac{3}{8}$  x 3 $\frac{1}{2}$  x 12 $\frac{1}{2}$  in .....\$1,395

**NAD**

**Model 304 35-W/ch Integrated Amplifier**

2 channels. 35 W x 2 cont avg into 8 ohms with 0.03% THD. Two sets of 5-way binding posts; gold-plated phono and CD inputs; pre-out/main-in loops. Features discrete 4-transistor phono preamp. S/N 77 dB MM phono, 91 dB line; damping factor 100 at 50 Hz; dynamic headroom 5.5 dB. 16 $\frac{1}{2}$  x 4 $\frac{5}{8}$  x 14 $\frac{1}{8}$  in; 19 lb .....\$379

**Model 302 25-W/ch Integrated Amplifier**

2 channels. 25 W x 2 cont avg into 8 ohms with 0.03% THD. 5-way binding posts; gold-plated phono input; pre-out/main-in loops. Features discrete 4-transistor phono preamp. S/N 77 dB MM phono, 90 dB line; damping factor 60 at 50 Hz; dynamic headroom 6 dB. 16 $\frac{1}{2}$  x 4 $\frac{3}{8}$  x 12 $\frac{1}{4}$  in .....\$269

**NAIM**

**NAIT 3 30-W/ch Integrated Amplifier**

2 channels. 30 x 2 into 8 ohms; MM/MC phono input; 5 line-level inputs. Features electronic switching. 17 $\frac{1}{4}$  x 2 $\frac{1}{4}$  x 12 in .....\$1,050

**ONKYO**

**Integra A-SV810PRO 325-W A/V Integrated Amplifier**

5 channels; Dolby Pro Logic mode; DSP. 85 W x 3 (front, center) + 35 x 2 (rear) into 8 ohms or 180 x 2 max into 3 ohms. 6 video inputs including 5 S-video inputs; 10 audio inputs; 5 video outputs including 3 S-video outputs; 5 audio outputs; line-level subwoofer output. Features 8-mode digital sound-field processor; motor-driven volume control. 10 sound-field presets; adjustable digital delay; record-out selector; mute switch; on-screen displays; programmable cursor key; fluorescent display; remote control. Total harmonic distortion 0.06%; S/N 105 dB; damping factor 90. 18 x 6 $\frac{3}{4}$  x 16 $\frac{1}{8}$  in; 39 lb .....\$1,100

**Integra A-809 105-W/ch Integrated Amp**

2 channels. 105 W x 2 rms into 8 ohms or 303 x 2 max into 2 ohms. 5-way binding posts. Features discrete outputs, power supplies, and transformers; direct signal paths; dual-shielded-block construction with 2-panel chassis base; motor-driven volume control. Remote control. THD 0.008%; S/N 107 dB; damping factor 150. 18 x 6 $\frac{3}{4}$  x 16 $\frac{1}{8}$  in; 37 lb .....\$669

**Integra A-807.** As above, 80 W x 2 rms into 8 ohms or 210 x 2 max into 2 ohms. 34 lb .....\$569

**PART THREE – EXTRA CREDIT**

If you can correctly answer the following three questions we will send you a Linn Majik information packet, the name of your local Linn dealer, and a gift certificate redeemable for a free Linn CD when you audition the Linn Majik control amplifier.

1. Who are you?
2. Where are you?
3. What's your phone number?

Call us with your answers at 1-800-546-6443, fax to 317-841-4107, or mail to:

Final Exam  
 c/o Linn Hi-Fi  
 8709 Castle Park Drive  
 Indianapolis, Indiana 46256

**1-800-LINN HI-FI**  
*music for life™*



**LINN MAJIK**



See Part I of the exam on page 85 and Part II on page 87.

## Integra A-SV610PRO 250-W

### A/V Integrated Amplifier

5 channels; Dolby Pro Logic mode. 70 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms, 125 x 2 rms into 8 ohms, or 240 x 2 into 4 ohms. 8 audio and 3 video inputs. Video dubbing capability; record-out selector; tone control; fluorescent display; remote control. THD 0.08%; S/N 100 dB; damping factor 60. 18 x 6 $\frac{3}{4}$  x 15 $\frac{1}{4}$  in. ....\$639

### A-RV410 110-W/ch Integrated Amplifier

2 channels. 110 W x 2 rms into 8 ohms or 200 x 2 into 4 ohms. 7 audio and 2 video inputs; front-panel video input. Features motor-driven volume control; source-direct mode. Video dubbing capability; 4-way speaker selector; loudness control; mute switch; fluorescent display; remote control. THD 0.08%; S/N 102 dB; damping factor 40. 18 x 5 $\frac{1}{2}$  x 13 in.; 22 lb. ....\$400

### A-803 60-W/ch Integrated Amplifier

2 channels. 60 W x 2 rms into 8 ohms or 135 x 2 max into 2 ohms. 7 audio inputs including MM/MC phono; 5-way binding posts. Features source-direct mode. Multiroom capability; 4-way speaker selector; remote control. THD 0.06%; S/N 102 dB; damping factor 40. 18 x 4 $\frac{3}{4}$  x 13 in. ....\$365

## PERREAUX

### EX-120 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 cont avg into 8 ohms or 150 W x 2 cont avg into 4 ohms with 0.04 THD. 6 inputs; gold-plated input and output terminals. Features toroidal power transformer; heavy duty filter capacitors; direct input design; MOSFET output drivers; passive tone controls. Black satin finish. 17 $\frac{3}{8}$  x 5 $\frac{3}{8}$  x 11 $\frac{3}{4}$  in.; 16 lb. ....\$1,395

## PIONEER

### A-301 40-W/ch Integrated Amplifier

2 channels. 40 W x 2 cont into 8 ohms with 0.01% THD. 6 audio inputs. Features discrete output transistors; ch-sep enhancement circuit; complementary capacitor pair. 16 $\frac{3}{8}$  x 5 x 13 $\frac{3}{4}$  in. ....\$325



## Yamaha DSP-A780

## ROTEL

### RA-985BX 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 cont avg into 8 ohms with 0.03% THD. Features toroidal transformer; slit foil capacitors; dual zone capability. Remote control. FR 4-100,000 Hz +1, -3 dB; S/N 97 dB line; damping factor 400. 17 $\frac{3}{8}$  x 4 $\frac{7}{8}$  x 13 $\frac{3}{4}$  in. ....\$750

### RA-930AX II 30-W/ch Integrated Amplifier

2 channels. 30 W x 2 cont avg into 8 ohms with 0.03% THD. 5 inputs including phono and tape loop; headphone jack. Tone-control defeat. S/N 100 dB line. 17 $\frac{3}{8}$  x 3 $\frac{5}{8}$  x 12 in. ....\$300

## SANSUI

### AV9000DSP 280-W A/V Integrated Amp

5 channels; digital Dolby Pro Logic; DSP. 80 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms at 1,000 Hz with 0.5% THD. 6 audio and 4 video inputs; line-level output for each channel. 2 discrete variable loudness contours; source-direct circuitry; programmable remote control. FR 20-20,000 Hz -3 dB front and center, 20-6,000 Hz -3 dB rear. 17 x 6 x 17 in.; 32 lb. ....\$900

## SONY

*The following feature a source-direct mode. Class A MOSFET voltage stage. MOSFET output stage. and remote control.*

### TA-F808ES 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 into 8 ohms with 0.004% THD or 130 x 2 into 4 ohms. 7 inputs; MM/MC phono input; line-level outputs. FR 2-200,000 Hz  $\pm$ 0, -3 dB line; S/N 93 dB MM, 79 dB MC, 105 dB line; damping factor 100 into 8 ohms. 18 $\frac{1}{2}$  x 6 $\frac{7}{8}$  x 17 $\frac{1}{8}$  in.; 54 lb. ....\$1,700

### TA-F707ES 90-W/ch Integrated Amplifier

2 channels. 90 W x 2 into 8 ohms with 0.004% THD or 120 x 2 into 4 ohms. 7 inputs; MM/MC phono input; line-level outputs. FR 2-200,000 Hz  $\pm$ 0, -3 dB line; S/N 93 dB MM, 77 dB MC, 105 dB line; damping factor 100 into 8 ohms. 18 $\frac{1}{2}$  x 6 $\frac{1}{2}$  x 17 $\frac{1}{8}$  in.; 47 lb. ....\$1,200

**TA-F606ES.** As above, but 80 W x 2 into 8 ohms with 0.008% THD or 100 x 2 into 4 ohms. No line-level outputs. S/N 94 dB MM; 76 dB MC. 17 x 5 $\frac{7}{8}$  x 14 $\frac{3}{4}$  in.; 31 lb. ....\$700

## TEAC

### A-X5030 75-W/ch Integrated Amplifier

2 channels. 75 W x 2 rms into 8 ohms with 0.009% THD or 100 x 2 rms into 4 ohms with 0.025% THD. 6 audio inputs including switchable MM/MC phono and 2 tape; binding posts. Source-direct switch; bypassable infrasonic filter; separate listen and record selectors; bass, treble, and balance controls; loudness switch; mute. FR 5-100,000 Hz -3 dB line; S/N 80 dB MM, 67 dB MC, 101 dB line. 17 $\frac{1}{8}$  x 6 $\frac{1}{8}$  x 14 in. ....\$450

### A-X1030 40-W/ch Integrated Amplifier

2 channels. 40 W x 2 rms into 8 ohms with 0.02% or 50 x 2 rms into 4 ohms with 0.04% THD. 6 audio inputs including phono and 2 tape; mic input with level control; binding posts. Source-direct switch; independent listen and record selectors; bass, treble, and balance controls; loudness switch; mic mixing. FR 5-100,000 Hz -3 dB line; S/N 101 dB line. 17 $\frac{1}{8}$  x 5 x 14 in. ....\$290

## TECHNICS

### SU-V660 90-W/ch Integrated Amplifier

2 channels. 90 W x 2 cont avg into 8 ohms with 0.07% THD. 6 audio inputs; power-amp direct input; MM/MC phono inputs. Features negative-feedback design; proprietary Class AA circuitry. Tone controls with defeat; infrasonic filter; loudness contour. ....\$430

### SU-V460 50-W/ch Integrated Amplifier

2 channels. 50 W x 2 cont avg into 8 ohms with 0.07% THD. 6 audio inputs; power-amp direct input. Features negative-feedback design; proprietary Class AA circuitry. Tone controls with defeat; infrasonic filter; loudness contour. ....\$330

## YAMAHA

### DSP-A2070 340-W A/V Integrated Amp

7 channels; digital Dolby Pro Logic; 11 cinema DSP modes including Spectacle, Musical, Recital, and Pavilion; 12 DSP music modes. 80 W x 3 (front, center) into 8 ohms with 0.015% THD + 25 x 4 (effects) with 0.05% THD. 5 audio and 6 A/V inputs; S-video connectors; front-panel S-video A/V inputs; video-monitor output; pre-out/main-in loops for L/R front effects, center channel, and L/R rear effects; center-channel outputs for 2 speakers; subwoofer output. Features 19-bit A/D converters; 18-bit D/A converters; motor-driven input selector and volume control. Surround-parameter controls including effect trim, front-effect presence, rear-effect surround delay time, and reverberation; bass boost at 70 Hz; 5-band center-channel graphic EQ; record-out selector; input-level overload indicator; on-screen displays; remote control. 46 lb. ....\$1,999

### DSP-A970 283-W A/V Integrated Amplifier

7 channels; Dolby Pro Logic; 35mm Theater Surround and 70mm Movie Theater DSP modes; 11 cinema DSP modes including Game Amusement, Karaoke, Fantasy, and Classic Film. 65 W x 3 (left, right, center) into 8 ohms with 0.015% THD + 22 x 4 (effects) with 0.03% THD. 5 audio and 5 A/V inputs; S-video terminals; front-panel S-video A/V input; center-channel outputs for 2 speakers; line-level outputs for 4 effects channels; subwoofer output; 3-way binding posts. Features 18-bit A/D converters; motor-driven volume control. Surround-parameter controls including adjustable delay; 5-band center-channel graphic EQ; input level control; record-out selector; front, center, and rear level controls; on-screen displays; programmable remote control. 31 lb. ....\$1,299

### DSP-A780 245-W A/V Integrated Amplifier

5 channels; digital Dolby Pro Logic with one 35mm and two 70mm enhancement modes; 12 cinema and 4 music DSP modes; Animation, Video Game, Karaoke, TV Sports, TV Theater, and Classic Film entertainment modes. 65 W x 3 (front, center) with 0.015% THD + 25 x 2 at 1,000 Hz with 0.03% THD, both into 8 ohms. 5 audio and 3 A/V inputs including S-video inputs and front-panel S-video A/V input; center-channel outputs for 2 speakers; subwoofer output; 2-way binding posts for front and center channels. Features motor-driven volume control. Surround parameter controls; center and rear level controls; A/V record-out selector; mute; on-screen menus and displays; remote with volume control. 17 $\frac{1}{8}$  x 5 $\frac{3}{4}$  x 16 $\frac{1}{8}$  in. ....\$899

### AX-570 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 rms into 8 ohms with 0.015% THD or 290 x 2 into 2 ohms. 6 audio inputs with 2 tape loops; MM/MC phono input; pre-out/main-in loops; 3-way binding posts; 3 switched AC outlets; gold-plated CD input terminal. Features motor-driven input selector and volume control. Variable loudness control; record-out selector; switchable subsonic filter. S/N 110 dB; damping factor 320. 17 $\frac{1}{8}$  x 5 $\frac{7}{8}$  x 15 $\frac{3}{8}$  in.; 24 lb. ....\$499

### AX-470 65-W/ch Integrated Amplifier

2 channels. 65 W x 2 rms into 8 ohms with 0.015% THD or 160 x 2 into 2 ohms. 6 audio inputs with 2 tape loops; 3 switched AC outlets; 3-way binding posts. Features motor-driven input selector and volume control. Record-out selector; variable loudness control. S/N 110 dB; damping factor 240. 17 $\frac{1}{8}$  x 5 $\frac{7}{8}$  x 15 $\frac{3}{8}$  in.; 21 lb. ....\$399

## ACURUS

### Act I Surround Processor

Dolby Pro Logic. 3 audio and 3 video inputs. On-screen volume, balance, and switching displays .....\$899

## ADCOM

### GSP-560 Surround Processor-Amplifier

5 channels; 5 surround modes including Dolby Pro Logic. Amplifier rated at 80 W x 1 (center) into 8 ohms + 40 x 2 (rear). Tape loop. Features motor-driven volume control. Adjustable rear-channel delay; remote control. S/N 100 dB. 17 x 5 1/4 x 14 1/2 in; 20 lb .....\$600

## AUDIO DESIGN ASSOCIATES

### SSD-66THX Surround Processor

6 channels; Dolby Pro Logic. Music and Film THX modes. Auto input balance; auto mono enhancement; digital volume control; serial data-communication port for integration with System 3000. 19 x 1 3/4 x 16 1/2 in .....\$2,999  
SSD-66. As above, without THX .....\$1,799

## AUDIOFILE HOME THEATER

### MTVS-1 Surround Processor-Amplifier

Dolby Pro Logic, Hall, and Matrix surround modes. Amp rated at 30 W x 2 (center, rear). Line-level inputs; line, center-channel, and rear-channel outputs; tape loop; subwoofer output. Phantom center-channel mode; switchable 30/50-ms digital delay; remote control .....\$230

## AUDIOSOURCE

### SS Three/II Surround Processor-Amplifier

Dolby Pro Logic, Dolby 3 Stereo, Matrix, and Hall modes; 30 W x 2 amp (switchable center and surround or both surround). Tape-monitor and line-level inputs: tape-in, unprocessed-line-out, center-channel, rear-channel, and tape-record-out outputs; subwoofer output with level control. Subwoofer crossover selectable at 80 or 150 Hz; tape-monitor switch: Normal/Phantom center-channel switch; switchable 20/30-ms digital delay; test-tone generator; level controls for center, surround, and master; remote control. S/N 90 dB. 16 1/2 x 2 1/8 x 9 1/8 in .....\$350

### SS Five Surround Processor-Amplifier

Dolby Pro Logic, Matrix, and Hall modes; 24 W x 2 amp (with auto turn on, selectable center and surround or both surround). Subwoofer line out with 100-Hz crossover. Selectable Normal/Phantom center-channel mode; selectable delay; test-tone generator; tape-monitor switch; remote control .....\$300

## BANG & OLUFSEN

### AV7000 Surround Processor-Amplifier

Dolby Pro Logic mode. Integrates with all B&O audio systems. Front, center, surround, and subwoofer outputs. 60-W center-channel amplifier. Code-conversion processor for video sources; Beolink remote control programmable for video sources. Polished aluminum and glass cabinet. 16 1/2 x 3 x 12 1/4 in .....\$1,995

## CHASE TECHNOLOGIES

### HTS-1 Surround Processor

Passive-matrix Dolby Surround decoder for use with stereo receiver or amp; line-level outputs for center and surround channels .....\$100

## COUNTERPOINT

### HC-808 Surround Processor

Dolby Pro Logic. Monitor loop. Roederstein resistors; Wima polypropylene capacitors; Alps motor-driven potentiometers. Remote control. Black or silver finish. 3-yr warranty. 19 x 2 1/4 x 10 1/2 in .....\$1,295

## DYNACO

### QD-1/Series-II-L Surround Processor

Surround sound, rear-channel-only, and rear-channel-off modes. Passive-matrix design. Gain control; Dolby Surround contour control; direct bypass. Center-channel control optional. Black. 8 1/2 x 2 1/2 x 8 in .....\$75  
QD-2. As above, with 5-way binding posts and chrome faceplate and knobs .....\$140

## FOSGATE AUDIONICS

### Model Five Surround Processor

Dolby Pro Logic, 70mm, Rock, Popular, and Classical. 2 line-level audio inputs. Features microprocessor control with memory for delay and center-channel settings. Simulated-stereo mode; remote control with source-select, test-tone, center-channel-defeat, center-boost, master-volume, mute, balance, and delay controls. 17 1/8 x 1 3/4 x 7 1/2 in; 3 lb .....\$599

## KINERGETICS

### KSP-2 Surround Processor

Dolby Pro Logic and THX modes. Analog decoding; digital surround with 16-bit A/D and D/A conversion. Calibration display and mike; remote control. 17 1/4 x 2 x 13 1/2 in .....\$4,500

## LEXICON

### CP-3+ Surround Processor

15 modes including Dolby Pro Logic, THX, Ambience, Reverb, Panorama, Television, and Stereo Surround. 4 inputs. Software upgradability; on-screen displays. S/N 90 dB .....\$3,200

### CP-1 Plus Surround Processor

Dolby Pro Logic. Features ambience extraction and synthesis; auto azimuth error correction for Dolby Surround. Reverb; headroom display; alphanumeric display; 2 mute indicators; software upgradability. S/N 85 dB .....\$1,595

### CP-2 Surround Processor

Dolby Pro Logic, Music, and Mono Logic modes. 6 outputs. Features digital design with 16-bit D/A converter; auto azimuth error correction. Auto input balance; parametric display; software upgradability; remote control. S/N 85 dB .....\$995

## MORDAUNT-SHORT

### Decoder One Surround Processor-Amplifier

Dolby Pro Logic mode. Line-level front, center, surround, and subwoofer outputs; tape-monitor loop. 20 W x 2 into 8 ohms (center and surround) amp; 12-dB/oct crossover at 250 Hz; short-circuit and thermal protection. Phantom center-channel mode; test-tone generator; center, surround, and master level controls. 2-yr warranty .....\$549

## NAD

### Model 910 Surround Processor

7 channels; Dolby Pro Logic, Club, Hall, Stadium, and Super Stereo modes. 3 A/V inputs; left, right, center, 2 surround and subwoofer line-level

outputs. Features sibilance filter to reduce hiss and improve tonal balance; mode that raises volume of low-level passages without affecting loud-er ones; processor bypass .....\$599

## ONKYO

### ES-600PRO Surround Processor-Amplifier

3 channels; Dolby Pro Logic. Dolby Surround, Dolby 3 Stereo, Hall, and Stadium modes. Features amp rated at 50 W x 1 (center) + 20 x 2 rms (surround). Wide and Phantom center-channel modes; adjustable digital surround-channel delay; master-volume and input-balance controls; programmable remote control. THD 0.09%. 18 x 3 3/8 x 12 5/8 in; 14 lb .....\$409



NAD Model 910

## PIONEER

### SP-91D Surround Processor

Dolby Pro Logic. Features 50-bit DSP with 16-bit A/D converter; 4-channel 18-bit D/A converter; 8x oversampling filter. 16 factory ambience presets including Jazz-club, Hall, and Church; 16 user ambience presets; 7-band graphic EQ; fluorescent display; SR-system; remote control. THD 0.002% at 1,000 Hz front, 0.006% at 1,000 Hz (front and surround); S/N 90 dB (front and surround). 18 x 3 3/8 x 3 1/4 in; 13 lb .....\$1,000

## PROTON

### SD-1000 Surround Processor

7 channels; Dolby Pro Logic, Cinema and Music modes. Tape-monitor loop; left, center, and right front outputs; left, center, and right surround outputs; subwoofer output. Remote control. 16 1/2 x 2 3/4 x 9 3/4 in .....\$600

## ROTEL

### RSP-960AX Surround Processor

Dolby Pro Logic with 4 ambience modes. 2 audio and 3 video inputs; composite- and S-video connects; outputs for 5 channels and subwoofer. Tape monitoring; subwoofer level control; remote control. THD 0.0025% front channels. 17 3/8 x 2 3/4 x 12 3/4 in .....\$600

## YAMAHA

### DSP-E580 Surround Processor-Amplifier

Digital Dolby Pro Logic with one 35mm and two 70mm enhancement modes; 12 Cinema and 4 Music DSP modes; Animation, Video Game, Karaoke, TV Sports, TV Theater, and Classic Film entertainment modes. Video inputs and outputs; S-video connectors; subwoofer output; line-level output for front, center, and rear channels; outputs for 2 speaker pairs. Features amp rated at 25 W x 3 rms into 8 ohms for center and surround channels; subwoofer crossover at 200 Hz; motor-driven master volume control. Auto input balance; center and rear level controls; Normal, Wide, and Phantom center-channel modes; adjustable delay, room-size, and reverb-ation parameters; tape-monitor switch; on-screen displays; remote with master-volume control. 17 1/8 x 5 3/4 x 15 3/4 in .....\$699

**ADCOM**

**GCD-600 5-Disc CD Changer**

4x oversampling, dual 16-bit D/A converters. 5-disc carousel. Features dual-transformer power supply; Class A analog output circuitry. Phase-reversal switch; remote control. FR 20-20,000 Hz  $-0.5$  dB; THD 0.005%; S/N 100 dB. 17 x 4 1/4 x 16 1/4 in; 15 lb.....\$600

**AIWA**

**DX-C100M 100-Disc CD Changer**

4x oversampling, dual 1-bit D/A converters. 100-disc magazine with window. Optical digital output; aux input. 99-selection music programming; 1-disc/all-disc random play; 4-way repeat (1/all/program/random); 10-key disc/track direct selection; CD reference file; remote control. 8 3/8 x 13 1/4 x 14 1/2 in; 14 lb.....\$650

**AMC**

**CD6 CD Player**

1-bit D/A converters. Features metal-oxide resistors and audio grade capacitors; Philips transport and laser assembly. Digital and optical outputs. Remote control .....\$599

**ARCAM**

**Delta 270 CD Player**

Burr-Brown PCM69 hybrid multiple/1-bit D/A converter. Features Philips CDM-9 single-beam mechanism; direct coupling of D/A converter from output stages; polymer-based antivibration suspension. 2 coaxial digital outputs. Upgradable D/A converter and output circuit boards; repeat; skip; 20-track programming; defeatable display; remote control. FR 10-20,000 Hz  $-0.5$  dB; S/N 103 dB; dynamic range 96 dB.....\$1,600

**Alpha 5 CD Player**

4x oversampling, dual 16-bit D/A converters. Features Philips CDM-9 single-beam mechanism. Coaxial digital output. Upgradable D/A-converter board; track search; 3 search speeds; 20-track programming; defeatable display; direct track access; random play; intro scan; repeat; remote control. FR 20-20,000 Hz  $-0.5$  dB; S/N 105 dB; dynamic range 96 dB.....\$899

**Alpha I CD Player**

Dual 16-bit D/A converters. Features 4th-order noise shaping. Coaxial digital output. Track skip/search; 21-track programming; random play; intro scan; repeat; remote control with 10 direct-access keys. FR 20-20,000 Hz  $-0.5$  dB; S/N 105 dB; dynamic range 96 dB.....\$599

**AUDIO RESEARCH**

**CD1 CD Player**

Features Philips CDM-12.1 drive; 3-beam laser pickup; servo/control and signal-data micro-processors; digital jitter-elimination circuit; regulated power supply. ST glass fiber-optic, BNC coaxial, AES/EBU XLR, and Toslink digital outputs; balanced-XLR and RCA fixed-level analog outputs. Track skip/scan; random play; repeat; remote control. FR 0.1-20,000 Hz  $\pm 0.2$  dB; S/N 95 dB; ch sep 94 dB at 1,000 Hz. 2-yr warranty. 19 x 5 1/4 x 11 3/4 in; 16 lb.....\$2,995

**BANG & OLUFSEN**

**Beogram CD7000 CD Player**

4x oversampling, dual 16-bit D/A converters. Integrates with Beosystem 7000. Digital Bessel/elliptical analog filter. Track-time, elapsed-time,

remaining-time, and track-number displays; track programming. FR 3-20,000 Hz  $\pm 0.3$  dB; S/N 110 dB. 16 1/2 x 3 x 12 3/4 in.....\$1,250

**CALIFORNIA AUDIO LABS**

**Tercet MkIV CD Player**

8x oversampling, 20-bit hand-trimmed D/A conversion. Features digital-servo transport; separate digital and analog power supplies; discrete FET analog stage. Coaxial digital output and input. Remote control. FR 10-20,000 Hz  $\pm 0.05$  dB; THD 0.002%; S/N 103 dB; dynamic range 106 dB; ch sep 94 dB .....\$1,495

**Icon MkII CD Player**

8x oversampling, 18-bit hand-trimmed D/A conversion. Features digital-servo transport; discrete FET analog stage. Coaxial digital output. Remote control. Fiber-optic digital output. FR 10-20,000 Hz  $\pm 0$ ,  $-0.2$  dB; THD 0.002%; S/N 102 dB; dynamic range 105 dB; ch sep 91 dB.....\$895



**Arcam Alpha 5**

**DX-1 CD Player**

1-bit Delta-Sigma D/A conversion. Features digital-servo transport; discrete FET analog stage. Coaxial digital output. Remote control. FR 10-20,000 Hz  $\pm 0.2$  dB; THD 0.007%; S/N 91 dB; dynamic range 90 dB; ch sep 86 dB.....\$595

**CARVER**

**SD/A-360 5-Disc CD Changer**

Dual 1-bit D/A converters. Features 3-beam laser pickup. Fiber-optic digital output. Tape edit; 3 random-play and 4 repeat modes; 30-track programming; removable rack handles; remote control. FR 20-20,000 Hz  $\pm 0.5$  dB; THD 0.004%; S/N 100 dB. 19 x 4 x 16 3/4 in; 16 lb.....\$500

**CREEK**

**CD42 CD Player**

Burr-Brown PCM-69 multibit/1-bit D/A converter. Features modular upgradable design; Philips CDM-12.4 3-beam laser and loader assemblies; separate power supplies for transport and D/A-converter sections. Gold-plated RCA analog outputs; AES/EBU RCA digital output. Remote control. FR 20-20,000 Hz  $\pm 0.5$  dB; THD 0.03% at 0 dB; S/N 96 dB; ch sep 80 dB. 16 1/2 x 2 1/2 x 10 1/2 in; 7 lb.....\$990

**DENON**

**DCD-S1 CD Player**

Four 20-bit D/A converters. Features top-loading mechanism with disc stabilizer; Alpha processor for 20-bit resolution; aluminum sand cast frame; brushless DC spindle motor. AES/EBU digital output; coaxial and fiber-optic digital outputs; balanced and unbalanced analog outputs. Remote with volume control .....\$5,000

**DCD-S10 CD Player**

Four 20-bit D/A converters. Features Alpha processor for 20-bit resolution; motor-driven vol-

ume control. Coaxial and fiber-optic digital inputs and outputs; balanced and unbalanced analog outputs. Remote with volume control .....\$1,500

**DCD-3000 CD Player**

8x oversampling, four 20-bit D/A converters. Features Alpha processor for 20-bit resolution; center-positioned tray; motor-driven volume control. Coaxial and fiber-optic digital inputs and outputs; balanced-XLR and unbalanced-RCA outputs. Peak search; tape edit; programmable fade in/out; random play; repeat; index search; 20-track programming; display with 3 brightness settings; remote with volume control .....\$1,200

**DCD-1015 CD Player**

8x oversampling, two 20-bit D/A converters. Features Alpha processor for 20-bit resolution; center-positioned tray. Coaxial and fiber-optic digital outputs. Digital pitch control for  $\pm 12\%$  speed adjustment in 0.1% steps; peak search; tape edit; programmable fade in/out; random play; repeat; index search; 20-track programming; display with 3 brightness settings; remote with volume control .....\$500

**DCD-815 CD Player**

8x oversampling, two 18-bit D/A converters. Features zero-cross distortion elimination; noise shaping. Coaxial digital output.  $\pm 12\%$  pitch control; A/B repeat; synchro play with compatible cassette decks; tape edit; repeat; 20-track programming; 12-step digital attenuator in 1.5-dB steps; direct track access; 20-track music calendar; defeatable display; remote control .....\$300

**DCD-615.** As above, without digital output, pitch control, or A/B repeat .....\$250

**CD Changers**

*Each of the following except DN-1200F/C features the ability to change four discs while a fifth is playing.*

**DN-1200F/C 200-Disc CD Changer/Controller**

Dual 20-bit D/A converters, two 100-disc trays. Comprises DN-1200F 200-disc changer and DN-1200C controller. Changer features 20-bit digital filter; zero-cross distortion-elimination design; switchable RS-232C/RS-422A computer-control interface with 9-pin D-sub connectors. Controller features ability to create and label custom programs; memory for six 100-track programs; memory for CD grouping with titling; multiple DN-1200F control; random play; repeat; alphanumeric display; remote control. Balanced-AES/EBU and unbalanced-RCA outputs. FR 2-20,000 Hz; THD 0.0025%; S/N 110 dB; dynamic range 100 dB; ch sep 105 dB. Changer 17 1/8 x 9 1/4 x 18 3/8 in. Controller 17 1/8 x 3 1/4 x 10 5/8 in .....\$4,000

**DCM-560 5-Disc CD Changer**

8x oversampling, two 20-bit D/A converters. 5-disc carousel. Features Alpha processor for 20-bit resolution; D/A converters hand tuned to eliminate zero-cross errors; motor-driven volume control; vibration-resistant chassis. Coaxial digital output. Bidirectional carousel rotation; favorite-track memory for 100 discs; synchro play with compatible cassette decks; 3 random-play modes; 5 repeat modes; 20-track programming; direct track access .....\$600

**DCM-460.** As above, without motor-driven volume control or vibration-resistant chassis...\$430

**DCM-340 5-Disc CD Changer**

8x oversampling, two 18-bit D/A converters. 5-disc carousel. Bidirectional carousel rotation; 3

random-play modes; 5 repeat modes; 20-track programming; direct track access from remote; remote control .....\$300

**Combi-Players**

*Each of the following features dual-side play.*

**LA-3500 Combi-Player**

20-bit D/A converter. Plays laserdiscs, CD's, and CD+G discs. 8-bit digital field memory for still images; 3-line-correlation digital Y/C separation; digital time-base correction; brushless direct-drive motor; digital servo processor ..\$2,000

**LA-3100 Combi-Player**

8x oversampling. Plays CD's and laserdiscs. Features 8-bit digital field memory for still images; 3-line digital comb filter; digital video processing; digital time-base correction. Frame/time searches; front-panel shuttle ring; on-screen displays; music calendar; remote control with jog/shuttle .....\$1,200

**LA-2500 Combi-Player**

Plays CD's and laserdiscs. Features dedicated CD tray; video processing on one LSI chip; digital time-base correction. Tape edit; 2 scan modes; front-panel shuttle ring; remote control with shuttle .....\$700

**DUAL**

**CD5150 CD Player**

4x oversampling. Features 20-track programming; remote control RC-500. FR 2-20,000 Hz; S/N 100 dB; dynamic range 95 dB.....\$555

**CD1070 Studio CD Player**

8x oversampling. Features 16-track programming; remote control RC-105. FR 2-20,000 Hz; S/N 90 dB; dynamic range 96 dB.....\$345

**DYNACO**

**CDV-1 Tube CD Player**

Philips Bitstream D/A conversion. Features two 6DJ8 tubes in analog output stage; Philips loading and 3-beam-pickup mechanism. Variable output level. 3-yr parts-and-labor warranty. FR 20-20,000 Hz  $\pm 0.5$  dB; THD 0.01%; S/N 96 dB; dynamic range 90 dB; ch sep 85 dB at 1,000 Hz. 17 $\frac{1}{2}$  x 3 $\frac{3}{4}$  x 13 in; 17 lb.....\$699



**Fisher DAC-2403**

**FISHER**

*The following can be controlled via the remote controls supplied with Fisher receivers.*

**DAC-2403 Studio 24 24-Disc CD Changer**

1-bit D/A conversion. Bidirectional, vertically oriented 24-disc carousel. 7 factory-set and 24 user-definable disc categories; 48-track programming; intro scan; repeat; 2 random-play modes; scrolling 8-character alphanumeric display; remote control .....\$350

**DAC-503 5-Disc CD Changer**

1-bit D/A conversion. Front-loading 5-disc carousel. Tape edit; fader; 32-track programming; repeat; random play; intro scan; remote control .....\$250

**GOLDSTAR**

**FH-R20R 5-Disc CD Changer**

8x oversampling, dual D/A converters. 5-disc carousel. Ability to change discs while one plays; 32-track programming; random play; 4 repeat modes; remote control. 16 lb.....\$230

**HARMAN KARDON**

**HD7725 CD Player**

Features discrete analog-output section; separate power supplies for analog, digital, transport, and display sections; 3-beam laser pickup; spring-loaded disc-tray clamp; motor-driven volume control. Fiber-optic and coaxial digital outputs; fixed and variable analog outputs; headphone jack. 30-program memory; index search; audible 2-speed cue/review; intro scan; A/B repeat; display switch; music calendar; remote with level control.....\$899

**HD7525 CD Player**

Features discrete analog-output section; separate power supplies for analog, digital, transport, and display sections; 3-beam laser pickup; spring-loaded disc-tray clamp. Coaxial digital output; fixed and variable analog outputs; headphone jack. 30-program memory; index search; audible 2-speed cue/review; intro scan; A/B repeat; display switch; music calendar; remote control.....\$569

**FL8450 5-Disc CD Changer**

5-disc drawer-type carousel. Dual differential discrete analog output section; coaxial digital output. Ability to change 4 discs while 5th plays; 3 repeat modes; 32-track programming; random play; intro scan; music calendar; remote control.....\$399

**FL8400 5-Disc CD Changer**

5-disc drawer-type carousel. Digital output. Ability to change 4 discs while 5th plays; 3 repeat modes; 32-track programming; random play; intro scan; music calendar; remote control.....\$349

**HD7325 CD Player**

Features discrete analog-output section; balanced D/A interface; separate power supplies for analog, digital, transport, and display sections; 3-beam laser pickup. Coaxial digital output. Audible 2-speed cue/review; intro scan; A/B repeat; display switch; remote control.....\$319

**JVC**

**XL100 100-Disc CD Changer**

1-bit PEM D/A conversion. 100-disc transport and separate controller. Features 4th-order noise shaping; 3-beam laser pickup. Headphone jack with volume control. Alphanumeric keyboard for 100-disc title memory; single-disc random play; 3 repeat modes; delete play; 32-track programming; intro scan; fluorescent display; CompuLink remote-control compatibility; remote control with LCD .....\$1,000

**XLGM800TN 7-Disc Karaoke CD Changer**

6-disc magazine plus single-disc tray. Features CD+G graphics decoder; RF converter. 2 mic inputs; video input and output; audio output. Lyric-superimpose, digital-echo, digital key

control, vocal replacement, repeat practice, digital concert-effect, and one-song-play karaoke functions; 32-track programming; direct track/disc access; remote control with key-control buttons .....\$850

**XLM509TN 7-Disc CD Changer**

1-bit PEM D/A conversion. 6-disc magazine plus single-disc tray. Features 4th-order noise shaping. Fiber-optic digital output; headphone jack with volume control. 32-track programming; tape edit; direct track/disc access; delete program play; auto/manual search; auto power-on/off eject; disc/track intro scan; 4 repeat modes; random play; 15-track music calendar; fluorescent display; CompuLink remote-control compatibility; remote control with LCD. Alphanumeric keyboard for disc-title memory. S/N 107 dB; dynamic range 99 dB .....\$400

**XLM415TN 7-Disc CD Changer**

1-bit PEM D/A conversion. 6-disc magazine plus single-disc tray. Features 4th-order noise shaping. Headphone jack. 32-track programming; tape edit; direct disc access; delete program play; auto/manual search; auto power-on/off eject; disc/track intro scan; 4 repeat modes; random play; 15-track music calendar; fluorescent display; CompuLink remote-control compatibility; remote control. S/N 107 dB; dynamic range 99 dB .....\$330

**XL-F215TN 5-Disc CD Changer**

8x oversampling. 1-bit PEM/DD D/A converter. 5-disc carousel. Features 4th order noise shaping; enhanced Compu Link remote compatibility. Headphone output with volume control. Ability to change 4 discs while one plays: random access programming of up to 32 steps (tracks/discs); auto/manual search; smart random play; 2-way repeat (all discs/single track); 20-track program chart; remote control with direct access keypad. THD 0.0022%; S/N 107 dB; dynamic range 98 dB; ch sep 94 dB at 1,000 Hz .....\$320

**XL-F115TN.** As above, but no direct-access keys on front panel. No remote control.....\$280

**XLV261TN CD Player**

1-bit PEM D/A conversion. Features 4th-order noise shaping; disc-stabilizing clamper. Headphone jack with volume control. Direct track access; conventional/delete random play; 4 repeat modes; tape edit; auto power-on/off eject; 32-track programming; auto/manual search; 15-track music calendar; CompuLink remote-control compatibility; remote control with index search. S/N 106 dB; dynamic range 98 dB...\$220

**XLV161TN.** As above, no remote control...\$200

**KENWOOD**

**LVD-820R Combi-Player**

Dual 1-bit D/A converters. Plays CD's and laserdiscs. Features digital time-base corrector; 3-line digital comb filter; 3rd-order noise shaping. S-video output; fiber-optic digital output; headphone jack with volume control. Auto dual-side play; front-panel shuttle dial; night theater mode; CAV-disc still-frame viewing; intro chapter/track scan; tape edit; frame, time, and chapter/track searches; 20-chapter/track programming; random play; repeat; on-screen displays; 20-track music calendar; remote control .....\$699

**LVD-320.** As above, without digital comb filter, dual-side play, or noise shaping. Shuttle knob on remote control. Features digital noise canceler .....\$499

**DP-M7750 7-Disc CD Changer**

Dual 1-bit D/A converters. 6-disc magazine plus single-disc tray. Features 3rd-order noise shaping. RS-232 computer interface; gold-plated headphone jack with volume control. Optional control through MoodMaker PC software; ability to change magazine or disc in single tray while magazine plays; memory for 42 magazines; 255-disc program memory; 8-character alphabetic disc and magazine labeling; one-touch record and high-speed CD-to-tape dubbing with compatible cassette decks; digital peak search; direct track access; 32-track programming; audible track search; 20-track music calendar; remote control .....\$369

**MM-1.** MoodMaker PC control software for DP-M7750. Features playlist creation; library sorting.....\$30

**DP-R6060 5-Disc CD Changer**

Dual 1-bit D/A converters. 5-disc carousel. Plays CD's and CD+G's. Features 3rd-order noise shaping. Gold-plated headphone jack with volume control. Ability to change 4 discs while one plays; 100-disc program memory; one-touch record with compatible cassette decks; random play; 32-track programming; audible track search; timer play; 20-track music calendar; remote control .....\$299

**DP-R5060.** As above, without CD+G compatibility .....\$239

**DP-R4060.** As DP-R5060, without 100-disc program memory .....\$219

**DP-R3060.** As DP-R4060, without headphone jack or remote control .....\$189

**DP-M5560 7-Disc CD Changer**

Dual 1-bit D/A converters. 6-disc magazine plus single-disc tray. Features 3rd-order noise shaping. Ability to change magazine or disc in single tray while other plays; one-touch record and high-speed CD-to-tape dubbing with compatible cassette decks; direct track access; 20-track programming; audible track search; timer play; 20-track music calendar; remote control .....\$229

**DP-M3360.** As above, without supplied remote control .....\$199

**DP-2060 CD Player**

Dual 1-bit D/A converters. Features 2nd-order noise shaping. Gold-plated headphone jack. One-touch record with compatible cassette decks; direct track access; random play; repeat; 20-track programming; audible track search; 20-track music calendar; remote control .....\$139

**LINN**

**Karik CD Player**

1-bit Delta-Sigma D/A conversion. Features servo-controlled transport; replaceable laser pickup. 2 RCA output pairs; BNC and fiber-optic digital outputs; remote-control jack for multiroom applications and to control other Linn components; diagnostic output. Upgradable via software .....\$3,395

**Mimik CD Player**

1-bit Delta-Sigma D/A conversion. Features replaceable laser pickup. 2 RCA output pairs; BNC digital output; remote-control jack for multiroom applications and to control other Linn components .....\$1,495

**LUXMAN**

**D-500X's CD Player**

4x oversampling, 16-bit resistance-ladder-type D/A conversion. Features top-loading tray;

CDM-3 pickup mounted on swing arm; 5 independent power supplies; antiresonance/antivibration design with aluminum top panel and wood side panels; separate mechanical, electronic, electric, and signal-handling sections; motor-driven volume control. Fixed and variable outputs. FR 5-20,000 Hz  $\pm 0.5$  dB; THD 0.004% at 1,000 Hz; S/N 105 dB; dynamic range 103 dB; ch sep 114 dB .....\$7,000

**D-X500.** Basic version of above. Features 18-bit D/A converter; coaxial digital output. Dynamic range 102 dB; ch sep 110 dB .....\$5,000

**D-373 CD Player**

8x oversampling, 18-bit resistance-ladder-type D/A converter. Features motor-driven volume control; line-phase sensor. Fiber-optic digital output; system bus connector. Digital fade out; tape edit; 24-track programming; synchro play with compatible cassette decks; random play; repeat; auto scan; 20-track music calendar; timer play; fluorescent display with 3 brightness levels; remote control. FR 5-20,000 Hz  $\pm 1$  dB; THD 0.006% at 1,000 Hz; S/N 105 dB; dynamic range 97 dB; ch sep 100 dB. Black or champagne finish .....\$1,000



**JVC XL-M415TN**

**MAGNAVOX**

**CD1200 CD-1 Player**

Plays CD-1 discs, CD's, CD+G's, and Photo CD's. Features digital video and audio processing. A/V outputs. Full-motion-video capability with optional add-on cartridge; remote control. 16½ x 11½ x 3¾ in; 11 lb .....\$399

**CDC74517 5-Disc CD Changer**

1-bit Bitstream D/A conversion. 5-disc carousel. Ability to change 3 discs while one plays; 30-track programming; tape edit; random play; intro scan; repeat; remote control. 17½ x 4½ x 15 in; 18 lb .....\$200

**MARANTZ**

**CD-11 MkII CD Player**

1-bit Bitstream PDM D/A conversion. Features CDM-4 mechanism with single-beam laser mounted on magnetically actuated swing arm; 3rd-order noise shaping; die-cast alloy chassis with copper plating throughout; toroidal transformer. Unbalanced and balanced-XLR outputs; digital outputs. Favorite-track memory for 195 discs. FR 20-20,000 Hz  $\pm 0.1$  dB unbalanced; THD 0.00135%; S/N 108 dB; dynamic range 96 dB; ch sep 100 dB. 18¾ x 4¾ x 13½ in. ....\$2,500

**EC-500 CD Player/Preamp/Tuner**

Combines CD player, A/V preamp featuring Dolby Pro Logic decoder, and tuner with 30 AM/FM presets. Line-level outputs for left, center, right, 2 surround, and mono/stereo subwoofer; composite- and S-video inputs and outputs; coaxial digital output; signal-processor loop; line-level multiroom outputs. Features synchro play with compatible cassette decks; record-out selector; clock/timer; on-screen dis-

plays; display with dimmer; remote control. 16½ x 4 x 13¼ in .....\$1,099

**AC-500.** As above, without video or Dolby Pro Logic .....\$699

**LV-510 Combi-Player**

1-bit Bitstream D/A conversion. Plays CD's and laserdiscs. Features separate CD tray; digital time base corrector; color drop-out compensator; digital 3-line comb filter; 3-beam laser pickup. S-video output. Dual-side laserdisc play; clear CAV/CLV scan; color scan; random play; 24-chapter/track programming; repeat; last-position memory; tape edit; intro chapter/track scan; variable output level; remote control with shuttle. FR 20-20,000 Hz  $\pm 0.1$  dB; THD 0.002%; S/N 114 dB; dynamic range 98 dB. 17 x 5½ x 17¼ in .....\$799

**CD-1020 CD Player**

Slim Series component featuring low-profile chassis. 1-bit Delta-Sigma Bitstream D/A conversion with 4th-order noise shaping. Analog and Toslink-digital outputs. Normal/delete track programming; tape edit with fading; auto peak-level search; scan; A/B, track, and disc repeat; random play; remote control. FR 5-20,000 Hz; THD 0.005%; S/N 102 dB; dynamic range 96 dB; ch sep 100 dB. 16¾ x 3 x 12¼ in; 9 lb .....\$399

**CC-65 5-Disc CD Changer**

1-bit Bitstream D/A conversion. 5-disc carousel. Features CDM-12 laser mechanism; 2nd-order noise shaping. Coaxial digital output; analog output. Ability to change 3 discs while one plays; 32-track programming; random play; repeat; tape edit; peak search; variable output level; remote control. FR 5-20,000 Hz  $\pm 0.5$  dB; THD 0.0025%; S/N 110 dB; dynamic range 96 dB; ch sep 100 dB. 17¾ x 4¼ x 15 in .....\$399

**CD-63 CD Player**

Dual 1-bit Bitstream D/A converters. Features CDM-12 mechanism with 3-beam laser and photo-diode pickup; proprietary analog-stage op amp combining discrete output circuit in integrated package; 4th-order noise shaping; digital drive servo. Gold-plated analog output; coaxial and fiber-optic digital outputs. Tape edit; peak search; 30-track programming; display with dimmer; remote with volume control. FR 5-20,000 Hz  $\pm 0.5$  dB; THD 0.0025%; S/N 104 dB; dynamic range 96 dB; ch sep 102 dB. 16½ x 4 x 12 in .....\$399

**CD-63SE.** As above, with OFC power-supply windings and stronger chassis. 16 lb .....\$499

**CD-53.** As CD-63, without proprietary analog-stage op amp or fiber-optic output. Ch sep 100 dB .....\$349

**CC-52 5-Disc CD Changer**

1-bit Bitstream PDM D/A conversion. 5-disc carousel. Features all-metal construction; integrated carousel and laser pickup. Fiber-optic digital output; RC-5 system-remote-control jacks. Ability to change 2 discs while one plays; synchro play with compatible cassette decks; 32-track programming; intro scan; random play; repeat; tape edit; 2-speed audible search; remote control. FR 20-20,000 Hz  $\pm 0.1$  dB; THD 0.003%; S/N 100 dB; dynamic range 96 dB; ch sep 100 dB. 16½ x 5¼ x 15½ in .....\$379

**CC-45 5-Disc CD Changer**

1-bit Bitstream D/A conversion. 5-disc carousel. Features CDM-12 laser mechanism; 2nd-order noise shaping. Coaxial digital output. Ability to change 3 discs while one plays; 32-track programming; random play; repeat; tape edit;

peak search; variable output level; remote control. FR 5-20,000 Hz  $\pm 0.5$  dB; THD 0.0025%; S/N 106 dB; dynamic range 96 dB; ch sep 100 dB. 17 $\frac{3}{4}$  x 4 $\frac{1}{4}$  x 15 in.....\$299

## McINTOSH

### MCD7009 CD Player

8x oversampling, dual 1-bit D/A converters. Features vibration-free rigid disc clamping system with a CD-sized, die-cast aluminum disc turntable; remote control. Integrates with current McIntosh A/V control centers and remote control systems. FR 2-20,000 Hz  $\pm 0.3$  dB; THD 0.0013% at 1,000 Hz. 17 $\frac{1}{2}$  x 5 $\frac{3}{8}$  x 13 $\frac{1}{2}$  in.....\$2,500

### MCD7008 7-Disc CD Changer

8x oversampling, dual 20-bit D/A converters, 7-disc MusicBank internal magazine. 50-track programming; remote control. FR 5-20,000 Hz  $-0.3$  dB. 17 $\frac{1}{2}$  x 5 $\frac{3}{8}$  x 17 $\frac{3}{4}$  in; 25 lb.....\$2,000

## MELOS

### CD-Bit Tube CD Player

2-piece system. One chassis for drive and digital circuitry, one for analog tube section. Features resonance-absorbing chassis.....\$1,795

## MERIDIAN

### Model 508 CD Player

Coaxial and fiber-optic digital outputs. Unbalanced and balanced-XLR analog outputs. Pause; 8-character alphanumeric display; remote control. 12 $\frac{5}{8}$  x 3 $\frac{1}{2}$  x 13 in.....\$2,495

### Model 506 CD Player

Coaxial and fiber-optic digital outputs; unbalanced analog output. Pause; 8-character alphanumeric display; remote control. 12 $\frac{5}{8}$  x 3 $\frac{1}{2}$  x 13 in.....\$1,495

## MTX SOUNDCRAFTSMEN

### CD100 CD Player

Bitstream D/A conversion. Features second-order noise shaping; fiberglass circuit boards; linear motor. Remote control. S/N 100 dB; dynamic range 96 dB; ch sep 100 dB. 17 x 3 $\frac{1}{2}$  x 14 $\frac{1}{4}$  in.....\$600

**CD100PRO.** As above, rack mount. 19 x 3 $\frac{1}{2}$  x 14 $\frac{1}{4}$  in.....\$600

## NAD

### Model 514 CD Player

1-bit MASH D/A converter. Features DC coupling; digital output; CDR: NAD-Link multiroom jacks. 20-track programming; remote with keys for direct track access. FR 5-20,000 Hz  $\pm 0.5$  dB; S/N 105 dB; dynamic range 98 dB; ch sep 110 dB at 1,000 Hz. 17 x 3 $\frac{3}{8}$  x 11 $\frac{3}{8}$  in; 13 lb.....\$550

### Model 513 3-Disc CD Changer

1-bit MASH D/A converter. 3-disc carousel. Features balanced filtering; linear phase digital filter; 5-pole active analog filter. Remote control with direct access numeric keypad; ability to change 2 CD's while one plays; random play; 3-way repeat mode; 32-track programming; edit function calculates how many tracks will fit on one side of tape for simplified CD dubbing. FR 10-20,000 Hz  $\pm 0.5$  dB; THD 0.003%; S/N 105 dBA; dynamic range 96 dB; ch sep 95 dB at 1,000 Hz. 17 $\frac{1}{2}$  x 3 $\frac{7}{8}$  x 13 $\frac{3}{8}$  in; 15 lb.....\$399

### Model 502 CD Player

1-bit MASH D/A converter. Features DC coupling. Digital output; NAD-Link multiroom jacks. 21-track programming; direct track access; remote control. FR 5-20,000 Hz  $\pm 0.5$  dB; S/N 105 dB; dynamic range 98 dB; ch sep 100 dB at 1,000 Hz. 16 $\frac{1}{2}$  x 3 $\frac{3}{8}$  x 11 $\frac{1}{8}$  in; 13 lb.....\$299

## NAIM

### NA CDS CD Player

4x oversampling, Philips 16-bit D/A conversion. Features separate transport and power supply; top-loading and full remote control. FR 10-18,000 Hz  $\pm 0.1$  dB; S/N 0.1%.....\$7,000



### NSM Model 3101FPS

### NA CDI CD Player

4x oversampling, Philips 16-bit D/A conversion. Integrated CD player with power supply and transport in one chassis. Features top-loading and full remote control.....\$3,850

### NA CD3 CD Player

Integrated CD player with power supply and transport in one chassis. Features front-loading and remote control.....\$1,850

## NAKAMICHI

*MB-1s, MB-2s, MB-3s, and MB-4s feature Nakamichi's MusicBank 6-disc internal magazine plus a single-disc tray.*

### MB-1s 7-Disc CD Changer

8x oversampling, dual hand-selected 20-bit D/A converters. Features 2.1-second change time to adjacent disc; 18-dB/oct Bessel analog low-pass filter. Gold-plated analog outputs; coaxial digital output; headphone jack with volume control; system remote jack. Direct access; 50-track programming; random play; repeat; track, remaining-time, and total-time displays; music calendar; system remote-control compatibility. FR 5-20,000 Hz  $\pm 0.5$  dB; THD 0.0035% at 1,000 Hz; S/N 100 dBA; dynamic range and ch sep 100 dB. 17 x 3 $\frac{7}{8}$  x 10 $\frac{5}{8}$  in.....\$799

**MB-2s.** As above, dual hand-selected 18-bit D/A converters. THD 0.004% at 1,000 Hz; S/N 96 dBA; dynamic range 92 dB; ch sep 90 dB.....\$599

### MB-3s 7-Disc CD Changer

Dual 18-bit D/A converters. Features 2.1-second change time to adjacent disc; 18-dB/oct Bessel analog low-pass filter. Direct access; 50-track programming; random play; repeat; track, remaining-time, and total-time displays; music calendar; system remote-control compatibility; remote control. FR 5-20,000 Hz  $\pm 0.5$  dB; THD 0.006% at 1,000 Hz; S/N 96 dBA; dynamic range and ch sep 90 dB. 17 x 3 $\frac{7}{8}$  x 10 $\frac{5}{8}$  in.....\$499

### MB-4s 7-Disc CD Changer

Dual 16-bit D/A converters. Features 2.1-second change time to adjacent disc; 18-dB/oct Bessel analog low-pass filter. Direct access; 50-track programming; random play; repeat; music calendar; track and total-time displays; system remote-control compatibility; remote control. FR 10-20,000 Hz  $\pm 0.5$  dB; THD 0.035% at 1,000 Hz; S/N 87 dBA; dynamic range 87 dB; ch sep 78 dB. 16 $\frac{7}{8}$  x 3 $\frac{3}{4}$  x 10 $\frac{5}{8}$  in.....\$399

## NIKKO

### NCD915R CD Player

4x oversampling, 16-bit D/A converter. 21-track programming; intro scan; repeat; remote control. FR 20-20,000  $\pm 1$  dB; THD 0.08%; S/N 80 dB.....\$105

## NSM

### Model 3101FPS 100-Disc CD Changer System

1-bit Bitstream D/A conversion, two 50-disc magazines, separate controller with single-disc tray. Features Philips CDM-4 laser mechanism; 5-second average disc change; 9-second maximum track change. Fixed and variable analog outputs; coaxial and fiber-optic digital outputs; RS-232 interface; headphone jack with volume control. Direct track access; 3,675-step programming; 99 custom playlists of 100 tracks each; tape edit; random play; repeat; intro scan; fade in/out; digital display with brightness control; remote control. FS/N 95 dBA; dynamic range 92 dB; ch sep 90 dB at 1,000 Hz. 2-yr parts-and-labor warranty. Controller 16 $\frac{3}{8}$  x 3 $\frac{1}{2}$  x 11 in.....\$3,500

**Model 3101AC/PC.** As above, without controller. Designed for IBM-compatible PC control via RS-232 interface with available software. Daisy-chain capability for up to 16 units...\$3,000

## ONKYO

*Next-selection function refers to the ability to select the next track to play without interrupting currently playing track. All models listed are compatible with the Onkyo RI-system remote control.*

### Integra DX-788F CD Player

Dual 1-bit D/A converters. Features separate analog and digital transformers designed to prohibit electromagnetic interference; aluminum chassis. Balanced output; fiber-optic output; fixed and variable analog outputs. 20-track programming. THD 0.0015%; S/N 110 dB; dynamic range 100 dB; ch sep 102 dB at 1,000 Hz. 18 x 5 $\frac{1}{8}$  x 14 $\frac{1}{4}$  in; 20 lb.....\$1,249

### Integra DX-708 CD Player

Dual 1-bit D/A converters. Features optical coupling; linear motor drive; transformer designed to prohibit electromagnetic interference; copper-plated chassis; complementary distortion canceler; center-positioned, die-cast aluminum tray. Fiber-optic output. Program reverse; auto spacing; peak search; auto fade; 2 random-play and 5 repeat modes; 2-speed scan; switchable display dimmer; RI-system cassette-deck compatibility; remote control. FR 2-20,000 Hz; THD 0.002%; S/N 110 dB; dynamic range 100 dB; ch sep 110 dB at 1,000 Hz. 18 x 5 $\frac{1}{8}$  x 14 $\frac{1}{4}$  in; 19 lb.....\$769

### Integra DX-706 CD Player

Dual 1-bit D/A converters. Features linear-motor drive; complementary distortion canceler;

center-positioned, die-cast aluminum tray. Fiber-optic output. Program reverse; auto spacing; peak search; auto fade; 2 random-play and 4 repeat modes; 2-speed scan; switchable display dimmer; RI-system cassette-deck compatibility; remote control. FR 2-20,000 Hz; THD 0.002%; S/N 110 dB; dynamic range 100 dB; ch sep 110 dB at 1,000 Hz. 18 x 5 1/4 x 14 1/4 in; 18 lb.....\$569

**DX-710 CD Player**

Dual 1-bit D/A converters. Headphone jack with volume control. Synchro play with compatible cassette decks; 20-track programming; 3 repeat modes; 20-track music calendar. FR 5-20,000 Hz; THD 0.004%; S/N 100 dB; dynamic range 96 dB; ch sep 90 dB at 1,000 Hz. 18 x 4 3/8 x 12 in; 11 lb.....\$219

**CD Changers**

**Integra DX-C909 6-Disc CD Changer**

Dual 1-bit D/A converters. 6-disc carousel. Features transformer designed to prohibit electromagnetic interference; copper-plated chassis; motor-driven volume control. Fixed and variable analog outputs; fiber-optic output; headphone jack with volume control. Ability to change 3 discs during play; program reverse; synchro play with compatible cassette decks; peak search; 40-track programming; random play; 6 repeat modes; next-selection function; direct track/disc access; 20-track music calendar; RI-system cassette-deck compatibility; remote control. THD 0.0028%; S/N 106 dB; dynamic range 98 dB; ch sep 92 dB at 1,000 Hz. 18 x 5 1/8 x 17 in; 20 lb.....\$659

**Integra DX-C606 6-Disc CD Changer**

Dual 1-bit D/A converters. 6-disc carousel. Fiber-optic output; headphone jack with volume control. Ability to change 3 discs during play; program reverse; synchro play with compatible cassette decks; peak search; 40-track programming; random play; 6 repeat modes; next-selection function; direct track/disc access; 20-track music calendar; RI-system cassette-deck compatibility; remote control. FR 2-20,000 Hz; THD 0.0028%; S/N 106 dB; dynamic range 98 dB; ch sep 92 dB at 1,000 Hz. 18 x 5 1/8 x 17 in; 20 lb.....\$489

**DX-M505 6-Disc CD Changer**

Dual 1-bit D/A converters. 6-disc magazine. Program memory for 341 discs; peak search; synchro play with compatible cassette decks; 36-track programming; next-selection function; 6 repeat modes; random play; direct track/disc access; remote control. FR 5-20,000 Hz; THD 0.004%; S/N 100 dB; dynamic range 98 dB; ch sep 92 dB at 1,000 Hz. 18 x 4 3/4 x 12 1/8 in; 13 lb.....\$439

**DX-C311 6-Disc CD Changer**

Dual 1-bit D/A converters. 6-disc carousel. Ability to change 3 discs during play; random play; 40-track programming; next-selection function; 5 repeat modes; 20-track music calendar; fluorescent display; RI-system cassette-deck compatibility; remote control. THD 0.004%; S/N 96 dB; dynamic range 96 dB; ch sep 90 dB at 1,000 Hz. 18 x 4 3/4 x 16 3/4 in; 17 lb.....\$359

**DX-C211 6-Disc CD Changer**

Dual 1-bit D/A converters. 6-disc carousel. Headphone jack. Ability to change 3 discs during play; synchro play with compatible cassette decks; 40-track programming; random play; 5 repeat modes; next-selection function; 20-track music calendar; RI-system cassette-deck com-

patibility; remote control. THD 0.004%; S/N 96 dB; dynamic range 96 dB; ch sep 90 dB at 1,000 Hz. 18 x 4 3/4 x 16 3/4 in; 17 lb.....\$329

**OPTIMUS BY RADIO SHACK**

**CD-7300 6-Disc CD Changer**

6-disc magazine. Headphone jack with volume control. Auto digital level control; magazine labeling with one of 6 style names for up to 10 magazines; 32-track programming; program memory nonvolatile while magazine in changer; highlight scan; 3 repeat modes; random play; delete play; last-disc memory; tape edit; digital fader; direct track access; synchro play with compatible cassette decks; fluorescent display; remote control. Compatible with Optimus receiver remote controls.....\$250

**CD-7500 5-Disc CD Changer**

5-disc carousel. Headphone jack with volume control. Direct track access; intro scan; tape edit; 20-track programming; random play; 5 repeat modes; A/B repeat; fluorescent display; remote control. Compatible with Optimus receiver remote control.....\$230

**CD-7250 6-Disc CD Changer**

6-disc magazine. Delete play; 32-track programming; highlight scan; 3 repeat mode; random play; last-disc memory; fluorescent display; remote control. Compatible with Optimus receiver remote controls.....\$230  
**CD-7200.** As above, without delete play or remote control.....\$200

**CD-6400 5-Disc CD Changer**

5-disc front-loading carousel. Ability to change 2 discs while one plays; 32-track programming; random play; 3 repeat modes; fluorescent display.....\$200

**CD-5500 CD Player**

Headphone jack with volume control. Delete play; intro scan; tape edit; 20-track programming; random play; 4 repeat modes; 15-track-fluorescent music calendar; remote control. Compatible with Optimus receiver remote controls.....\$180

**PANASONIC**

**LX-900 Combi-Player**

1-bit MASH D/A conversion. Plays CD's and laserdiscs. Features one-spindle brushless direct-drive motor; digital time-base corrector; 8-bit digital field memory for CLV/CAV/CDV special effects; digital comb filter; digital servo control; digital noise canceling; digital field-noise reduction; aspheric glass-lens pick-up. Fiber-optic digital output; S-video output; headphone jack with volume control. Auto dual-side laserdisc play; 7 repeat modes; on-screen displays; jog/shuttle control; remote control. FR 4-20,000 Hz; THD 0.0023%; S/N 115 dB; dynamic range 96 dB. 17 x 5 x 16 3/8 in; 21 lb.....\$1,050

**LX-K770 Karaoke Combi-Player**

Plays CD's and laserdiscs. Features digital time-base corrector; digital servo control; Y/C separation; multiple-stage noise shaping; glassless laser pickup; one-spindle brushless direct drive motor. 2 audio outputs; 1 S-video and composite-video outputs; 2 mic inputs; headphone jack with volume control. Dual-side play; 20-track/chapter direct access; 21-step digital key control; one-touch karaoke; key-

track/voice graph; music/mic balance control; echo effect; DSP modes. 23 lb.....\$999

**LX-D570 Karaoke Combi-Player**

Plays CD's and laserdiscs. Features brushless DD motor; digital servo control; glass lens pickup. One side play; 13-step key control for karaoke.....\$699

**LX-H670 Combi-Player**

1-bit MASH D/A conversion. Plays CD's and laserdiscs. Features digital time-base corrector; digital servo control; glass-lens pickup. Composite-video and S-video output; headphone jack with volume control. Dual-side play. 17 lb...\$549

**LX-H170.** As above, without S-video output and dual-side play.....\$450

**PARASOUND**

*The Advanced Digital Adapter Module (\$229), which adds fiber-optic and balanced AES/EBU outputs, is available for the following.*

**C/DC-1500 5-Disc CD Changer**

Hybrid 1-bit/18-bit ladder D/A conversion with 8x oversampling. 5-disc carousel. Coaxial digital output; gold-plated Tiffany-style RCA jacks. Mechanically damped chassis; large LCD display; random play; remote control.....\$650

**C/DP-1000 CD Player**

Hybrid 1-bit/18-bit ladder D/A conversion with 8x oversampling. Coaxial digital output; gold-plated Tiffany-style RCA jacks. Features mechanically damped chassis; large LCD display; twenty-track programming; remote control...\$495



**Parasond C/DC-1500**

**PHILIPS**

**CDI220 CD-1 Player**

Plays CD-1 discs, CD's, CD+G's, and Photo CD's. Features digital video and audio processing. A/V outputs. Full-motion-video capability with optional add-on cartridge; remote control. 16 1/8 x 3 3/8 x 11 1/8 in.....\$499

**CDC936 5-Disc CD Changer**

1-bit Bitstream D/A conversion, 5-disc carousel. Features digital servo IC. Digital output; gold-plated headphone jack with volume control. Ability to change 3 discs while one is playing; favorite-track selection with titling capability; 30-track programming; music calendar; peak search; synchro play with compatible cassette decks; auto fader; auto edit; auto space; intro scan; repeat; random play; 6-character display; remote control. 17 1/8 x 4 1/8 x 15 in; 14 lb.....\$280  
**CD926.** As above, without favorite-track selection.....\$250

**CD921 CD Player**

1-bit Bitstream D/A conversion. Digital output; gold-plated headphone jack with volume control. Peak search; synchro play with compatible cassette decks; auto fader; auto edit; intro scan; random play; repeat; 6-character display; 30-track programming; music calendar; remote control. 17 1/8 x 4 1/8 x 11 7/8 in; 9 lb.....\$180

**PIONEER**

**PD-F100 100-Disc CD Changer**

1-bit D/A conversion. Four 25-disc rolling racks. Ability to change discs in 3 racks while disc in 4th rack plays; 3 disc groups; optional control via VSX-D903S receiver graphic interface; remote control.....\$715

**PD-API.** Add-on controller providing control of up to 3 PD-F100's or PD-F51's, 10 disc groups. disc titling for all discs. and random play from all changers.....\$260

**PD-F51 51-Disc CD Changer**

1-bit D/A conversion. Two 25-disc rolling racks, single-disc slot. Ability to change discs in one rack while disc plays in 2nd rack; 3 disc groups; remote control.....\$615

**PD-TM3 18-Disc CD Changer**

1-bit D/A conversion. three 6-disc magazines. DSP for Jazz, Church, Dance, Hall, and Stadium sound fields. Highlight scan; last-position memory; tape edit; remote control.....\$545

**PD-DM802.** As above, two 6-disc magazines. No DSP.....\$400

**PD-M703 6-Disc CD Changer**

1-bit D/A conversion. 6-disc magazine. Features DSP for Wide, Karaoke, Jazz, Church, Dance, and Hall sound fields. Highlight scan; music-type memory; last-disc memory; tape edit; remote control.....\$315

**PD-203 CD Player**

1-bit D/A conversion. Peak search; defeatable display; tape edit; remote control.....\$220

**PD-103.** As above, no remote control.....\$190

**Elite Series**

**CLD-97 Combi-Player**

Dual 1-bit D/A converters. Features Legato Link to extend FR above 20,000 Hz; digital video noise reduction, color-separation circuitry, and time-base corrector; CX NR. Fiber-optic and coaxial digital outputs; S-video output. Auto dual-side play; remote control with jog and shuttle.....\$2,500

**CLD-53 Combi-Player**

Dual 1-bit D/A converters. Features direct-CD mode with independent CD tray within laserdisc tray; analog video noise reduction; Legato Link to extend FR above 20,000 Hz; 3-line digital comb filter. Auto dual-side play; digital level control. 2 audio/composite-video outputs; S-video output; fiber-optic and coaxial digital outputs; shuttle control; remote control.....\$850

**PD-F107 100-Disc CD Changer**

1-bit D/A conversion. Features Legato Link to extend FR above 20,000 Hz. Fiber-optic digital output. Auto digital level control; 3 custom memory modes; memory for 100 disc titles; synchro play with compatible cassette players; random play; repeat; 32-track programming; remote control with 8-character LCD. 16 $\frac{5}{8}$  x 7 $\frac{3}{4}$  x 15 $\frac{3}{4}$  in.....\$800

**PD-65 CD Player**

1-bit D/A converters in multiple complementary sets. Features stable-platter disc-drive mechanism with aluminum platter; disc clamper; brushless spindle motor; Legato Link to extend FR above 20,000 Hz; separate analog and digital transformers; Class A FET buffer amp; noise shaper; anti-resonant honeycomb chassis; motor-driven volume control. Fiber-optic and coaxial digital outputs; headphone jack. Synchro play with compatible cassette decks; remote control.....\$800

**PD-32.** As above, without Legato Link, separate transformers, Class A FET buffer amp, or coaxial digital output.....\$400

**PD-M77 6-Disc CD Changer**

1-bit D/A conversion. 6-disc magazine. Features Legato Link to extend FR above 20,000 Hz; DSP for Jazz, Church, Dance, Hall, and Stadium sound fields. Fiber-optic and coaxial digital outputs. Memory for 20 magazines; music-type memory; 32-track programming; conventional/delete random play; remote control.....\$770

**PD-M53.** As above, without DSP.....\$460



**Pioneer PD-65**

**PD-54 CD Player**

1-bit D/A conversion. Features Legato Link to extend FR above 20,000 Hz; stable-platter mechanism. Fiber-optic and coaxial digital outputs. Remote control.....\$500

**Combi-Players**

*Pioneer's proprietary variable digital noise reduction allows the user to vary chrominance and luminance noise by factors of 10. Pioneer's proprietary digital video processing provides noise reduction and includes a time-base corrector. All models listed, except the CLD-A100, feature on-screen displays, tape edit, intro highlight scan, and a remote control with RS-system compatibility.*

**CLD-D703 Combi-Player**

Dual 1-bit D/A converters. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray; 8-bit digital field memory for effects; separate audio and video circuit boards; proprietary variable digital noise reduction; proprietary digital video processing; 3-line comb filter. 2 S-video outputs; fiber-optic and coaxial digital outputs. Auto dual-side play; digital level control; remote control with jog and shuttle. FR 4-20,000 Hz; THD 0.0017%; S/N 116 dB; dynamic range 99 dB. 16 $\frac{5}{8}$  x 5 $\frac{1}{2}$  x 17 $\frac{1}{4}$  in.....\$1,220

**CLD-V850 Karaoke Combi-Player**

1-bit D/A converter. Plays CD's, CD+G's, and laserdiscs. Features direct-CD mode with independent CD tray. 2 A/V outputs; headphone jack; 2 mic inputs with level controls; aux input. Auto dual-side play; one-touch programming; eleven step digital key control; three surround modes; vocal tone control; 24-track programming; karaoke intro-scan; remote control. FR 4-20,000 Hz; S/N 102 dB; dynamic range 96 dB. 16 $\frac{5}{8}$  x 5 $\frac{1}{2}$  x 17 $\frac{1}{4}$  in.....\$1,220

**CLD-V750 Karaoke Combi-Player**

1-bit D/A converter. Features direct-CD mode with independent CD tray. Two A/V outputs; headphone jack; two mic inputs with level controls; aux input. Eleven-step digital key control; three surround modes; karaoke intro-scan; 24-track programming; one touch karaoke; remote control. FR 4-20,000 Hz; S/N 102 dB; dynamic range 96 dB. 16 $\frac{5}{8}$  x 4 $\frac{7}{8}$  x 15 $\frac{1}{4}$  in.....\$900

**CLD-M403 Karaoke 5-Disc Combi-Changer**

1-bit D/A conversion. Features combination 5-disc CD/laserdisc tray. Features proprietary digital video processing. Mic input with volume control. One-touch karaoke; digital echo; auto digital level controller; 12 track-per-disc programming for 60 tracks; remote control with shuttle ring. Includes microphone and karaoke disc. FR 4-20,000 Hz; THD 0.004%; S/N 100 dB; dynamic range 95 dB. 16 $\frac{5}{8}$  x 5 $\frac{1}{4}$  x 17 $\frac{1}{4}$  in.....\$770

**CLD-A100 Multimedia Combi-Player**

Plays CD's and laserdiscs and accepts expansion modules. Features CD-direct mode with independent CD tray. Direct chapter/track access; remote control. 16 $\frac{5}{8}$  x 5 $\frac{3}{4}$  x 15 $\frac{3}{8}$  in.....\$735

**PAC-S10.** Slide-in module for above to play LaserActive Mega LD laserdiscs, Sega CD's, Genesis ROM cartridges, and CD+G's.....\$485

**PAC-N10.** Slide-in module for CLD-A100 to play LaserActive LD-ROM discs, Turbo Technologies DuoSoft discs and game cartridges, and CD+G's.....\$485

**PAC-K1.** Slide-in module for CLD-A100 to play LaserKaraoke discs.....\$350

**CLD-D503 Combi-Player**

1-bit D/A conversion. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray; proprietary digital video processing; 3-line comb filter. 2 A/V and 1 S-video outputs. Auto dual-side play; digital level control; shuttle ring; remote control. FR 4-20,000 Hz; THD 0.0025%; S/N 115 dB; dynamic range 98 dB. 16 $\frac{5}{8}$  x 5 $\frac{1}{2}$  x 17 $\frac{1}{4}$  in.....\$650

**CLD-S303 Karaoke Combi-Player**

1-bit D/A conversion. Features direct-CD mode with independent CD tray within laserdisc tray; proprietary digital video processing. Mic input with volume control. Digital level control; digital echo; remote control with shuttle ring. Includes mic and karaoke disc. FR 4-20,000 Hz; THD 0.004%; S/N 100 dB; dynamic range 95 dB. 16 $\frac{5}{8}$  x 4 $\frac{7}{8}$  x 15 $\frac{3}{8}$  in.....\$650

**PROCEED**

**PCD 3 CD Player**

8x oversampling, dual 20-bit D/A converter. Features toroidal transformer; regulated power supplies; extensive isolation from vibration via spiked feet, lead weights, and damping material. Balanced and single-ended outputs and SPDIF digital output.....\$2,995

**QUAD**

**Quad 67-CD Player**

64x oversampling, 18-bit Delta-Sigma D/A converter. Features CDM-9 transport; MOSFET Class A amplifier. Digital and analog outputs. Track programming; remote control. FR 4-21,000 Hz -0.1 dB; THD 0.002%; S/N 114 dB. 12 x 3 x 9 in: 8 lb.....\$1,495

**QUASAR**

**LD600 Combi-Player**

MASH D/A conversion. Plays CD's and laserdiscs. Features digital time-base corrector; digital pickup servo; dual magnet clamp; brushless direct-drive motor; aspheric glass-lens pickup. S-video output; fiber-optic digital output. Auto dual-side play; clear visual scan with shuttle control on front panel or remote control; 20-chapter/track programming; still frame; repeat; intro scan; random play; CLV-time and CAV-

frame searches; defeatable fluorescent display; remote control. 17 x 5 x 16 $\frac{1}{2}$  in.....\$750

### LD510 Combi-Player

MASH D/A conversion. Plays CD's and laser-discs. Features digital time base corrector; digital 3-line comb filter; magnet clamp; brushless direct-drive motor; aspheric glass-lens pickup. S-video output; headphone jack. Clear visual scan with shuttle control on front panel; remote control. FR 4-20,000 Hz; THD 0.006% at 1,000 Hz; S/N 101 dB; dynamic range 94 dB. 17 x 4 $\frac{1}{2}$  x 15 $\frac{3}{4}$  in.....\$450

### CD894 5-Disc CD Changer

1-bit MASH D/A conversion. 5-disc bidirectional front-loading carousel. Features digital pickup servo. Ability to change 4 discs while one plays; 32-track programming; repeat; random play; fluorescent display. 17 x 5 $\frac{1}{8}$  x 15 $\frac{7}{8}$  in; 11 lb...\$260

### ROTEL

#### RCD-965BXL CD Player

Philips SAA7323 bitstream D/A converter. Features hand-selected analog filter components; slit-foil capacitors. Digital output. Program; random; repeat; index; remote control. THD 0.0025%; S/N 100 dB; ch sep 100 dB. 17 $\frac{3}{8}$  x 3 $\frac{3}{8}$  x 12 $\frac{1}{2}$  in.....\$600

#### RCC-940AX 5-Disc CD Changer

Bitstream D/A converter. Carousel designed to change discs during play. Features Toslink digital output. Program; random; repeat; scan; remote control. THD 0.003%; S/N 100 dB; ch sep 100 dB. 17 $\frac{3}{8}$  x 4 $\frac{1}{2}$  x 15 $\frac{1}{2}$  in.....\$500

#### RCD-940BX CD Player

8x oversampling. multi-bit D/A converter. Features 18-bit resolution. Program; random play; repeat; scan; remote control. Digital output optional. 17 $\frac{3}{8}$  x 3 $\frac{3}{8}$  x 12 $\frac{1}{2}$  in.....\$380

### SAMSUNG

#### KCD1 5-Disc Karaoke CD Changer

2 mic inputs. 20-instrument digital playback system; key and tempo controls with LED indicators; mic mixing function; fanfare function; 9-song reservation system; digital echo system; melody control and switching function; graphics system for lyrics display. Includes 1,520-song CD and music book. 16 $\frac{1}{2}$  x 4 $\frac{3}{4}$  x 16 $\frac{1}{4}$  in; 18 lb.....\$1,199

### SANSUI

#### CD390M 5-Disc CD Changer

8x oversampling, dual 16-bit D/A converters. 5-disc carousel. 30-track programming; random/repeat play; track skip/scan; synchro play with compatible cassette decks; auto space; remote control. FR 5-20,000 Hz; THD 0.03%; S/N 95 dB; dynamic range 95 dB. 17 x 5 x 15 in; 12 lb.....\$200

### SHERWOOD

#### CDC-5030R 5-Disc CD Changer

1-bit D/A converter. 5-disc front-loading carousel. Features 3-beam laser pickup. Headphone jack with volume control. Delete play; intro scan; tape edit; 32-track programming; 2 random-play modes; 3 repeat modes; synchro play with compatible cassette decks; timer play; Digi-Link III component-interface system; music calendar; fluorescent display; remote control. FR 20-20,000 Hz  $\pm$ 0.5 dB; S/N

104 dB; dynamic range 96 dB; ch sep 100 dB. 17 $\frac{3}{8}$  x 5 x 15 in.....\$275

### CD-3030R CD Player

1-bit D/A converter. Features 3-beam laser pickup. Headphone jack with volume control. Delete play; intro scan; tape edit; 20-track programming; 2 random-play modes; 2 repeat modes; synchro play with compatible cassette decks; timer play; Digi-Link III component-interface system; music calendar; fluorescent display; remote control. FR 20-20,000 Hz  $\pm$ 0.5 dB; S/N 100 dB; dynamic range 95 dB; ch sep 100 dB. 17 $\frac{3}{8}$  x 4 $\frac{1}{4}$  x 9 $\frac{3}{8}$  in.....\$195

### SONY

#### CDP-CX100 100-Disc CD Changer

100-disc internal storage. Fiber-optic digital output; gold-plated variable line output; control S input. Memory for deletions and output levels; direct track access; 20-track music calendar. FR 20-20,000 Hz  $\pm$ 0.3 dB; THD 0.0025%; S/N 116 dB; dynamic range 100 dB; ch sep 110 dB. 15 x 17 x 15 $\frac{5}{8}$  in; 23 lb.....\$900

#### CDP-CX151 100-Disc CD Changer

Hybrid pulse D/A converter. Fiber-optic digital output. Jog dial for disc selection; 5 repeat modes; 5 play modes; disc memo.....\$800



Sony MDP-750

#### CDP-C910 10-Disc CD Changer

High-density linear D/A converter. 10-disc magazine. 184-disc custom file for memory, level and program; 20-key track selection; random play; 7 repeat play modes; peak search; remote control.....\$480

#### CDP-C745 5-Disc CD Changer

Pulse D/A converter. Features 5 DSP sound fields. Fiber optic digital output; variable line-level output; headphone jack with volume control. Ability to change 4 discs while one plays; 170-disc music classification system; 170-disc custom file; 20-key track selection on remote; 20-track music calendar; 6 repeat modes; 6 play modes; time, program and link edit; 3-mode music scan; peak search; variable manual fader; timer switch; multiple-disc program; fluorescent display; remote control. FR 20-20,000 Hz  $\pm$ 0.5 dB; THD 0.0040%; S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 5 x 17 x 15 $\frac{1}{8}$  in; 14 lb.....\$430

#### CDP-C545 5-Disc CD Changer

Pulse D/A converter. Features digital servo control. Fiber optic digital output; headphone jack with volume control. Ability to change 4 discs while one plays; 170-disc music classification system; 170-disc custom file; edit navigation; 20-key track selection on remote; 20-track music calendar; 6 repeat modes; 6 play modes; time, program and link edit; 3-mode music scan; peak search; variable manual fader; timer switch; multiple-disc program; fluorescent display; remote control. FR 20-20,000 Hz  $\pm$ 0.5 dB; THD

0.0040%; S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 5 x 17 x 15 $\frac{1}{8}$  in; 13 lb.....\$350

### CDP-C345 5-Disc CD Changer

Pulse D/A converter. Features digital servo control. Ability to change 4 discs while one plays; 5-key disc selection; 10-key track selection; 20-track music calendar; 6 repeat modes; 6 play modes; time, program and link edit; 3-mode music scan; peak search; variable manual fader; multiple-disc program; 7 segment fluorescent display; remote control. FR 20-20,000 Hz  $\pm$ 0.5 dB; THD 0.0045%; S/N 102 dB; dynamic range 98 dB; ch sep 100 dB. 5 x 17 x 15 $\frac{1}{8}$  in; 12 lb.....\$280

CDP-C245. As above, without editing features or remote control.....\$250

### CDP-315 CD Player

Pulse D/A converter. Features digital servo control. Fiber optic output; headphone jack with volume control. 10-key direct access track selection; peak search; fader; 3-mode music scan; 3 play modes; 4 repeat modes; time/program edit; time fade; auto start; 20-track music calendar; remote control. FR 20-20,000 Hz  $\pm$ 0.5 dB; THD 0.0045%; S/N 100 dB; dynamic range 98 dB; ch sep 95 dB. 4 x 17 x 11 $\frac{1}{8}$  in; 7 lb.....\$200

CDP-215. As above, without fiber-optic output or remote control.....\$180

### ES Series

#### CDP-X707ES CD Player

8x oversampling. Features digital servo control; dual transformer power supply; spindle motor with sapphire bearing; antijitter circuitry; ceramic isolation feet; stable lock transport system. Coaxial digital output; 20-track programming; 6 play modes; 8 repeat modes. FR 2-20,000 Hz  $\pm$ 0.3 dB; THD 0.0015%; S/N 119 dB; dynamic range 100 dB; ch sep 110 dB. 4 $\frac{3}{8}$  x 18 $\frac{1}{2}$  x 13 $\frac{1}{8}$  in; 32 lb.....\$2,000

#### CDP-C801ES 5-Disc CD Changer

8x oversampling. Features dual transformer power supply; 7 DSP sound fields with variable EQ and reverb; 7 play modes; 8 repeat modes; 32-track programming; 20-track music calendar. FR 2-20,000 Hz  $\pm$ 0.3 dB; THD 0.0025%; S/N 116 dB; dynamic range 100 dB; ch sep 110 dB. 4 $\frac{7}{8}$  x 18 $\frac{1}{2}$  x 15 $\frac{1}{8}$  in; 20 lb.....\$770

#### CDP-X303ES CD Player

8x oversampling. Features digital servo control; linear drive motor; antijitter circuitry; zinc isolation feet; stable lock transport system. 20-track programming; 7 play modes; 8 repeat modes. FR 2-20,000 Hz  $\pm$ 0.3 dB; THD 0.0017%; S/N 118 dB; dynamic range 100 dB; ch sep 110 dB. 4 $\frac{7}{8}$  x 18 $\frac{1}{2}$  x 14 $\frac{3}{4}$  in; 25 lb.....\$730

#### CDP-C701ES 5-Disc CD Changer

8x oversampling. Features dual transformer power supply; 7 DSP sound fields with variable EQ and reverb. 8 play modes; 8 repeat modes; 32-track programming; 20-track music calendar. FR 2-20,000 Hz  $\pm$ 0.3 dB; THD 0.0023%; S/N 116 dB; dynamic range 100 dB; ch sep 110 dB. 4 $\frac{7}{8}$  x 18 $\frac{1}{2}$  x 15 $\frac{1}{8}$  in; 19 lb.....\$570

#### CDP-X202ES CD Player

8x oversampling. Features digital servo control; antijitter circuitry. 20-track programming; 7 play modes; 8 repeat modes. FR 2-20,000 Hz  $\pm$ 0.3 dB; THD 0.0023%; S/N 117 dB; ch sep 110 dB. 4 $\frac{3}{8}$  x 17 x 13 $\frac{1}{8}$  in; 13 lb.....\$420

#### CDP-C601ES 5-Disc CD Changer

8x oversampling. 7 play modes; 8 repeat modes; 32-track programming; 20-track music calendar.

FR 2-20,000 Hz  $\pm 0.3$  dB; THD 0.0025%; S/N 116 dB; dynamic range 100 dB; ch sep 110 dB.  $4\frac{7}{8} \times 18\frac{1}{2} \times 14\frac{3}{4}$  in; 25 lb.....\$420

**Combi-Players**

**MDP-800 Karaoke Combi-Player**

8x oversampling. Plays CD's and laserdiscs; 45-bit digital filter. Features digital time-base correction; 8-bit digital video memory; digital comb filter; digital dropout compensation; picture enhancement. Microphone input with volume and echo Karaoke controls; 2 S-video outputs; 2 sets of stereo A/V analog outputs; fiber optic digital output; headphone jack with volume control. Auto dual-side play; laserdisc digest mode for 1.5x and 2x normal speed scanning with intelligible sound; still-picture and frame-by-frame advance; clear scan; autoreverse; frame/time search; multiple-disc playback; digital picture call; wireless remote. FR 4-20,000 Hz  $\pm 0.3$  dB; S/N 115 dB; dynamic range 99 dB;  $4\frac{3}{4} \times 17 \times 16\frac{7}{8}$  in; 22 lb.....\$1,199

**MDP-750.** As above, without digital dropout compensation.....\$899

**MDP-600 Combi Player**

8x oversampling. Plays CD's and laserdiscs. Features 45-bit digital filter; digital time-base correction. Mic input with volume and echo Karaoke controls; 1 control S input; 1 S-video output; 2 sets of stereo A/V analog outputs; fiber optic digital output; headphone jack with volume control. Auto dual-side play; still-picture and frame-by-frame advance; clear scan; autoreverse; frame/time search; multiple-disc playback; wireless remote. FR 4-20,000 Hz  $\pm 0.3$  dB; S/N 115 dB; dynamic range 99 dB;  $4\frac{1}{2} \times 17 \times 16\frac{1}{2}$  in; 22 lb.....\$799

**MDP-500 Combi Player**

8x oversampling; 1-bit D/A converter. Plays CD's and laserdiscs. 1 control S input; 1 S-video output; 2 sets of stereo analog outputs. Auto dual-side play; still-picture and frame-by-frame advance; clear scan; autoreverse; frame/time search; wireless remote. FR 4-20,000 Hz  $\pm 0.3$  dB; S/N 115 dB; dynamic range 99 dB;  $4\frac{5}{8} \times 17 \times 16\frac{1}{2}$  in; 22 lb.....\$599

**TEAC**

**VRDS-10 CD Player**

1-bit Bitstream D/A conversion. Features proprietary disc clamping with disc-sized aluminum-die-cast overhead turntable; concave lower turntable; center-positioned tray; 18-dB/oct Butterworth analog filter; internal audio-signal transmission; proprietary servo system with low-pass filter; separated analog and digital circuitry; dual top plate with fabric inserted between layers; aluminum front panel. Coaxial and fiber-optic digital outputs. 20-track conventional or delete programming; 3 repeat modes; auto fade in/out; fluorescent display with dimmer; remote control. FR 1-20,000 Hz  $\pm 0.3$  dB; S/N 110 dB; dynamic range 99 dB; ch sep 110 dB.  $17\frac{3}{8} \times 5\frac{7}{8} \times 13\frac{1}{8}$  in.....\$1,250

**VRDS-7 CD Player**

1-bit Bitstream D/A conversion. Features double-differential D/A conversion; proprietary disc clamping with disc-sized aluminum-die-cast overhead turntable; concave lower turntable; proprietary servo system with low-pass filter; center-positioned tray; separated analog and digital circuitry; dual top plate with rubber seat inserted between layers; aluminum front panel. Coaxial and Toslink fiber-optic digital outputs. 20-track random or delete program-

ming; 3 repeat modes; auto fade in/out; fluorescent display with dimmer; remote control. FR 1-20,000 Hz  $\pm 0.3$  dB; S/N 110 dB; dynamic range 99 dB; ch sep 110 dB.  $17\frac{3}{8} \times 5\frac{7}{8} \times 13\frac{1}{8}$  in; 20 lb.....\$1,000

**CD-P4500 CD Player**

1-bit Bitstream D/A conversion. Features center-positioned tray; proprietary servo system; 3-beam laser pickup; 18-dB/oct Butterworth analog filter. Fiber-optic digital output; 2 analog outputs; headphone jack with volume control. Tape edit;  $\pm 12\%$  pitch control; 1-dB-step digital attenuator; synchro play with compatible cassette decks; 20-track programming; music calendar; 8-digit fluorescent display; remote control. FR 0-20,000 Hz  $\pm 0.1$  dB; S/N 105 dB; dynamic range 98 dB; ch sep 104 dB.  $17\frac{1}{8} \times 4\frac{3}{4} \times 11\frac{1}{4}$  in.....\$460

**CD-P3500 CD Player**

1-bit Bitstream D/A conversion. Features center-positioned tray; 3-beam laser pickup; 18-dB/oct Butterworth analog filter. Coaxial digital output; headphone jack. 1-dB-step digital attenuator; 20-track programming; 4 repeat modes; 8-digit fluorescent display; remote control. FR 1-20,000 Hz  $\pm 0.5$  dB; S/N 104 dB; dynamic range 98 dB; ch sep 102 dB.  $17\frac{1}{8} \times 4\frac{3}{4} \times 10\frac{7}{8}$  in.....\$340

**PD-435 CD Player**

8x oversampling, dual 16-bit D/A converters. Features 3-beam laser pickup. 20-track programming; 2 repeat modes; 4-digit LED display; remote control. FR 5-20,000 Hz  $\pm 1$  dB; S/N 100 dB; dynamic range 92 dB; ch sep 85 dB.  $17\frac{1}{8} \times 3\frac{3}{8} \times 11\frac{1}{8}$  in.....\$189



Teac VRDS-7

**TECHNICS**

**SL-PD1000 5-Disc CD Changer**

1-bit MASH D/A conversion. 5-disc front-loading carousel. Features digital memory reserve system for 5-second disc-to-disc changing; bidirectional platter; digital servo system. Fiber-optic digital output. Ability to change 4 discs while one plays; ID scan; random play; tape edit; 32-track programming; supplied remote control.....\$330

**SL-PD967 5-Disc CD Changer**

1-bit MASH D/A conversion. 5-disc front-loading carousel. Features digital servo system; bidirectional platter. Ability to change 4 discs while one plays; ID scan; random play; tape edit; 32-track programming; remote control.....\$270

**SL-PD867 5-Disc CD Changer**

1-bit MASH D/A conversion, 5-disc front-loading carousel. Features digital servo system; bidirectional platter. Ability to change 4 discs while one plays; ID scan; random play; tape edit; 32-track programming; remote control.....\$250

**SL-PD667 5-Disc CD Changer**

1-bit MASH D/A conversion, 5-disc front-loading carousel. Features digital servo system; bidirectional platter. Ability to change 4 discs

while one plays; ID scan; random play; 32-track programming; remote control.....\$220

**SL-PG440 CD Player**

Four 1-bit MASH D/A converters. Features digital servo system. Headphone jack with volume control. Peak search; tape edit; random play; fluorescent display with music calendar; remote control. S/N 100 dB.....\$190

**SL-PG340 CD Player**

Four 1-bit MASH D/A converters. Features digital servo system. Peak search; tape edit; random play; fluorescent display with music calendar; remote-control compatibility with Technics receivers. S/N 100 dB.....\$170

**YAMAHA**

**CDV-300K Karaoke Combi-Player**

Plays multiplex and stereo karaoke discs, CD's, and laserdiscs. 2 mic inputs; aux jacks. Club and Hall surround modes; balance control for music and original vocals; auto original-vocal muting upon user singing; karaoke processor with inputs for other sources; 17-step key control; 17-step digital echo; settings memory; shuttle search; picture-sharpness control; 20-chapter/track programming; random play; 3 repeat modes; on-screen displays; remote control. S/N 100 dB; dynamic range 96 dB.  $17\frac{1}{8} \times 5\frac{1}{4} \times 16\frac{1}{4}$  in.....\$899

**YMK-305PRO.** Microphone for above with key control.....\$139

**CDV-870 Combi-Player**

Plays CD's and laserdiscs. Features all-digital picture processing; Yamaha system remote-control compatibility; switchable CX NR; digital time-base control; color-drop-out correction. Fiber-optic digital output. Switchable screen saver; 15-chapter/track programming; 10 forward/reverse speeds; shuttle search; 3 repeat modes; CD peak search; freeze frame; single-frame advance; track skip/scan; frame or track-memory search; movie scan; auto Dolby-level adjustment; on-screen menu displays; Yamaha system remote-control compatibility; remote control.....\$749

**CDC-845 5-Disc CD Changer**

PDM D/A converters, 5-disc carousel. Features Class A current buffer amp. Fiber-optic digital output; gold-plated variable analog output; gold-plated headphone jack. Ability to change 4 discs while one plays; 100-disc program memory; 40-track programming; tape edit; intro scan; index search; random play; 4 repeat modes; peak search; synchro play with compatible cassette decks; 3 display-intensity modes; system remote-control compatibility; remote control. FR 2-20,000 Hz  $\pm 0.3$  dB; THD 0.002%; S/N 118 dB; dynamic range 100 dB.  $17\frac{1}{8} \times 4\frac{1}{4} \times 15\frac{1}{4}$  in.....\$499

**CDC-745.** As above, without Class A current buffer amp. Analog output and headphone jack not gold plated. FR 2-20,000 Hz  $\pm 0.5$  dB; THD 0.0025%; S/N 115 dB.....\$399

**CDC-645 5-Disc CD Changer**

PDM D/A converter, 5-disc carousel. Variable analog output; headphone jack. Ability to change 4 discs while 5th plays; synchro play with compatible cassette decks; intro scan; index search; 20-track programming; random play; 2 repeat modes; 3 display-intensity modes; system remote-control compatibility; remote control. FR 2-20,000 Hz  $\pm 0.5$  dB; THD 0.003%; S/N 106 dB; dynamic range 98 dB.  $17\frac{1}{8} \times 4\frac{1}{4} \times 15\frac{1}{4}$  in.....\$299

## ADCOM

### GFT-555II AM/FM Tuner

Quartz-referenced digital-synthesis design with 8 AM/8 FM presets. Features buffered output stages using Class A amplification; 1% Roederstein metal-film resistors; metal-film capacitors. Auto scan; switchable high-blend circuit; mono/mute switch; fluorescent display. FM: 50-dB quieting sens 36 dBf; cap ratio 1.5 dB; alt-ch sel 75 dB; THD 0.075% stereo at 1,000 Hz .....\$375

## ARAGON

### Model 4T2 AM/FM Tuner

16 station presets. Features patented circuitry to prevent unwanted signals from entering tuner via antenna ground; isolation subchassis enclosing circuit board; isolation subchassis for transformer; solid-aluminum front panel. Seek/scan tuning. FM: 50-dB quieting sens 37.6 dBf; AM rej 80 dB; cap ratio 1 dB; alt-ch sel 66 dB; S/N 75 dB. 19 x 3½ x 15¼ in; 22 lb.....\$695

## ARCAM

### Delta 280 FM Tuner

20 station presets. Manual tuning in 50,000-Hz steps; selectable normal/narrow IF bandwidth; mono button; scan tuning; signal-strength meter; defeatable display; remote controllable via Arcam's System Remote Control. AM rej 50 dB; cap ratio 1.5 dB; alt-ch sel 60 dB; S/N 72 dB stereo; ch sep 40 dB at 1,000 Hz .....\$699

### Alpha 5 FM Tuner

16 station presets. Mono/mute button with indicator; scan tuning; manual tuning in 50,000-Hz steps; LED signal-strength meter. AM rej 50 dB; cap ratio 1.5 dB; alt-ch sel 60 dB; S/N 72 dB stereo; ch sep 40 dB at 1,000 Hz .....\$399

## AUDIO DESIGN ASSOCIATES

### MT-3000 Multi-Tuner

Designed for multiroom applications. Features 3 independent tuner modules with 20 presets per module; choice of AM-stereo, FM-stereo, shortwave, or cable-TV modules in any combination. Features digital-synthesis tuning; auto analog phase-frequency detector; stereo dynamic noise blend. 1 remote-control input for each module; 1 remote-control input to access all 3 modules and 60 presets; 1 line-level output for each module; 1 line-level output for all 3 modules. 4-character labeling for each preset; mute. Remote control optional. FM: 50-dB quieting sens 34 dBf; AM rej 54 dB; cap ratio 1.4 dB; alt-ch sel 80 dB. 19 x 3½ x 11 in; 8 lb.....\$3,999

## AUDIOSOURCE

### TNR One AM/FM Tuner

Quartz-PLL design with 20 station presets. Auto scan; manual tuning; digital display with signal-strength indication. FM: cap ratio 1 dB; alt-ch sel 65 dB; S/N 70 dB stereo; THD 0.4% stereo. 16½ x 2¾ x 11½ in.....\$230

## CARVER

### TX-8R AM/FM Tuner

20 station presets. Preset scan; auto/manual scan tuning; FM mono/stereo switch; analog signal-strength meter; removable rack handles; remote control. FM: 50-dB quieting sens 40.7 dBf stereo; AM rej 60 dB; cap ratio 1.5 dB; alt-ch sel 63 dB; S/N 70 dB stereo; THD 0.3% stereo at 1,000 Hz. 19 x 2 x 12½ in; 11 lb.....\$350

## DAY SEQUERRA

### FM Reference Tuner

3 selectable IF bandwidths; digital display. Rack-mount front plate. 50-dB quieting sens 34 dBf stereo; AM rej 80 dB; cap ratio 0.75 dB; adj-ch sel 40 dB narrow IF; alt-ch sel 100 dB; S/N 65 dB stereo at 65 dBf; THD 0.15% at 1,000 Hz stereo; ch sep 50 dB at 1,000 Hz. 17½ x 14¾ x 5¾ in; 45 lb.....\$5,300

## DENON

### TU-680NAB AM/FM Tuner

30 AM/FM presets. Designed for the National Association of Broadcasters as a broadcast-quality reference-monitor tuner. Features AMAX-certified mono/stereo AM reception; AMAX AM de-emphasis circuit; AM noise-blanking circuitry; quartz frequency-synthesis tuning; MOSFET RF stages. Switchable FM IF bandwidth with memory; switchable AM audio bandwidth; IS-system remote control compatibility.....\$600

### TU-650RD AM/FM Tuner

30 AM/FM presets. Features RDS radio-data reception; quartz-lock synthesizer tuning; MOSFET RF stages. Switchable FM IF bandwidth with memory; preset labeling; non-scrolling RDS-data display; IS-system remote control compatibility.....\$375

**TU-380RD.** As above, 40 AM/FM presets, scrolling RDS display; no switchable IF bandwidth.....\$300



Harman Kardon TU9600

## HARMAN KARDON

### TU-9600 AM/FM Tuner

24 AM/FM Presets. Features Active Tracking circuitry with digital fine tuning; FM stereo pilot and subcarrier noise rejection. Two antenna inputs. Seek tuning; manual up/down tuning; hi-blend. Includes remote control.....\$429

### TU-930 AM/FM Tuner

30 AM/FM presets. Direct tuning by frequency; manual tuning. Includes remote control with rear panel control jack. FM: 50 dB quieting sens 37.2 dBf stereo; adj-ch sel 75 dB; alt-ch sel 10 dB; S/N 74 dB mono, 68 dB stereo.....\$199

## JVC

### FX1100BK AM/FM Tuner

40 AM/FM presets. Features computer-controlled reception-servo system; quartz-PLL digital frequency synthesizer; digital-noise reduction system. Inputs for 2 antennas. 6-character alphanumeric station labeling; variable stop level; dB-referenced signal-strength meter in 1-dB steps; record-calibration signal generator; direct access; switchable wide/narrow IF bandwidth; preset scan.....\$470

## LINN

### Krenlin FM Tuner

80 station presets. Features screened circuitry; two parallel high-level mixers; 13-stage IF filter; PLL demodulator; oscillator with shorted-transmission-line coaxial resonator. 2 F-con-

ductor RF inputs; 2 line-level output pairs; remote-control jack for switching of other Linn products or multiroom use. Adjustable mute/scan threshold with memory; auto/manual scan; software upgradability; signal-strength meter.....\$3,700

## LUXMAN

### T-353L AM/FM Tuner

30 AM/FM presets. Features digital-synthesis PLL design; optimum-frequency location via computer analysis; line-phase sensor; STAR circuitry. System bus connection. Selectable strongest-station preset storage; muting level switch; auto seek/scan; mono/stereo switch; turn-on and sleep timers; fluorescent display. AM rej 62 dB; cap ratio 1.5 dB; S/N 73 dB at 65 dBf stereo; ch sep 50 dB at 1,000 Hz. AM: S/N 54 dB. Black or champagne.....\$500

## MARANTZ

### ST-50 AM/FM Tuner

30 AM/FM presets. Features digital-synthesis design. Switchable wide/narrow selectivity; preset memory for selectivity setting; direct station access; scan tuning; switchable muting; battery-free memory backup; auto/manual tuning; signal-strength indicator; fluorescent display. FM: 50-dB quieting sens 37 dBf stereo; cap ratio 1 dB; alt-ch sel 75 dB; S/N 82 dB stereo; THD 0.08% stereo; ch sep 55 dB. AM: S/N 54 dB; THD 0.3%. 17¾ x 4 x 14 in.....\$349

### ST-53 AM/FM Tuner

59 AM/FM presets. Features 4-gang FM front end; dual-gate MOSFET IF section. 75-ohm FM antenna input. RC-5 system remote-control jacks. Direct station access; preset scan; memory backup; mono/stereo and mute switches; last-station memory; fluorescent display. FM: 50-dB quieting sens 37 dBf stereo; cap ratio 1 dB; alt-ch sel 75 dB; S/N 73 dB stereo; THD 0.2% stereo; ch sep 45 dB. AM: S/N 52 dB; THD 0.5%. 16½ x 4 x 12 in.....\$299

## McINTOSH

### MR7083 AM/FM Tuner

8 AM and FM presets. Features proprietary circuitry to modify phase and frequency response for enhanced sound. Remote-control capability. 17½ x 5¾ x 15½ in; 15 lb.....\$1,750

## MERIDIAN

### Model 504 FM Tuner

30 station presets. Custom labeling for each preset; mono/stereo switch; signal-strength and tuning-accuracy displays; 8-character alphanumeric display. 12¾ x 3½ x 13 in.....\$995

## MUSEATEX

### FM1 Tuner

Antenna and cable inputs. Features 100-station memory with station ID labeling; remote control.....\$1,199

## NAD

### Model 402 AM/FM Tuner

24 AM/FM presets. Features IF filters; switchable blending circuit. NAD-Link facility for remote control via other NAD products; high-speed search tuning. FM: cap ratio 1.6 dB; alt-ch sel 58 dB; S/N 74 dB. 16½ x 3 x 11½ in; 9 lb.....\$249

## TUNERS

### NAIM

#### NAT 01 FM Tuner

Features progressive switching from mono to stereo; separate power supply. Auto bandwidth selection; digital frequency display increases in brightness to indicate signal strength. 11¼ x 3 x 8 in. ....\$3,100

**NAT 02.** As above, with an integrated power supply .....\$1,950

**NAT 03.** Features toroidal transformer ....\$1,050

### ONKYO

#### Integra T-9090II FM Tuner

20 AM/FM presets. Features auto/manual reception-optimization system to select A/B antenna, RF (local/DX), IF bandwidth (wide/narrow/S-narrow), high-blend, and mono/stereo. Dual antenna inputs. Preset scan; strongest-station memory; digital display and signal-strength meter; timer; FM fine tuning; adjustable output level; remote control. FM: cap ratio 1 dB; alt-ch sel 95 dB narrow; S/N 95 dB mono; THD 0.009%; ch sep 55 dB wide. Wood side panels. 18¼ x 4¼ x 15¼ in.; 19 lb. ....\$789

#### Integra T-407 AM/FM Tuner

40 AM/FM presets. Features auto reception-optimization system with manual override; 5-varactor/MOSFET RF section; front-end design to minimize IM. Battery-free memory backup; 8 preset groups; FM fine tuning in 25- or 50-kHz steps; direct station access; switchable tuning level and mute; signal-strength meter. FM: cap ratio 1.3 dB; alt-ch sel 50 dB narrow; S/N 85 dB mono; THD 0.1%; ch sep 45 dB wide. 18 x 3½ x 14¼ in.; 11 lb. ....\$365

#### T-450RDS AM/FM Tuner

30 AM/FM presets. Features RDS reception; auto reception-optimization system. RDS program-type search and text display; battery-free memory backup; 6 preset groups; direct station access; auto scan tuning .....\$355

### OPTIMUS BY RADIO SHACK

#### TM-155 AM/FM Tuner

Features PLL circuitry; built-in antennas. FM-antenna input. FM-mono button .....\$60

### PIONEER

#### F-93 AM/FM Tuner

FM: 50-dB quieting sens 36.2 dBf stereo; AM rej 80 dB; cap ratio 1 dB; alt-ch sel 85 dB super narrow; S/N 88 dB stereo; ch sep 60 dB at 1,000 Hz. AM: S/N 50 dB; 18 x 4¼ x 13¾ in. ....\$900

#### F-449 AM/FM Tuner

36 AM/FM presets. Selectable FM IF bandwidth; RF attenuator; 3-speed search; SR-system remote-control compatibility. 16¾ x 3¾ x 12½ in. ....\$285

### PROTON

#### AT-2700 AM/FM Tuner

16 FM/8 AM presets. Features four-Gang GaAsFET. One antenna input; one RCA output. Memory; mono/stereo switch; remote controllable. 16½ x 3¾ x 14¼ in. ....\$300

### ROTEL

#### RT990BX FM Tuner

16 presets. Features discrete component front end; RF attenuator. Selectable wide/narrow IF

bandwidth; bar-graph LED signal-strength display; remote control. FM: 50-dB quieting sens 37.2 dBf stereo; cap ratio 1 dB; alt-ch sel 80 dB; S/N 82 dB stereo; THD 0.1% stereo. 17¾ x 2¾ x 11¾ in. ....\$750

#### RT-950BX AM/FM Tuner

20 AM/FM presets. Mute/mono switch; bar-graph signal-strength display. FM: 50-dB quieting sens 37.2 dBf stereo; cap ratio 1 dB; alt-ch sel 63 dB; S/N 75 dB stereo; THD 0.25% stereo. 17¾ x 2¾ x 10¼ in. ....\$300

### SANSUI

#### TUX519 AM/FM Tuner

30 AM/FM presets. Features quartz-synthesized digital PLL tuning. Last-station memory; memory scan; instant recall with key. FM: 50-dB quieting sens 36 dBf stereo; cap ratio 1 dB; alt-ch sel 60 dB; S/N 74 dB stereo. 17 x 3 x 10 in.; 6 lb. ....\$250

### SONY

#### ST-S550ES AM/FM Tuner

30 AM/FM presets. Features antenna attenuation; radial power supply. Coaxial FM input; control S input. Stereo/mono high blend tuning capability; interstation muting; wide/narrow bandwidth tuning; station memo tuning. FM: S/N 78 dB stereo; THD 0.06% mono, 0.008% stereo. 18¾ x 3¾ x 14¾ in.; 9 lb. ....\$350

#### ST-S211 AM/FM Tuner

40 AM/FM presets. Coaxial FM input; control S input. Digital dial tuning; call letter identification; signal strength meter; FM stereo muting; remote control. FM: S/N 75 dB stereo; THD 0.03% mono, 0.005% stereo. 17 x 3½ x 11¾ in.; 7 lb. ....\$250

### TEAC

#### T-X4030 AM/FM Tuner

20 AM/FM presets. Features quartz-PLL tuning. Auto/manual seek; switchable MPX filter; auto mono/stereo switching; fluorescent display. FM: 50-dB quieting sens 42 dBf stereo; usable sens 13.2 dBf mono; AM rej 65 dB; cap ratio 1.7 dB; alt-ch sel 78 dB; S/N 72 dB stereo; ch sep 40 dB at 1,000 Hz. AM: S/N 50 dB. 17½ x 3¼ x 10¾ in. ....\$220

### TECHNICS

#### ST-G460 AM/FM Tuner

39 AM/FM presets. Features Class AA circuitry with auto preset tuning; DC linear switching; DC circuit construction. Digital FM signal-strength indicator; MPX filter .....\$250

### YAMAHA

#### TX-950 AM/FM Tuner

40 presets. Features auto selection of PLL-synthesis or FM-voltage-servo tuning. Labeling for 24 presets: mono switch. Optional RS-system-compatible remote control .....\$429

#### TX-480 AM/FM Tuner

40 AM/FM presets. Microprocessor-controlled direct-PLL tuning system; proprietary circuitry for improved selectivity, interference rejection, phase linearity, and channel separation. Rotary-encoder tuning with lock; strongest-station preset store; auto/manual mono/stereo selector; 20-segment signal-strength meter; Yamaha system remote compatibility. Remote control optional. 17½ x 3¾ x 11½ in. ....\$199



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## CRUTCHFIELD

1 Crutchfield Park, Dept. SR, Charlottesville, VA 22906

**ACOUSTIC RESEARCH**

**Model 303 3-Way Speaker**

Acoustic-suspension design with 12-in woofer, 1 1/2-in dome midrange, 3/4-in soft-dome tweeter. Power handling 250 W max; FR 32-20,000 Hz  $\pm 3$  dB; sens 85 dB; imp 6.5 ohms. 15 x 25 x 11 in; 54 lb .....\$1,200/pr

**Model 338.** As above, 8-in woofer. Power handling 150 W max; FR 49-20,000 Hz  $\pm 3$  dB; sens 86 dB; imp 8 ohms. 10 x 19 x 6 in; 26 lb. \$600/pr

**Model 218V 2-Way Bookshelf Speaker**

Acoustic-suspension design with 6 1/2-in woofer and 3/8-in soft-dome tweeter. Magnetic shielding. 7 1/4 x 13 x 7 1/4 in .....\$290/pr

**A/D/S/**

**AVT148 3-Way Speaker**

8-in copolymer woofer, two 4-in copolymer-cone midranges, 1-in copolymer-dome tweeter. Features neodymium tweeter magnet; 1-in-thick MDF cabinet. Magnetic shielding. Power handling 200 W; sens 89 dB SPL/W/m .....\$1,499/pr

**MS2 Powered Subwoofer**

8-in copolymer driver; amp rated at 85 x 1 rms. Features active-servo amplifier control; computer-optimized dual-lamflow 3/4-in-thick-MDF bandpass cabinet; low-pass filter at 100 Hz; line-level high-pass filter at 100 Hz with selectable 6- or 18-dB/oct slope; speaker-level high-pass filter at 130 Hz with 6-dB/oct slope. Polarity-reverse switch .....\$799

**S600 2-Way Speaker**

6 1/2-in copolymer woofer, 1-in copolymer-dome tweeter. Features 3/4-in-thick MDF cabinet; computer-optimized crossover. Power handling 150 W; FR 50-23,000 Hz  $\pm 3$  dB; sens 88 dB SPL/W/m .....\$649/pr

**AVS140 2-Way Bookshelf Speaker**

4-in passive radiator, 4-in copolymer woofer, one 1-in copolymer-dome tweeter. Power handling 100 W; sens 88 dB SPL/W/m .....\$649/pr

**L400e 2-Way Speaker**

6 1/2-in copolymer woofer, 1-in copolymer-dome tweeter. Features antiresonant extruded-aluminum cabinet; computer-optimized crossover with audiophile-grade components. Power handling 100 W; sens 90 dB SPL/W/m .....\$599/pr

**L200e.** As L400e, 4-in woofer. Power handling 50 W; FR 85-23,000 Hz  $\pm 3$  dB; sens 88 dB SPL/W/m .....\$399/pr

**C4001/s 2-Way In-Wall Speaker**

6 1/2-in copolymer woofer, 1-in copolymer-dome tweeter. Power handling 100 W; sens 90 dB SPL/W/m. Paintable .....\$499/pr

**AW4 2-Way Outdoor Speaker**

4-in copolymer woofer, 1-in copolymer-dome tweeter. Features computer-optimized crossover with audiophile-grade components. All-weather design. Power handling 100 W; sens 87 dB SPL/W/m .....\$379/pr

**ADVENT**

**Heritage 2-Way Speaker**

Two 8-in long-throw woofers, 1-in Ferrofluid-cooled parabolic soft-dome tweeter. Features fiberboard enclosure. Power handling 200 W rms; crossover point 3,500 Hz; FR 40-23,000 Hz  $\pm 3$  dB; sens 89.5 dB SPL/W/m; imp 8 ohms. Oiled solid-pecan wood top and face; black textured vinyl body. 10 1/2 x 37 3/4 x 13 1/2 in; 46 lb...\$699/pr

**Laureate.** As above, 6 1/2-in woofers. Power handling 150 W rms; crossover point 3,000 Hz; FR 42-23,000 Hz  $\pm 3$  dB; sens 90 dB SPL/W/m. 9 x 32 3/4 x 12 in; 35 lb .....\$549/pr

**Prodigy Tower 2-Way Speaker**

8-in long-throw woofer, 3/4-in Ferrofluid-cooled parabolic soft-dome tweeter. Fiberboard enclosure. Magnetic shielding. Power handling 100 W rms; crossover point 3,000 Hz; FR 45-23,000 Hz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 8 ohms. Black stained solid-oak top and base; black textured vinyl body. 10 1/8 x 28 1/2 x 8 7/8 in .....\$299/pr

**Prodigy Tower II 2-Way Speaker**

8-in long-throw woofer, hard-dome tweeter. Fiberboard enclosure. Power handling 100 W rms; crossover point 3,000 Hz; FR 45-23,000 Hz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 8 ohms. Oiled solid-pecan wood top and face; black textured vinyl body. 10 1/8 x 28 1/2 x 9 in .....\$249/pr

**Legacy III 2-Way Speaker**

10-in long-throw dual-voice-coil woofer, 1-in soft-dome tweeter. Particleboard enclosure. Power handling 125 cont (6 ohms), 100 W (8 ohms); crossover point 2,500 Hz; FR 42-23,000 Hz  $\pm 3$  dB; sens 90 dB SPL/W/m (6 ohms); imp 6 or 8 ohms (switchable). Oiled solid-pecan wood top and base; black textured vinyl body. 14 x 32 1/2 x 10 1/2 in; 42 lb .....\$179



**Advent Prodigy Tower II**

**Baby III 2-Way Bookshelf Speaker**

6 1/2-in long-throw woofer, 1/2-in hard-dome tweeter. Features fiberboard enclosure. Power handling 65 W rms; crossover point 4,500 Hz; FR 60-21,000 Hz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 8 ohms. Solid-oak top and base; black textured vinyl body. 10 1/8 x 16 3/8 x 7 1/4 in...\$178/pr

**Home Theater Series**

**HT103 2-Way Front Speaker System**

Magnetically-shielded left, right, and center speakers, each with two 5 1/4-in woofers and tweeter. Power handling 125 W cont avg; FR 60-20,000 Hz  $\pm 3$  dB; imp 8 ohms. Black ash vinyl cabinet. 6 x 18 x 6 1/2 in .....\$479

**Sub.10 Powered Subwoofer**

10-in driver; integral 100-W amp. Features adjustable 40-200-Hz active low-pass crossover and 150-Hz high-pass crossover. Amp: line- and speaker-level inputs and outputs. Auto turn on/off; 180° phase control; amp volume control. FR 35-200 Hz. Black solid-oak top and black-ash vinyl cabinet. 16 x 16 1/2 x 17 in .....\$399

**HT204 Surround Speaker**

Dual pivoting-cabinet design with two 2 1/4-in full range drivers. Power handling 100 W cont avg; imp 8 ohms. Molded black plastic enclosures. 3 3/4 x 11 1/2 x 3 1/2 in .....\$149/pr

**ALLISON ACOUSTICS**

**MS-P10 Powered Subwoofer**

Vented design with 10-in driver; 160-W amp. Line- and speaker-level inputs; high-pass outputs. Features high-pass crossover fixed at 80 Hz and low-pass crossover variable from 40-180 Hz. Volume control. Black lacquer on wood finish. 16 x 16 x 16 in; 47 lb .....\$665

**AL-120 2-Way Speaker**

Acoustic-suspension design with two 6-in woofers and one 1-in Ferrofluid-cooled convex-diaphragm tweeter. Features push-pull woofer configuration. Power handling 200 W; crossover points 100 and 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. 5-yr warranty. Black-vinyl finish. 11 1/8 x 23 7/8 x 11 1/8 in .....\$660/pr

**AL-115 2-Way Speaker**

Acoustic-suspension design with 8-in woofer and 1-in Ferrofluid-cooled convex-diaphragm tweeter. Features woofer hand-treated with proprietary energy-absorbent compound. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. 5-yr warranty. 11 1/8 x 20 x 10 1/8 in; 22 lb .....\$460/pr

**NL-1440 2-Way Surround Speaker**

Acoustic-suspension design with 8-in woofer and 1-in convex tweeter. Magnetic shielding. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Black lacquer on wood finish. 11 x 10 x 18 in; 19 lb .....\$329

**NL-654.** As above, 6-in woofer. Crossover point 2,500 Hz. 9 x 18 x 13 in .....\$279

**MS-200 2-Way Satellite Speaker**

4-in midrange, 1/2-in Mylar-dome tweeter. Magnetic shielding. Power handling 50 W rms; crossover point 140 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 5-yr warranty. Black lacquer finish. 5 3/4 x 10 x 5 1/4 in; 6 lb .....\$260/pr

**MS-202 2-Way Center Speaker**

Two 3-in midranges, one 1/2-in Mylar-dome tweeter. Magnetic shielding. Power handling 50 W rms; sens 86 dB; imp 8 ohms. 5-yr warranty. Black lacquer finish. 19 x 5 x 11 in; 10 lb...\$180

**ALTEC LANSING**

**Model 510 3-Way Speaker**

Two 10-in woven-carbon fiber woofers, 2-in midrange, 1-in tweeter. Features elastomer surrounds; liquid-cooled titanium-coated polyimide midrange and tweeter. Gold-plated bi-wire/triwire terminals. Power handling 300 W max; crossover point 550 and 3,500 Hz; FR 30-20,000 Hz  $\pm 3$  dB; sens 92 dB SPL/W/m; imp 4 ohms. Walnut veneer or black finish. 12 x 49 x 13 1/2 in .....\$1,600/pr

**System 3 Subwoofer/Satellite System**

Subwoofer with two 8-in long-throw carbon-filled polypropylene drivers; 2 satellites, each with two 3-in carbon-filled polypropylene midranges and one 1/2-in dome tweeter. Power handling 160 W max; crossover points 180 and 4,500 Hz; FR 32-20,000 Hz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. Subwoofer 12 x 9 3/4 x 20 in. Satellites 4 x 8 1/2 x 3 3/4 in .....\$600

**Model 100 3-Way Speaker**

Two 8-in woofers, 4-in midrange, 7/8-in liquid-cooled formed-polyester tweeter. Features carbon-filled polypropylene woofers and midrange with butyl-rubber surrounds. Power handling 200 W max; crossover points 250 and 3,500 Hz; FR 38-20,000 Hz  $\pm 3$  dB; sens 91 dB SPL/W/m; imp 8 ohms. Dark oak or black finish. 10 3/4 x 40 1/2 x 11 in .....\$500/pr

**Model 95.** As above, one woofer. Power handling 120 W max. 12 x 22 x 9 in .....\$350/pr

**Model 120 Surround Speaker**

Dipole design with one 5/4-in woofer and two 3-in side-firing full-range drivers. Power handling 80 W max; crossover point 400 Hz; FR 100-7,000 Hz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 8 ohms. Black. 7 1/4 x 11 1/2 x 5 3/8 in .....\$250/pr

**Model 56 2-Way Outdoor Speaker**

Acoustic-suspension design with 5/4-in carbon-filled polypropylene woofer and 1/2-in liquid-cooled dome tweeter. Features engineering-plastic construction. Power handling 80 W max; crossover point 4,000 Hz; FR 50-20,000 Hz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. 6 1/4 x 9 3/8 x 5 3/8 in .....\$125/pr

**Model 44 2-Way Center Speaker**

Two 4-in carbon-filled polypropylene woofers, 5/8-in liquid-cooled dome tweeter. Magnetic shielding. Power handling 80 W max; crossover point 3,500 Hz; FR 85-20,000 Hz  $\pm 3$  dB; sens 86 dB SPL/W/m; imp 6 ohms. Black or white. 5 3/8 x 11 x 7 7/8 in .....\$90

**AHT Series**

The following models are THX-certified.

**AHT-2300 Powered Subwoofer**

Two 10-in woven-carbon fiber drivers; amp rated at 100 W with 0.1% THD. Features selectable 18- or 24-dB/oct crossover. Crossover point selectable at 50, 80, 100, or 150 Hz; FR 26-180 Hz  $\pm 3$  dB. Black. 17 3/8 x 17 3/8 x 17 3/8 in .....\$1,200

**AHT-2100 Surround Speaker**

Two 4-in carbon-filled polypropylene woofers, four 3/2-in carbon-filled polypropylene midranges, two 3/4-in liquid-cooled polyimide-dome tweeters. Power handling 150 W max; crossover points 180 Hz, 3,000 Hz (high-pass), and 3,500 Hz (low-pass); FR 80-20,000 Hz; sens 89 dB SPL/W/m. Black or white. 11 x 15 3/8 x 6 1/4 in .....\$900/pr

**AHT-2200 2-Way Front Speaker**

Acoustic-suspension design with two 5/4-in carbon-filled polypropylene woofers and one 5/8-in dome tweeter. For use as front main or center speaker. Features fiberglass-filled ABS enclosure; magnetic shielding. Power handling 150 W max; crossover point 2,500 Hz; FR 70-20,000 Hz; sens 89 dB SPL/W/m. Black or white. 7 7/8 x 15 3/4 x 7 in .....\$300

**AMC**

**B1-20 Powered Subwoofer**

8-in driver; high/low-pass crossover .....\$749

**APOGEE**

**Stage 2-Way Ribbon Speaker**

Trapezoidal woofer ribbon, midrange/tweeter ribbon. Power handling 200 W; crossover 800 Hz; FR 35-20,000 Hz; imp 3 ohms. Black-sand, light-oak, or mahogany finish. 37 x 25 x 2 in; 120 lb .....\$3,295/pr

**Centaurus Slant 6 2-Way Ribbon Speaker**

Ported design with 6 1/2-in cone woofer and 26-in dipole midrange/tweeter ribbon. Features slanted enclosure back. Power handling 200 W; crossover point 1,000 Hz; FR 32-20,000 Hz; imp 6 ohms. Black finish. 52 1/2 x 14 1/2 x 14 1/4 in; 160 lb .....\$1,995/pr

**Centaurus Ribbin-Wall 2-Way In-Wall Speaker**

6 1/2-in cone woofer, 26-in dipole midrange/tweeter ribbon. Power handling 200 W; crossover point 1,200 Hz; FR 40-20,000 Hz; imp 6 ohms. Paintable grille. Cutout 12 1/2 x 48 in. 52 x 12 x 3 1/4 in; 80 lb .....\$1,495/pr  
On-wall version .....\$1,595/pr

**2-Way Ribbon Center Speaker**

Two 6 1/2-in cone woofers, shielded 16-in dipole midrange/tweeter ribbon. Power handling 200 W; crossover point 1,200 Hz; FR 60-20,000 Hz; imp 6 ohms. Black or white. 20 x 23 1/2 x 9 1/2 in; 60 lb .....\$1,195/pr

**ARCAM**

**Delta 2 2-Way Bookshelf Speaker**

Ported design with 6 7/8-in cast-basket polypropylene woofer and 3/4-in soft-dome tweeter. Features 8-element crossover; cross bracing; Medite baffle. Biwire/biamp terminals. Power handling 75 W; crossover point 3,000 Hz; FR 40-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Walnut or black-ash finish. 9 x 15 1/8 x 11 1/4 in .....\$749/pr

**ATLANTIC TECHNOLOGY**

**System 250 Series**

**Model 252PBM Powered Subwoofer**

12-in driver; amp rated at 40 x 3 or 90 x 1. Features crossover selectable at 80 or 120 Hz with 24-dB/oct low-pass slope and 12-dB/oct high-pass slope. Bass-boost circuitry; bass and treble controls .....\$569

**Model 254SR 2-Way In-Wall Surround Speaker**

4-in woofer, two 3 1/2-in mid/tweeters. Features absolute-phase inversion between mid/tweeters; mid/tweeter angling for spatial enhancement. Power handling 150 W rms. Black .....\$329/pr  
Above in white .....\$349/pr

**Model 251LR 2-Way Speaker**

Two 4-in woofers, one 3/4-in soft-dome tweeter. Features MDF cabinet; narrow design for minimal baffle interference. Magnetic shielding. Power handling 150 W rms. Black .....\$299/pr  
Above in white .....\$319/pr

**Model 253C 2-Way Center Speaker**

Two 4-in woofers, one 3/4-in soft-dome tweeter. Features EQ circuits to help match spectral and tonal balance to left and right speakers. Magnetic shielding; vertically adjustable platform. Power handling 150 W .....\$279

**System 150 Series**

**Model 152PBM Powered Subwoofer**

8-in polypropylene driver; amplifiers rated at 30 W x 3, 70 x 1. Features crossover selectable at 80 or 120 Hz with 24-dB/oct low-pass slope and 12-dB/oct high-pass slope. Bass-boost circuitry; bass and treble controls .....\$399

**Model 154SR Surround Speaker**

Two 3 1/2-in polypropylene drivers. Drivers are mounted diagonally and wired out of phase to

randomize the speaker's output .....\$159/pr  
Above in white .....\$179/pr

**Model 151LR 2-Way Bookshelf Speaker**

One 4-in polypropylene woofer, one 1/2-in soft-dome tweeter. Magnetic shielding. Black molded cabinet. Power handling 120 W rms .....\$149/pr  
Above in white .....\$169/pr

**Model 1153C 2-Way Center Speaker**

Two 3 1/2-in polypropylene woofers, one 1/2-in soft-dome tweeter. Magnetic shielding; adjustable platform for aiming speaker up or down. Power handling 120 W .....\$149

**AUDIO CONCEPTS/ACI**

**Sapphire III 2-Way Bookshelf Speaker**

7-in hybrid-aperiodic Kevlar woofer, 1-in hand-damped textile-dome tweeter. Sens 90 dB SPL/W/m. Lacquered-oak, black-oak, or lacquered-cherry finishes. 10 x 16 x 10 in .....\$1,699/pr

**Titan Powered Subwoofer**

One 12-in driver; amp rated at 250 x 1. Crossover point variable from 50-180 Hz; FR 20-150 Hz  $\pm 3$  dB. Lacquered-oak, black-oak, or lacquered-cherry finishes. 14 x 27 x 16 in .....\$1,299

**AUDIOFILE HOME THEATER**

**Sub 6.5 A2 Powered Subwoofer**

Two 6 1/2-in drivers; 100-W amp. FR 40-200 Hz; imp 8 ohms. Black-ash finish. 22 x 9 x 14 in; 35 lb .....\$360

**M 6.5 2-Way Bookshelf Speaker**

6-in woofer, 1-in soft-dome tweeter. Power handling 55 W rms; FR 50-20,000 Hz; imp 8 ohms. Black-ash finish. 8 1/2 x 15 x 8 in; 12 lb .....\$200/pr

**Sat 4.0 2-Way Surround Speaker**

4-in woofer, 1-in soft-dome tweeter. Power handling 50 W rms; FR 65-20,000 Hz; imp 8 ohms. Black-ash finish. 6 1/2 x 10 x 5 1/2 in; 7 lb .....\$150/pr

**TV 4.5 2-Way Center Speaker**

Two 4 1/2-in woofers, one 3/4-in dome tweeter. Power handling 50 W rms; FR 100-8,000 Hz; imp 8 ohms. Black-ash finish. 15 3/4 x 6 x 7 in; 11 lb .....\$130

**AUDIOSOURCE**

**SW-Four Powered Subwoofer**

One 12-in dual-voice coil driver; amp rated at 150 x 1 rms. Line- and speaker-level inputs and outputs. Phase-reverse switch; auto turn-on/off; input-level control. Crossover point variable from 40-180 Hz; FR 20-250 Hz. 12 3/8 x 19 3/8 x 15 3/4 in; 35 lb .....\$500

**IW-Three 2-Way In-Wall Speaker**

One 8-in woofer, one 1-in soft-dome tweeter. Power handling 100 W max; crossover 2,500 Hz; FR 50-20,000 Hz; sens 92 dB; imp 8 ohms. Mounting depth 3 1/2 in. White grille .....\$250/pr

**VS 1.1 Center/Surround Speaker System**

One VS-One center speaker and two LS-Ten/A surround speakers, each with 4-in woofer, 1-in tweeter, and black-matte finish. Includes 100-ft 18-gauge speaker cable .....\$200

**LS-One 2-Way Outdoor Speaker**

4-in woofer, 1-in soft-dome tweeter. Weather-proof design. Includes mounting brackets. Power handling 40 W max; FR 100-20,000 Hz; sens 87 dB; imp 8 ohms. Black or white .....\$170/pr

### IW-Four In-Wall Subwoofer

One 8-in driver. Power handling 100 W max; crossover point 120 Hz; FR 30-500 Hz; sens 90 dB; imp 8 ohms. White grille. Mounting depth 3 1/2 in .....\$150

### VS-Three 2-Way Center Speaker

One 5 1/4-in woofer, one 1-in tweeter. Magnetic shielding. Power handling 50 W max; crossover point 3,500 Hz; FR 60-20,000 Hz; sens 90 dB; imp 8 ohms. Black woodgrain finish. 7 x 11 3/4 x 5 7/8 in; 8 lb .....\$140

## AVID DYNAMICS

*The following models carry a 5-year warranty.*

### Sterling Tower 180T 3-Way Speaker

Two 8-in polypropylene woofers, 3-in cone midrange, 1-in dome tweeter. Sens 90 dB SPL/W/m; imp 8 ohms. Light rose walnut finish. 12 x 43 x 12 in .....\$559/pr

### Model 12 HVS 2-Way Speaker

10-in passive radiator, 6 1/2-in woofer, 1-in dome tweeter. Magnetic shielding. Crossover point 2,200 Hz; FR 42-20,000 Hz  $\pm 3$  dB; sens 92 dB SPL/W/m; imp 8 ohms. 5-yr warranty. Walnut or black finish. 11 x 34 x 10 in .....\$465/pr

## AXIOM

### AX 2 2-Way Bookshelf Speaker

Tuned-port design with 8-in woofer and 1-in dome tweeter. Crossover point 3,200 Hz; FR 48-22,000 Hz  $\pm 2$  dB; sens 89 dB SPL/W/m; imp 8 ohms. Black rosewood finish. 10 x 19 x 10 in .....\$399/pr

### AX 1.2 2-Way Bookshelf Speaker

Tuned-port design with 5-in woofer and 1/2-in dome tweeter. Crossover 3,500 Hz; FR 60-22,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Black rosewood finish. 6 x 11 x 8 in .....\$149/pr

**AX 1.5.** As above, 6 1/2-in woofer and 3/4-in tweeter. FR 50-22,000 Hz  $\pm 2$  dB; sens 89 dB SPL/W/m; imp 8 ohms. 8 x 15 x 8 in .....\$199/pr

## BAG END

### S10E-1 Subwoofer

Sealed design with 10-in driver. Features patented ELF (extended low-frequency) circuit. Power handling 150 W with ELF engaged; FR 8-70 Hz with ELF engaged; sens 92 dB SPL/W/m; imp 8 ohms. Black. 14 1/2 x 13 x 11 1/2 in; 26 lb .....\$348

**S10E-O.** As above, cabinet made of 13-ply Finland birch .....\$420

## B & W

### Matrix 801 Series III 3-Way Speaker

Vented design with 12-in woofer, 5-in Kevlar midrange, and 1-in magnetic fluid-cooled metal-dome tweeter. Electronic bass-alignment filter optional. Power handling 600 W; crossover points 380 and 3,000 Hz; FR 20-20,000 Hz  $\pm 2$  dB; sens 87 dB SPL/W/m; imp 8 ohms. Walnut or black-ash finish. 17 x 39 3/4 x 22 in; 119 lb .....\$5,500/pr

### DM640i 3-Way Speaker

Vented design with two 8-in woofers, 6 1/4-in Kevlar midrange, and 1-in magnetic fluid-cooled metal-dome tweeter. Features choice of port tube lengths or seal. Power handling 200 W; crossover points 300 and 3,000 Hz; FR 46-20,000 Hz  $\pm 2$  dB; sens 91 dB SPL/W/m; imp 8 ohms. Black finish. 9 3/8 x 38 x 16 in; 53 lb .....\$1,500/pr

m; imp 8 ohms. Black finish. 9 3/8 x 38 x 16 in; 53 lb .....\$1,500/pr

### FCM-8 2-Way Speaker

Sealed design with two 6 1/4-in Kevlar woofers and three 1-in magnetic fluid-cooled metal-dome tweeters. Features THX certification; magnetic shielding. Power handling 200 W; crossover point 3,000 Hz; FR 80-22,000 Hz  $-3$  dB; sens 90 dB SPL/W/m; imp 6 ohms. Black-ash finish. 23 5/8 x 10 1/4 x 9 in; 28 lb .....\$1,000

### Matrix HTM 2-Way Center Speaker

Vented design with 6 1/2-in Kevlar woofer and 1-in magnetic fluid-cooled metal-dome tweeter. Features magnetic shielding. Power handling 120 W; crossover 3,000 Hz; FR 63-20,000 Hz  $\pm 2$  dB; sens 88 dB SPL/W/m; imp 8 ohms. Black ash or walnut finish. 17 x 10 x 9 in; 19 lb .....\$800

### SCM-8 2-Way Surround Speaker

Dipole sealed design with two 6 1/4-in woofers and two 1-in magnetic fluid-cooled metal-dome tweeters. Features THX certification; magnetic shielding. Power handling 200 W; crossover point 3,000 Hz; FR 105-25,000 Hz  $-6$  dB; sens 87 dB SPL/W/m; imp 4 ohms. Black-ash finish. 14 1/4 x 14 x 9 1/2 in; 24 lb .....\$750

### CWM 8 2-Way In-Wall Speaker

Acoustic-suspension design with 8 3/4-in woofer and 1-in magnetic fluid-cooled metal-dome tweeter. Features patented overload protection. High frequency contour control. Power handling 100 W max; crossover point at 2,500 Hz; FR 35-20,000 Hz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 4 ohms. 10 3/4 x 14 1/8 x 3 3/8 in; 5 lb .....\$600/pr

### Model 2003 2-Way Bookshelf Speaker

6 1/2-in woofer, 1-in tweeter in vented enclosure. Magnetic shielding. Power handling 100 W; crossover point 3,000 Hz; FR 70-20,000 Hz  $\pm 2$  dB; sens 89 dB SPL/W/m; imp 4 ohms. Black or white. 8 1/4 x 16 3/4 x 9 3/8 in; 11 lb .....\$449/pr



**B&W Matrix HTM**

### CWM 6 2-Way In-Wall Speaker

Acoustic-suspension design with 7-in woofer and 1-in magnetic fluid-cooled metal-dome tweeter. Features auto-reset overload protection. Power handling 70 W max; crossover point at 2,500 Hz; FR 45-20,000 Hz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 6 ohms. 8 x 12 1/2 x 3 in; 5 lb .....\$400/pr

### DM600FS 3-Way Center Speaker

Vented design with 5-in woofer, 5-in midrange, and 1-in magnetic fluid-cooled metal-dome tweeter. Features magnetic shielding. Power handling 120 W; crossover point 3,000 Hz; FR 75-23,000 Hz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 8 ohms. Black finish. 17 3/4 x 6 x 9 1/2 in; 13 lb .....\$300

## BANG & OLUFSEN

### Beolab Penta 3-Way Powered Speaker

Bass-reflex design with four 5-in woofers, four 3-in midranges, 1-in dome tweeter; amp rated at 150 x 1 into 8 ohms with 0.015% THD. Modern-style 5-sided cabinet finished in stainless steel; clipping-attenuator circuit; 3-position bass-compensation switch. Alphanumeric display for B&O system info; auto turn-on/off. FR 40-20,000 Hz  $+4, -8$  dB; sens 92 dB SPL/W/m; imp 8 ohms. 5 x 65 x 5 3/8 in; 53 lb .....\$3,800/pr

### Beolab 8000 2-Way Powered Speaker

Bass-reflex design with two 4-in woofers and 3/4-in tweeter in modern-styled tubular aluminum cabinet with conical tip/base. Bi-amplified; cast-iron base; magnetic shielding; 24-dB/oct Linkwitz-Riley active crossover; dynamic treble-balancing circuitry; 30-dB/oct high-pass filter at 40 Hz. Line-level input; Power Link input for B&O systems. Auto turn-on. FR 50-20,000 Hz  $\pm 2$  dB. 6 x 52 x 6 in; 44 lb .....\$3,000/pr

### Beolab 6000 2-Way Powered Speaker

Bass-reflex design with two 3 1/2-in woofers, 3/4-in dome tweeter. Features extruded one-piece 1/8-in-thick aluminum oval-column cabinet; proprietary dynamic bass-optimization circuitry; active filtering with 30-dB/oct slope at resonant frequency and 24-dB/oct slopes elsewhere; bi-amplified. Line- and speaker-level inputs; Powerlink connectors for B&O systems. Magnetic shielding; auto turn-on/off. FR 90-20,000 Hz  $\pm 2$  dB. Polished and anodized silver finish. 4 x 43 x 3 1/8 in; 14 lb .....\$2,000/pr

### Beolab 4500 2-Way Powered Speaker

Bass-reflex design with 5-in woofer and 1-in dome tweeter; amp rated at 50 W x 1. Designed for wall mounting. Features dynamic bass EQ; computer-designed plastic cabinet finished in stainless steel; auto turn-on/off; display for B&O system info. 17 3/4 x 21 x 3 in .....\$1,700/pr

### RL 60000 2-Way Speaker

Bass-reflex design with two 5-in woofers and 1-in dome tweeter. Power handling 60 W; crossover point 3,500 Hz; FR 45-20,000 Hz  $+4, -8$  dB; sens 93 dB SPL/W/m; imp 8 ohms. 21 1/4 x 16 x 7 in; 20 lb .....\$600/pr

## BIC AMERICA

### Venturi V12 Powered Subwoofer

Vented design with 12-in driver; includes out-board SWA100 mono amplifier rated at 70 W x 1 cont avg into 8 ohms from 20-70 Hz with 0.7% THD. Level control. Crossover point 85 Hz; FR 28-85 Hz  $\pm 3$  dB; imp 8 ohms. Black. 16 x 21 x 19 in; 60 lb .....\$699

### Cinema One C-10 Powered Subwoofer

Vented design with 10-in driver. Level control. Crossover point variable from 50-200 Hz; FR 29-200 Hz. Black. 13 x 17 x 16 in .....\$449  
Above without amplifier. Crossover point 100 Hz; FR 38-120 Hz; imp 8 ohms .....\$229

### Venturi V82si 2-Way Speaker

Vented design with 8-in woofer and 3/4-in dome tweeter. Crossover point 2,500 Hz; FR 45-20,000 Hz  $\pm 3$  dB; imp 8 ohms. Black or oak finish. 10 x 21 x 11 in; 27 lb .....\$349/pr

### Cinema One C-8 2-Way Speaker

Vented design with 8-in woofer and 3/4-in dome tweeter. Crossover point 2,500 Hz; FR 45-20,000 Hz  $\pm 3$  dB; imp 8 ohms. Black. 10 x 21 x 11 in; 27 lb .....\$339/pr

## Satellite and Subwoofer Speakers: The "Overnight Success" of the '90s.

Overnight, it seems, virtually everyone has discovered the advantages of the satellite-subwoofer speaker concept—*especially* for use in the home theater.

1994 marks M&K Sound's *twentieth year* at the forefront of this technology. After two decades of developing and refining this concept, we are flattered to see satellite and subwoofer speaker systems become

the dominant choice for the multichannel home theater.

M&K speakers have been found in Hollywood screening rooms (the earliest home theaters) since the 1970s.

Long acknowledged as the deep-bass specialists, we've also been pioneers in direct-to-disc and digital audiophile recording with our RealTime Records label—the first U.S. label to release compact discs.



MX-100  
Powered Subwoofer

T W E N T I E T H

1 9 7 4 M & K 1 9 9 4

A N N I V E R S A R Y

S-1C Satellite  
Speaker



We celebrate our twentieth anniversary by introducing the new M&K S-1C.

This *first Push-Pull Dual-Driver* Satellite speaker exceeds the superb musicality of its legendary predecessors, thanks to M&K's unique Transmission-Line tweeter and several other significant improvements.

Combine the S-1C with an M&K MX-series Deep Bass Powered Subwoofer to cre-

ate a *high-performance*, flexible system that can be optimized for both two-channel music and multichannel film and music reproduction.

With six Satellite and thirteen Powered Subwoofer speaker models, M&K gives you the widest selection in the industry.

Choose M&K and discover what twenty years of cutting-edge expertise can bring to your listening experience.

MILLER & KREISEL  
SOUND CORPORATION

10391 Jefferson Boulevard  
Culver City, California 90232  
310 204-2854, FAX: 202-8782  
CIRCLE NO. 28 ON READER SERVICE CARD

**Venturi V62si 2-Way Bookshelf Speaker**

Vented design with 6-in woofer and 3/4-in dome tweeter. Crossover point 4,500 Hz; FR 50-20,000 Hz  $\pm 3$  dB; imp 8 ohms. Black. 8 x 14 x 9 in; 10.5 lb.....\$245/pr

**Venturi V52i 2-Way Bookshelf Speaker**

Vented design with 5 1/4-in woofer and 1/2-in dome tweeter. Crossover point 5,000 Hz; FR 60-20,000 Hz  $\pm 3$  dB; imp 8 ohms. Oak finish. 7 x 11 x 7 in; 9 lb.....\$185/pr

**Venturi V52CLR 2-Way Speaker**

Vented design with two 5 1/4-in woofers and 1/2-in dome tweeter. Crossover point 5,000 Hz; FR 55-20,000 Hz  $\pm 3$  dB; imp 8 ohms. Black. 18 x 6 x 10 in; 15 lb.....\$169

**BLUE ROOM**

**The House Pod 2-Way Speaker**

Vented design with 6 1/2-in Kevlar woofer and 1-in fluid-cooled metal-dome tweeter in sculpted and curved fiberglass cabinet. Biwire/biamp terminals. Magnetic shielding. Includes mounting brackets. Power handling 120 W; crossover point 3,000 Hz; FR 45-20,000 Hz  $\pm 2$  dB; sens 89 dB SPL/W/m; imp 8 ohms. Red, black, blue, or white. 19 x 20 3/4 x 13 1/2 in; 18 lb.....\$1,900/pr

**BOSE**

**Model 901 Classic Series VI Speaker**

Nine 4 1/2-in full-range drivers; active EQ. Design provides direct and reflected sound with 4 drivers on each side of two angled rear baffles and 1 forward-firing driver. Features injection-molded enclosure; helical driver voice coils; bass and treble EQ controls. Compatible with amplifiers rated 4-8 ohms and 10-450 W. 5-yr transferable warranty. Hardwood veneer with walnut finish. Each speaker 21 x 12 5/8 x 13 in; 35 lb. EQ 13 x 2 3/4 x 4 3/4 in; 3.4 lb.....\$1,499/pr

**Acoustimass 7 Home Theater Subwoofer/Satellite System**

3-chamber bass module with two 5 1/4-in drivers and 3 magnetically shielded satellites, each with two 2 1/2-in drivers. Satellites use dual swiveling-cube design to provide direct and reflected sound. Features circuitry; mounting accessories optional. Power handling 200 W/ch. Bass module finished in black satin, satellites in black polymer. Bass module 19 x 14 x 7 1/2 in. Satellites 3 1/8 x 6 3/8 x 4 3/4 in.....\$999

**Acoustimass 4.** As above, except bass module has one 5 1/4-in driver, each satellite has one 2 1/2-in driver in single cube. Power handling 100 W/ch. Bass module 14 x 8 x 8 in. Satellites 3 1/8 x 3 1/8 x 4 3/4 in.....\$599

**Model 701 3-Way Speaker**

8-in woofer, 6 1/2-in side-firing midrange, two 2 1/4-in angled tweeters. Features design that produces direct and reflected sound; tuned port; multiple-chamber woofer enclosure; protection circuitry. Compatible with amplifiers rated 4-8 ohms and 10-400 W. 5-yr transferable warranty. Dark-silver, walnut-vinyl finish. 10 1/2 x 32 1/2 x 12 1/2 in.....\$899/pr

**Acoustimass 5 Series II**

**Subwoofer/Satellite System**

3-chamber bass module with two 5 1/4-in drivers and 2 magnetically shielded satellites, each with two 2 1/2-in drivers. Satellites use dual swiveling-cube design to provide direct and reflected sound. Features protection circuitry. Mounting accessories optional. Power handling 200 W/ch. Bass

module finished in black or white satin, satellites in black or white polymer. Bass module 14 x 7 1/2 x 19 in. Satellites 3 1/8 x 6 3/8 x 4 3/4 in.....\$799

**Acoustimass 3 Multimedia Powered Subwoofer/Satellite System**

Bass module with 5 1/4-in driver and 2 magnetically shielded satellites, each with 2 1/2-in driver. Bass amp rated at 50 W x 1, satellite amp at 2 W x 2. Designed for use with multimedia computers. Features protection circuitry: mono and stereo mini-plug adaptors; two inputs; volume control. Limited 1-yr transferable warranty. Bass module finished in black satin vinyl, satellites in platinum-colored polymer. Bass module 18 1/2 x 7 1/2 x 8 1/2 in. Satellites 3 x 3 x 4 3/4 in.....\$699

**Model 501 Series V 2-Way Speaker**

5 1/4-in woofer, two 2 1/2-in tweeters. Features Direct/Reflecting design with multi-chamber bass enclosure; 2 tuned ports; tweeters spaced and angled for enhanced imaging; protection circuit; magnetic shielding. Power handling 200 W max; imp 4 to 8 ohms. 5-year transferable warranty. Dark silver walnut-vinyl finish. 7 5/8 x 31 x 7 5/8 in; 20 lb.....\$599/pr

**Acoustimass 3 Series III Subwoofer/Satellite System**

Tuned-slot-port bass module with 5 1/4-in driver and 2 magnetically shielded satellites, each with 2 1/2-in driver. Features protection circuitry; two bass-module chambers. Mounting accessories optional. Power handling 100 W/ch. Bass module finished in black or white satin, satellites in black or white polymer. Bass module 14 1/4 x 7 1/2 x 8 in. Satellites 3 x 3 x 4 3/4 in.....\$469

**Model 301 Series III 2-Way Bookshelf Speaker**

8-in forward-firing woofer and two 3-in tweeters, one aimed outward to reflect off side wall, other aimed inward to produce direct and reflected sound. Features slot-type port; dual-frequency crossover. Compatible with amplifiers rated 4-8 ohms and 10-150 W/ch. Black, white, or walnut-grain finish. 17 x 10 1/2 x 9 1/2 in.....\$369/pr

**RoomMate II Powered Speaker System**

2 aerodynamically tuned, ported speakers, each with 4 1/2-in driver, integral amplifier and EQ. Designed for portable use. Features distortion-limiting circuitry; polypropylene cabinets; AC power plug. Optional carrying case with rechargeable 12-hr battery pack, mounting arms, and wall brackets. Black. 1-yr transferable warranty. Each speaker 9 1/2 x 6 1/2 x 6 1/2 in; 10 lb.....\$339

**Model 151 Outdoor Speaker**

4 1/2-in full-range Kevlar-cone driver with silicone-coated surround. Resistant to extreme cold, heat, moisture, and salt. Compatible with amplifiers rated 4-8 ohms and 10-80 W/ch. 5-yr transferable warranty. 9 x 6 x 6 in; 4 lb.....\$299/pr

**VS-100 Center/Surround Speaker**

Dual-tuned-port design with 4 1/2-in full-range driver. Designed for use in a home theater system. Features molded polypropylene cabinet; magnetic shielding. Mounting accessories optional. Power handling 100 W max; imp 8 ohms. Black. 9 x 6 x 6 in.....\$129

**BOSTON ACOUSTICS**

**Lynnfield 300L 2-Way Speaker**

5 1/4-in anodized-aluminum woofer, 1-in aluminum-dome tweeter. Biwire/biamp inputs. Patented Amplitude Modification Device at-

tached to drivers to eliminate natural resonance of metal diaphragm. Cast-aluminum stand optional. Power handling 250 W; FR 50-35,000 Hz  $\pm 3$  dB; sens 83 dB SPL/W/m; imp 8 ohms. Rosewood finish. 9 x 11 x 13 1/2 in.....\$2,000/pr  
Black-ash finish.....\$1,800/pr

**SubSat 7 Subwoofer/Satellite System**

Subwoofer with two 7-in drivers in sealed and vented chambers and 2 satellites, each with 4-in midrange and 1-in tweeter. Power handling 150 W; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. Subwoofer: 15 x 19 3/8 x 9 in. Satellite: 8 1/2 x 5 x 5 1/4 in.....\$750

**SW-10 Powered Subwoofer**

10-in driver in compact vented enclosure; 100-W amp. Features 24-dB/oct active crossover. Auto on/off. Crossover point 95 Hz. Black-ash vinyl finish. 19 1/2 x 11 x 16 1/4 in.....\$600

**Voyager 2-Way Outdoor Speaker**

5 1/4-in copolymer woofer, 1-in soft-dome tweeter. Features Lexan cabinet; stainless-steel grilles and mounting brackets. Power handling 50 W; crossover point 3,000 Hz; FR 65-20,000 Hz  $\pm 3$  dB; sens 89 dB W/m; imp 8 ohms. Paintable white finish. 10 1/2 x 6 1/2 x 6 3/4 in; 6 lb.....\$400/pr

**HD8 2-Way Speaker**

8-in copolymer woofer, 1-in soft-dome tweeter. Power handling 75 W; crossover point 3,000 Hz; FR 52-20,000 Hz  $\pm 3$  dB; sens 90 dB W/m; imp 8 ohms. 11 1/4 x 18 1/4 x 7 5/8 in; 16 lb.....\$250/pr

**Lynnfield VR Series**

*The following speakers are magnetically shielded speakers for home theater use.*

**Lynnfield VR40 3-Way Speaker**

Vented design with two 7 1/4-in woofer in sub-enclosure and 1-in pure aluminum tweeter. Power handling 300 W; crossover points at 400 and 3,300 Hz; FR 40-20,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Walnut or black-ash wood veneer. 8 1/4 x 38 1/2 x 14 1/2 in.....\$1,400/pr

**Lynnfield VR 20 2-Way Speaker**

Vented design with 7 1/4-in woofer and 1-in pure aluminum tweeter. Power handling 200 W; crossover at 3,300 Hz; FR 46-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black ash or cherry vinyl finish. 8 1/4 x 32 1/8 x 12 in.....\$550/pr

**Lynnfield VR 12 3-Way Center Speaker**

Acoustic-suspension design with two 6 5/8-in woofers, vertically aligned 4 5/8-in midrange, and 1-in pure aluminum tweeter. Power handling 250 W; crossover points at 500 and 3,300 Hz; FR 58-20,000 Hz  $\pm 3$  dB; sens 91 dB SPL/W/m; imp 8 ohms. Black ash vinyl finish. 25 x 8 3/4 x 8 1/2 in.....\$400

**Lynnfield VRS Surround Speaker**

Dipole radiation design with 4 1/2-in woofer and two 2 1/2-in tweeters. Features diffuse soundfield for surround effects. Power handling 100 W; crossover point at 350 Hz; FR 125-20,000 Hz  $\pm 3$  dB; sens 85 SPL/W/m; imp 8 ohms. Black or white matte finish. 10 3/8 x 4 1/2 x 6 in.....\$350/pr

**Home THX Series**

*The following speakers are THX-certified and designed to be used together in a home theater.*

**Model 595x Subwoofer**

12-in long-throw driver. Designed to extend THX-system's response down to 20 Hz. Power handling 250 W; FR 20-80 Hz  $\pm 3$  dB; sens 85

# Introducing the first speaker System to realize even Mozart fans like a good chase scene.



Some consider **Lynnfield VR** video reference speakers from **Boston Acoustics** to be the first home theater components that do justice to, say, an impeccably recorded symphony. Others see them as the first **audiophile speakers** flexible enough to reproduce an Arnold Schwarzenegger film without muscling in on the rest of the living room furniture. To accomplish this, our Lynnfield VR speakers use advanced **technology from our acclaimed Lynnfield Series** (which sell for over \$5000 a pair). Like our patented AMD mechanical filter, anodized aluminum tweeter dome, DCD bass units, crossovers with bypass capacitors and heavy windowpane-braced cabinets. Plus all VR components feature MagnaGuard® shielding so they're not finicky about being placed next to video equipment. A full explanation of these **engineering achievements** is available at your **local Boston dealer**. Why not drive there? Carefully.



## New Lynnfield VR.

The Lynnfield VR Series includes three floor-standing left/right speakers—the VR20, VR30 and VR40—the VR12 center channel speaker and VRS dipole surround speakers.

**Boston Acoustics**

79 Broadway, Lynnfield, MA 01940 617-592-9000

CIRCLE NO. 14 ON READER SERVICE CARD

dB SPL/W/m; imp 8 ohms. Black or white. 18½ x 17¼ x 18½ in.....\$500

#### Model 555x 2-Way Speaker

Two 5¼-in copolymer woofers, two 1-in dome tweeters. Designed for left, center, or right channel in home theater system. Features magnetic shielding. Power handling 150 W; FR 80-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. 11¼ x 18¼ x 7½ in.....\$300

#### Model 575x 2-Way Surround Speaker

Dipole design with one 5¼-in copolymer woofer and two side-mounted 2½-in midrange/tweeters. Power handling 150 W; FR 125-20,000 Hz ±3 dB; sens 85 dB SPL/W/m; imp 8 ohms. Black or white. 7½ x 11¾ x 4½ in.....\$250



Boston Acoustics Home THX Series

#### BOZAK

##### Grand 3-Way Speaker

Patented acoustic-isolation design with four 6-in woofers, two 5-in midranges, 1-in titanium-dome tweeter, and two 12-in passive radiators. Biwire/biamp terminals. FR 28-20,000 Hz +1, -2 dB; crossover points 200 and 2,000 Hz; sens 93 dB SPL/W/m; imp 8 ohms. Satin hardwood finish in dark, light, black or, white oak. 31 x 48 x 16 in; 180 lb.....\$5,000/pr

##### Rhapsody II 3-Way Speaker

Patented acoustic-isolation dual-port design with 8-in woofer, 5-in midrange, and 1-in aluminum-dome tweeter. Biwire/biamp terminals. FR 38-20,000 Hz +1, -2 dB; crossover points 300 and 3,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 19 x 38 x 12 in; 80 lb.....\$1,900/pr

##### Model 3 2-Way Speaker

Tuned-port design with 8-in woofer and 1-in chambered-textile tweeter. Features 18-dB/oct crossover. Biwire/biamp terminals. Crossover point 1,700 Hz; FR 40-20,000 Hz ±2 dB; sens 88 dB SPL/W/m; imp 8 ohms. Black oak or walnut vinyl finish. 7-yr warranty. 11½ x 36½ x 14 in.....\$795/pr

#### CAMBER

##### Model 3.5ti 2-Way Speaker

Bass-reflex design with one 8¾-in woofer, one ¾-in dome tweeter. Biwire/biamp terminals. Power handling 175 W max; sens 91 dB SPL/W/m; imp 8 ohms. 11 x 25 x 12 in; 35 lb.....\$949/pr

##### Model 3.0ti 2-Way Speaker

Bass-reflex design with one 8¾-in woofer, one ¾-in cast-basket titanium-dome tweeter. Biwire/biamp terminals. Power handling 150 W

max; sens 91 dB SPL/W/m; imp 8 ohms. 11 x 20 x 12 in; 29 lb.....\$799/pr

##### Model 2.0ti 2-Way Bookshelf Speaker

Bass-reflex design with one 6½-in woofer, one ¾-in dome tweeter. Interchangeable top. Power handling 125 W max; sens 90 dB SPL/W/m; imp 8 ohms. 9 x 17 x 12 in; 20 lb.....\$649/pr

##### Model 1.0ti 2-Way Bookshelf Speaker

Bass-reflex design with one 6½-in woofer, one ¾-in dome tweeter. Power handling 100 W max; sens 89 dB SPL/W/m; imp 8 ohms. Black-vinyl finish. 9 x 15 x 12 in; 18 lb.....\$499/pr

#### LS Subwoofer

Bass-reflex design with one 8-in driver. Power handling 100 W max; sens 89 dB SPL/W/m; imp 8 ohms. 12 x 24 x 10 in; 35 lb.....\$399/pr

#### CVA 2-Way Center Speaker

Bass-reflex, magnetically shielded design with two 6½-in woofers, one ¾-in dome tweeter. Power handling 175 W max; sens 90 dB SPL/W/m; imp 8 ohms. 9 x 24 x 8 in; 37 lb.....\$299

#### CAMBRIDGE PHYSICS

The following feature a 5-year parts-and-labor warranty and an oak finish.

##### G-66 II 3-Way Speaker

Two 8-in polycone woofers, 3-in dome midrange, 1-in dome tweeter. 24-dB/oct crossover. FR 26-22,500 Hz; crossovers 450 and 4,000 Hz; sens 92.5 dB. 18 x 44 x 12 in; 90 lb..\$1,000

##### G-11 II 2-Way Speaker

8-in polycone woofer, 1-in dome tweeter. Features 12-dB/oct crossover at 1,500 Hz. Power handling 100 W cont; FR 44-22,500 Hz; sens 90 dB; imp 6 ohms. 12 x 19½ x 8½ in.....\$400/pr

##### K-5 II 2-Way Bookshelf Speaker

5¼-in woofer, ¾-in dome tweeter. Features 12-dB/oct crossover at 4,200 Hz. Power handling 75 W; sens 88 dB. 8 x 11 x 6 in.....\$249/pr

#### CAMBRIDGE SOUNDWORKS

The following are available factory direct with a 30-day in-home trial period; all carry a 7-year limited parts-and-labor warranty.

##### New Ensemble Subwoofer/Satellite System

2 bass modules, each with 8-in driver; 2 satellites, each with 4-in midrange and 1¼-in direct-radiator tweeter. Features ¾-in integral tweeter dome; high-density particleboard bass module; ½-in wood-composite satellite cabinets; midrange and tweeter balance controls. Power handling 200 W; imp 6 ohms. Bass module finished in black laminate, satellites in Nextel gray or ready-to-paint primer. Bass module 12 x 21 x 4½ in. Satellite 8½ x 5¼ x 4 in.....\$629 Above with vinyl-clad subwoofers.....\$549

##### Powered Subwoofer II

Acoustic-suspension design with 8-in long-throw driver; 120-W amp. Features active crossover with 18-dB/oct low-pass filter. Line- and speaker-level inputs; gold-plated binding posts. Level control. Crossover point selectable at 55, 80, 100, or 140 Hz. Black. 21 x 11¾ x 8½ in.....\$399

##### The Surround 2-Way Surround Speaker

Dipole design with forward-firing 4-in woofer and two 3½-in drivers, one on each side of the cabinet. Power handling 100 W; FR 125-10,000

Hz; sens 86 dB SPL/W/m; imp 8 ohms. Nextel gray or primer finish. 8½ x 5¼ x 4 in....\$399/pr

#### Ensemble III Subwoofer/Satellite System

Acoustic band-pass bass module with 6½-in dual-voice-coil driver; 2 magnetically shielded satellites, each with 3¼-in midrange and 1-in tweeter. Features single flared subwoofer port; fiberboard bass module; ABS-plastic satellite enclosures. Bass module finished in black, satellites in Nextel gray or ready-to-paint primer. Bass module 8 x 8 x 15 in. Satellites 6½ x 4¼ x 3 in.....\$329

#### The Outdoor 2-Way Outdoor Speaker

Acoustic-suspension design with 5¼-in woofer and 1-in dome tweeter. Water-resistant, calcium-filled polypropylene enclosure. Gold-plated 5-way binding posts. Paintable off-white finish. 7 x 11 x 5½ in.....\$279/pr In-wall version of above.....\$329/pr

#### Center Channel Plus 2-Way Speaker

Acoustic-suspension design with four 3½-in drivers and 1¼-in direct-radiator tweeter. Features integral ¾-in tweeter dome; fiberboard enclosure; magnetic shielding. Power handling 100 W; sens 86 dB; imp 8 ohms. Black-vinyl finish. 4 x 25 x 6½ in.....\$219

#### SoundWorks by Henry Kloss Powered Subwoofer/Satellite System

Band-pass bass module with 4½-in driver; 2 satellites, each with 2¾-in driver. Designed for use with computers. 90-W amp in bass module; AC/DC operation; satellite desk stands. Bass module in black, satellites in off-white or Nextel gray. Satellites 3¾ x 3¾ x 3¾ in.....\$199

##### Model Six 2-Way Bookshelf Speaker

Acoustic-suspension design with 8-in woofer and 1¼-in tweeter. Features integral ¾-in tweeter dome; fiberboard enclosure. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB; imp 8 ohms. Oak, teak, or black-ash finish. 18¼ x 11¼ x 7¾ in.....\$129

#### CANON

##### S-35 2-Way Speaker

5¼-in woofer and ¾-in tweeter mounted in novel dome-shaped enclosure. Drivers fire down onto curved "acoustic mirror" that disperses sound to create a wide stereo image. FR 70-22,000 Hz ±3 dB; sens 88 dB SPL/W/m. Matte and gloss black finish. 9 x 10½ x 9½ in.....\$400/pr

#### CANTON

##### Ergo 80DC 3-Way Speaker

Bass-reflex design with 8-in woofers, 8-in midrange, and 1-in tweeter. Power handling 180 W max; FR 22-30,000 Hz; sens 87.5 dB SPL/W/m. Light-cherry, oak, walnut, black-ash, or white-ash finish; custom finish available. 9½ x 37½ x 10½ in; 42 lb.....\$2,000/pr

##### Fonum 701 3-Way Speaker

Bass-reflex design with two 8-in woofers, 6-in midrange, and 1-in tweeter. Power handling 200 W max; crossover points 300 and 3,500 Hz; FR 20-30,000 Hz; sens 89.1 dB SPL/W/m. 9¾ x 39½ x 12¼ in; 48 lb.....\$1,549/pr

##### Karat 930DC 2-Way Speaker

Bass-reflex design with 9-in woofer and 1-in tweeter. Power handling 120 W max; crossover point 2,800 Hz; FR 27-30,000 Hz; sens 87.3 dB SPL/W/m. Walnut, black, white, or dark-cherry finish. 10¼ x 17 x 10¼ in; 24 lb.....\$1,000/pr

A speaker good enough to be appreciated by almost no one.

The new Infinity Reference Standard Epsilon is designed to appeal to an exceedingly small segment of the population: the impossible to please, highly critical, uncompromising listener. Revolutionary in design, Epsilon performs in a league previously occupied only by the most exotic, and much larger, multi-enclosure systems. An entirely new generation of Infinity's unique EMIM,<sup>™</sup> EMIT,<sup>™</sup> and L-EMIM<sup>™</sup> planar drivers respond instantaneously to even the most complex musical passages. And Epsilon's new Servo-Controlled IMG woofer, acoustically isolated within the enclosure, delivers exceptional low-frequency response. For a personal demonstration, visit your Epsilon dealer or call

1-800-3EPSILON.

 Infinity

**Karat 920DC.** As above, 8-in woofer. Power handling 100 W max; FR 33-30,000 Hz; sens 87 dB SPL/W/m. 9 x 13½ x 8¾ in; 15 lb....\$750/pr

**Combi 24DC Subwoofer/Satellite System**  
Subwoofer with two 8-in drivers; two satellite speakers, each with 4-in woofer and 1-in tweeter. Power handling 140 W max; crossover points 120 and 2,500 Hz; FR 22-30,000 Hz; sens 87.9 dB SPL/W/m. Black-vinyl subwoofer finish; black or white satellites. Subwoofer 19¾ x 9 x 12½ in; 32 lb. Satellites 5½ x 8 x 5½ in; 5 lb.....\$995

**Plus C Subwoofer**  
12-in driver. Power handling 100 W max; crossover point 120 Hz; FR 22-120 Hz; sens 87.7 dB SPL/W/m. Walnut, black, or white. 13½ x 14¼ x 13¾ in; 26 lb.....\$600

**InWall6 2-Way Speaker**  
Coaxial design with 6-in woofer and 1-in tweeter. Power handling 80 W max; crossover point 4,000 Hz; FR 45-22,000 Hz; sens 87 dB SPL/W/m. White. Mounting diameter 6¼ x 6¼ in....\$500/pr

**Patio 160 2-Way Outdoor Speaker**  
6-in woofer, 1-in tweeter. Power handling 80 W max; crossover point 2,900 Hz; FR 42-30,000 Hz; sens 88 dB SPL/W/m. White. 7 x 10¾ x 5 in; 9 lb.....\$450/pr

**AV500 2-Way Center Speaker**  
Bass-reflex design with two 4-in woofers and 1-in tweeter. Power handling 100 W max; crossover point 3,000 Hz; FR 40-30,000 Hz; sens 87.5 dB SPL/W/m. Black or white. 17 x 5¾ x 6¾ in; 10 lb.....\$400

**Fonum 251 2-Way Bookshelf Speaker**  
Bass-reflex design with 6-in woofer and 1-in tweeter. Power handling 80 W max; crossover point 3,200 Hz; FR 42-26,000 Hz; sens 85.3 dB SPL/W/m. 7¾ x 11¾ x 8 in; 10 lb.....\$329/pr

**CARVER**

**AL-III 2-Way Speaker**  
10-in ported woofer, 48-in full-range ribbon panel. Features bass, midrange, and treble controls. Natural or black solid oak. Power handling 575 W; crossover point 150 Hz; FR 34-20,000 Hz ±3 dB; sens 86 dB SPL/W/m; imp 4 ohms. 14½ x 72½ x 16½ in; 80 lb.....\$1,700/pr

**CELESTION**

**Celestion CSW Powered Subwoofer**  
Band-pass enclosure with 8-in driver; 75-W amplifier. Features variable crossover. Magnetic shielding. Gray.....\$449

**Soundstyle MP1 2-Way Bookshelf Speaker**  
Rear-vented design with 4½-in woofer and 1-in soft-dome tweeter. Magnetic shielding; weather resistant; integral adjustable stand/wall mount. FR 70-20,000 Hz ±3 dB; sens 90 dB. Gray or white. 11½ x 6 x 9 in.....\$299/pr

**Prostyle KR1 2-Way Bookshelf Speaker**  
Vented design with 5½-in coaxial driver. Durable molded enclosure. FR 90-20,000 Hz; sens 90 dB. Gray. 7 x 8½ x 7 in.....\$279/pr

**Cinemastyle Center 2 2-Way Center Speaker**  
Vented design with two 4½-in woofers and 1-in soft-dome tweeter. Magnetic shielding; adjustable tilting feet. FR 100-20,000 Hz ±3 dB; sens 90 dB. Gray. 6½ x 16¾ x 7 in.....\$249

**Hundreds Series**

**Celestion 700SE 2-Way Speaker**  
Aerolam aluminum honeycomb sealed enclosure with 6½-in Cobex cast-frame woofer and 1¼-in aluminum-dome tweeter. Features figure-8 bracing. Biwire/biamp terminals. Integral stand with loading materials. Gray Nextel finish.....\$3,399/pr

**Celestion 600Si 2-Way Speaker**  
Aerolam aluminum honeycomb sealed enclosure with 6½-in Cobex cast-frame woofer and 1¼-in copper-dome tweeter. Biwire/biamp terminals. Stand optional. Gray Nextel finish.....\$2,099/pr  
**DLP-600.** Digital processor for above to reduce amplitude and phase errors. Includes fiber-optic and RCA cables.....\$699

**Celestion 300 2-Way Speaker**  
Transmission-line design with 6½-in Cobex cast-frame woofer and 1¼-in aluminum-dome tweeter. Features dual figure-8 bracing; adjustable spikes. Biwire/biamp terminals. Mahogany finish.....\$1,999/pr  
Walnut or black-oak finish.....\$1,799/pr

**Celestion 100 2-Way Speaker**  
Sealed design with 6½-in Cobex cast-frame woofer and 1¼-in aluminum-dome tweeter. Features dual-figure-8 bracing. Biwire/biamp terminals. Stand optional. Mahogany finish.....\$1,299/pr  
Walnut or black-oak finish.....\$1,199/pr

**CELLO**

**Legend 3-Way Speaker**  
Acoustic-suspension design with 12-in woofer, 3-in dome midrange, and 1-in dome tweeter. Features Dynaudio drivers. Crossover points 500 and 5,000 Hz. Matte black finish. 14 x 26½ x 12 in; 80 lb.....\$6,000/pr

**CERWIN-VEGA**

*The following carry a 5-year limited warranty.*

**DX-9 3-Way Speaker**  
Bass-reflex design with 15-in woofer, 6½-in cone midrange, and 1-in dome tweeter. Power handling 400 W cont avg; crossovers 250 and 5,000 Hz; FR 30-20,000 Hz ±3 dB; sens 101 dB SPL/W/m; imp 4 ohms. Scuff-resistant woodgrain-vinyl finish. 18 x 36 x 18 in; 85 lb.....\$555

**AT-15 3-Way Speaker**  
Bass-reflex design with one 15-in woofer, two 5-in cone midranges, and one 1-in polymer-dome tweeter. Features 12-dB/oct crossover slopes. Banana plugs. Midrange and tweeter level controls. Power handling 400 W; crossovers 400 and 3,000 Hz; FR 28-28,000 Hz ±3 dB; sens 102 dB SPL/W/m; imp 4 ohms. Black or woodgrain vinyl finish. 19 x 36½ x 18½ in; 85 lb.....\$540

**VS-100 3-Way Speaker**  
Bass-reflex design with 10-in woofer, 4-in cone midrange, and 1-in balanced-drive dome tweeter. Power handling 125 W cont avg; crossover points 600 and 5,000 Hz; FR 37-20,000 Hz ±3 dB; sens 94 dB SPL/W/m; imp 6 ohms. Walnut vinyl finish. 13 x 27½ x 11½ in; 40 lb.....\$310

**AT-8 2-Way Bookshelf Speaker**  
Bass-reflex design with 8-in woofer and 1-in dome tweeter. Push terminals. Power handling 100 W; crossover 3,000 Hz; FR 38-22,000 Hz ±3 dB; sens 94 dB SPL/W/m; imp 6 ohms. 12 x 21 x 10 in; 26 lb.....\$205

**HT Series**

**HT-12PWR Powered Subwoofer**  
Bass-reflex design with 12-in driver; integral 100-W amp. Features clipping protection with indicator; 12-dB/oct crossover. Auto turn-on; phase-reverse switch; motor-driven volume control; remote control. Crossover point variable from 80-150 Hz; FR 30-150 Hz ±3 dB. 15 x 17¾ x 23½ in.....\$900

**HT-210C Subwoofer/Center Speaker**  
Pedestal design combining subwoofer with two 10-in drivers and center-channel speaker with 6½-in midrange and 1-in polycarbonate-dome tweeter. Features defeatable passive crossover. Power handling 150 W subwoofer, 80 W center channel; FR 38-20,000 Hz ±2 dB subwoofer, 80-20,000 Hz ±2 dB center; sens 94 dB SPL/W/m subwoofer; imp 8 ohms. Ebony woodgrain vinyl finish. 19 x 33 x 20 in; 98 lb.....\$650

**HT-S6 2-Way Satellite Speaker**  
Vented design with 6½-in midrange and 1-in polycarbonate-dome tweeter. Features magnetic shielding. Power handling 80 W cont avg; FR 100-20,000 Hz ±2 dB; sens 92 dB SPL/W/m; imp 8 ohms. Ebony woodgrain-vinyl finish. 8½ x 11¾ x 9¾ in; 10 lb.....\$380/pr

**HT-CTR 3-Way Center Speaker**  
Vented design with two 6½-in midranges and 1-in polycarbonate-dome tweeter. Features magnetic shielding. Power handling 150 W cont avg; FR 80-20,000 Hz ±2 dB; sens 94 dB SPL/W/m; imp 8 ohms. Ebony woodgrain vinyl finish. 16½ x 8¼ x 11¾ in; 16 lb.....\$320

**HT-110 Subwoofer**  
Vented design with 10-in driver. Features die-cast aluminum frame; defeatable passive crossover. Power handling 250 W cont avg; FR 38-100 Hz ±2 dB; sens 94 dB SPL/W/m; imp 8 ohms. Black ebony woodgrain-vinyl finish. 17½ x 13 x 24½ in; 53 lb.....\$290

**CHASE TECHNOLOGIES**

**Trio Powered Subwoofer/Satellite System**  
2 magnetically shielded satellite speakers and bass module with built-in 30-W bass amp, 15 W x 2 satellite amp. Speaker-level input; 3 line-level inputs; volume, bass, and treble controls. FR 30-20,000 Hz ±3 dB.....\$399

**WS-5500 Wireless Speaker**  
Vented design with 5-in full-range driver. Features 900-MHz transmitter with 150-foot range. AC or battery power. FR 80-18,000 Hz ±3 dB.....\$299/pr

**COUNTERPOINT**

**Clearfield Continental 2-Way Speaker**  
Controlled-directivity transmission-line design with two 6-in mineral-damped polypropylene woofers and aluminum tweeter. Features monocoque construction; polypropylene capacitors; metal-film resistors; dual voice coils. Gold-plated biwire/biamp terminals. Adjustable woofer Q. Power handling 200 W max; FR 30-25,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 8 ohms. Walnut, light-oak, black-oak, or cherry finish. 18 x 50 x 10 in.....\$3,495/pr

**Mystic 2-Way Bookshelf Speaker**  
Dipolar design with two 5¼-in woofers and 1-in aluminum-dome tweeter. Power handling 100 W max; FR 60-20,000 Hz; sens 85 dB SPL/W/m; imp 4 ohms. 7 x 10 x 8 in.....\$795/pr



KEF Uni-Q

## WHERE DOES THE TWEETER OF A HIGH FIDELITY LOUDSPEAKER BELONG?

### Q - S E R I E S

This question may confuse those who believe that the measure of a loudspeaker is the number of its drivers. It will also elude those who have never bothered to question conventional driver placement, which always separates the woofer from the tweeter.

In fact, the most acoustically correct location for the tweeter is precisely at the *center* of the woofer. This strategic placement creates a single sound source, allowing high and low frequencies to reach your ears at the proper time, regardless of where the speakers are placed or where you are sitting. (No wonder KEF's patented Uni-Q® is the technology of choice for advanced Home Theater applications.)

Perhaps the greatest benefit of the KEF Q Series speakers is that they sound as good in your home as they do in the showroom.



# SPEAKERS

## Embassy Subwoofer

8-in polypropylene driver. Doubles as a speaker stand. Features crossover. Power handling 200 W max; FR 30-60 Hz; sens 87 dB SPL/W/m; imp 8 ohms. Piano black-lacquer finish. FR down to 30 Hz. 15 x 26 x 17 in.....\$795/pr

## Bijou 2-Way Center Speaker

Two 5/2-in glass-fiber woofers and 1-in aluminum-dome tweeter. Power handling 100 W max; FR 60-20,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. 17 1/2 x 7 x 8 in.....\$495

## DAHLQUIST

### W1 Subwoofer

8-in driver. Designed to be used as a stand for Dahlquist bookshelf speakers. Gold-plated 5-way binding posts. Internal chamber for optional A100 100-W amplifier. Crossover 160 Hz; FR 30-160 Hz  $\pm 3$  dB; sens 91 dB SPL/W/m; imp 6 ohms. 9 1/2 x 25 x 14 in; 41 lb.....\$800/pr

### CA1 2-Way Bookshelf Speaker

6-in poly woofer, 1-in linen-dome tweeter. Features sand-shot-fillable cabinet; proprietary Phased Array Technology for phase and time driver alignment; separate enclosures for drivers. Gold-plated biwire/biamp 5-way binding posts. Crossover point 2,700 Hz; FR 50-20,000 Hz  $\pm 3$  dB; sens 91 dB SPL/W/m; imp 6 ohms. 9 1/2 x 11 1/2 x 14 in; 26 lb.....\$650/pr

### CI 3-Way Center Speaker

Two 6-in polypropylene woofers, 1-in linen-dome tweeter. Features magnetic shielding; proprietary Phased Array Technology for phase and time driver alignment; separate driver enclosures. Gold-plated biwire/biamp 5-way binding posts. Crossover points 160 and 2,700 Hz; FR 40-20,000 Hz  $\pm 3$  dB; sens 91 dB SPL/W/m; imp 6 ohms. 9 1/2 x 18 1/2 x 14 in; 36 lb.....\$500

### FX1 2-Way Surround Speaker

5-in polypropylene woofer, 1-in dome tweeter. Wall or ceiling mountable. FR 60-20,000 Hz  $\pm 3$  dB.....\$400/pr

## DCM

### TimeWindow 7 3-Way Speaker

Staggered transmission-line design with two 9-in woofers, two 6 1/2-in midranges, two 3/4-in coaxially mounted hard-dome tweeters, and one 3/4-in rear-firing hard-dome tweeter. Spectral balance controls. High-gloss black. Power handling 700 W; FR 26-25,000 Hz; sens 92 dB SPL/W/m; imp 4 ohms. 18 1/2 x 48 x 14 in; 70 lb.....\$1,500

### TimeWindow 3 3-Way Speaker

Folded transmission-line design with 8-in woofer, 6 1/2-in midrange, and two 3/4-in coaxially mounted soft-dome tweeters. Features front ports; dispersion controls. Power handling 400 W; FR 24-20,000 Hz; sens 89 dB SPL/W/m; 8 ohms. Black or walnut finish. 16 1/2 x 39 1/4 x 12 3/8 in; 45 lb.....\$750

### Power Trio Subwoofer/Satellite System

Powered subwoofer with two 6 1/2-in drivers; 2 satellites, each with 4-in woofer and 3/4-in soft-dome tweeter. Power handling 80 W; FR 32-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black. 39 lb.....\$499

### Sub-710 Powered Subwoofer

Hybrid transmission-line design with two 6 1/2-in drivers; 50-W amp. Line- and speaker-level inputs and outputs; magnetic shielding; ad-

justable sens. FR 32-90 Hz. Black woodgrain finish. 9 x 14 x 19 in; 25 lb.....\$399

### TimeFrame TF400 Series II 3-Way Speaker

Hybrid staggered transmission-line design with 6 1/2-in woofer, 6 1/2-in midrange, 3/4-in rear-firing soft-dome tweeter, and 3/4-in coaxially mounted soft-dome tweeter. Features rear port; electronic protection circuitry; magnetic shielding. Power handling 150 W; FR 40-20,000 Hz; sens 92 dB SPL/W/m; imp 6 ohms. Black or walnut finish. 14 3/4 x 38 x 7 3/4 in; 38 lb.....\$299

### Monitor CX-07 2-Way Bookshelf Speaker

Bass-reflex design with 6 1/2-in woofer and 3/4-in soft-dome tweeter. Magnetic shielding. Power handling 80 W; FR 50-20,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Black woodgrain finish. 8 x 15 x 8 3/4 in; 11 lb.....\$130



Definitive Technology BP2

## DEFINITIVE TECHNOLOGY

### Powerfield 1800 Powered Subwoofer

18-in polymer-laminate driver; amp rated at 500 W rms. Features integral active crossover; 36-dB/oct low-pass filter variable from 40-100 Hz; 12-dB/oct high-pass filter variable from 50-100 Hz; braced mono-coque cabinet. Line- and speaker-level inputs and outputs; gold-plated 5-way binding posts. Variable phase control; volume control. FR 13-125 Hz. Piano-black-lacquer or natural-golden-oak end caps. 20 x 20 x 22 in.....\$1,599

**Powerfield 1500.** Similar to above, except 15-in driver with amp rated at 250 W rms. 18 x 20 x 18 in.....\$995

### BP10 2-Way Speaker

Bipolar design with two 6 1/2-in mineral-filled woofers and two 1-in dome tweeters. Features Linkwitz-Riley crossover; aluminum voice coil. FR 20-28,000 Hz; imp 8 ohms. 5-yr warranty. Wood or black-lacquer finish. 9 x 42 x 11 1/2 in.....\$549

### BP8 2-Way Speaker

Two 5 1/4-in cast-basket polypropylene woofers, two 7/8-in soft-dome tweeters. Features rubber woofer surrounds; proprietary computer-synthesized transmission-line tuning. Power handling 200 W max; FR 22-28,000 Hz. 7 x 38 x 11 in.....\$399

### CI 2-Way Center Speaker

Two 5 1/4-in cast-basket woofers, 1-in soft-dome tweeter. Features Linkwitz-Riley crossover. Power handling 200 W; FR 25-28,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 6 3/4 x 19 x 8 1/2 in.....\$299

### BP2 2-Way Surround Speaker

Bipolar design with two 5 1/4-in cast-basket woofers and two 3/4-in soft-dome tweeters. Features Linkwitz-Riley crossover; low-diffraction grille/baffle interface. Includes wall mounting plate. Power handling 200 W; FR 50-28,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. 7 x 11 x 7 in.....\$250

### Celsius DR 2-Way Bookshelf Speaker

5/4-in mineral-filled woofer, 1-in aluminum-dome tweeter. Features self-damping silk tweeter surround; phase-coherent Linkwitz-Riley crossover. Power handling 125 W rms; FR 45-28,000 Hz. Black-ash polymer-laminate finish. 7 x 12 x 11 in.....\$185

## DENSEN

### ESL X 2-Way Electrostatic Speaker

6 1/2-in woofer, 4 electrostatic elements. Features phase alignment; design for minimal edge refractions and reflections. FR 60-35,000 Hz. 9 x 26 x 13 in.....\$1,850/pr

**ESL Mini.** As above, 5-in woofer. FR 70-35,000 Hz. 7 x 22 x 10 in.....\$1,250/pr

## DESIGN ACOUSTICS

### PS-1010 3-Way Bookshelf Speaker

Acoustic-suspension design with 10-in down-firing woofer, 5/4-in midrange, and 1-in soft-dome tweeter. Power handling 300 W; crossover points 200 and 2,800 Hz; FR 45-22,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Oak or black-ash vinyl finish. 11 x 16 3/8 x 13 in.....\$600/pr

### PS-88 2-Way Bookshelf Speaker

Vented design with 8-in long-throw woofer and 1-in soft-dome tweeter. Features magnetic shielding. Power handling 200 W; crossover point 2,800 Hz; FR 50-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Oak or black-ash vinyl finish. 9 3/4 x 13 1/4 x 11 1/4 in.....\$400/pr

### PS-66 2-Way Bookshelf Speaker

Vented design with 6-in long-throw woofer and 3/4-in soft-dome tweeter. Features magnetic shielding. Power handling 100 W; crossover point 3,000 Hz; FR 55-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Oak or black-ash vinyl finish. 8 1/8 x 12 x 11 1/2 in.....\$300/pr

### CLW Subwoofer

Acoustic-suspension design with 10-in dual-voice-coil downward-firing driver. Features high-pass filter; magnetic shielding. Power handling 150 W; FR 40-150 Hz; sens 88 dB; imp 8 ohms. Black vinyl finish. 12 1/2 x 14 1/2 x 12 1/2 in.....\$250

### PS-24 2-Way Center Speaker

Vented design with two 4-in woofers and one 3/4-in metalized-polycarbonate tweeter. Features magnetic shielding. Power handling 75 W; FR 50-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Textured black-vinyl finish.....\$190

## DGX

### DDL-1 3-Way Speaker

Bass-reflex design with 12-in woofer, 2-in soft-dome midrange driver, and 1-in soft-dome tweeter. Designed for use with DDA-1 amplifier. Power handling 150 W; imp 6 ohms. 15 3/8 x 39 1/2 x 11 in; 68 lb.....\$1,500/pr

With DDA-1 Digital Deconvolution signal processor/amplifier, which is designed to compensate for phase and amplitude irregularities. 100 W/ch into 8 ohms.....\$2,995

# And now, for something completely different

**Introducing Linaeum®-design mini speaker systems from Optimus®.** What makes them so very different, in large part, is the revolutionary Linaeum "True Line-Source Driver™" tweeter. Unlike conventional cone or dome drivers, this ferrofluid-cooled tweeter employs a highly flexible, rectangular polyester diaphragm which radiates a dramatic wide-open,

crystal-clear sound image. Think of how a guitar or violin string vibrates and you start to get the idea of how it works. **Wide-Angle Sound?** Yes... 180 degrees of horizontal dispersion in the two monopole models and a full 360 degrees in the top-of-the-line dipole version. Highs to 25 kHz, without distortion. Exceptionally smooth crossover between tweeter and woofer provides seamless response, without

the mid-range dropoff often found in other 2-way systems. Ported enclosures and extra-long-throw woofers produce surprisingly solid, deep bass. **Affordable? Very affordable. From \$99.99 to \$149.99 each.** You simply can't find a better speaker system for the money, anywhere. It's a whole new way of listening... hear it for yourself today.



Optimus PRO LX5 with 2x4" dipole tweeter for 360° sound dispersion, and 5" polypropylene woofer. 10½" high.

**OPTIMUS®**  
**WIDE-ANGLE**<sup>SM</sup>  
S O U N D  
by **LINAEUM®**



Optimus PRO X77 with 3x3½" monopole tweeter for 180° sound dispersion, and 5" woofer. 8¾" high.



Optimus PRO LX4 with 3x3½" monopole tweeter for 180° sound dispersion, and 4" woofer. 5¾" high.



**Linaeum True Line-Source Driver™ dipole tweeter.**

**It's a whole new way of listening.**

Exclusively at

**Radio Shack®**

You've got questions. We've got answers.™

**DIGITAL PHASE**

The following feature the company's patented Acousta-Reed bass enclosure and a 24-dB/octave Linkwitz-Riley crossover.

**AP-2 2-Way Speaker**

Two 6½-in graphite-impregnated polypropylene woofers, 1-in titanium-dome tweeter. Power handling 150 W; FR 35-20,000 Hz ±1.5 dB; sens 91 dB; imp 4 ohms. Honey-oak or black-lacquer finish. 12 x 42 x 14½ in; 79 lb/\$1,700/pr  
**AP-1.** As above, one woofer and one tweeter. Power handling 100 W; sens 86 dB. 10½ x 38 x 11½ in; 50 lb .....\$1,250/pr

**AP-5 2-Way Bookshelf Speaker**

3-in graphite-impregnated polypropylene woofer, 1-in titanium-dome tweeter. Power handling 60 W; FR 35-20,000 Hz ±1.5 dB; sens 81 dB; imp 8 ohms. Honey-oak or black-lacquer finish. 8½ x 13 x 9 in; 17 lb .....\$650/pr

**AP-7 2-Way Center Speaker**

Two 3-in graphite-impregnated polypropylene woofers, 1-in titanium-dome tweeter. Magnetic shielding. Power handling 100 W; FR 35-20,000 Hz ±1.5 dB; sens 86 dB; imp 4 ohms. Honey-oak or black-laminated finish. 21 x 7 x 13½ in; 25 lb .....\$600

**DUNTECH**

**Sovereign C7000 4-Way Speaker**

Pulse-coherent design with two 12-in woofers, two 7-in midranges, two 2-in midranges, and ¾-in tweeter symmetrically arranged and time aligned on vertical axis. Features patented acoustic damping; 6-dB/oct crossover with polypropylene capacitors and air-core inductors. Includes Krell KBX active crossover. Power handling 1,000 W; FR 27-20,000 Hz ±2 dB; sens 90 dB; imp 4 ohms. Brazilian rosewood finish. 14 x 74 x 35 in; 275 lb .....\$29,995/pr  
**Sovereign C6000.** As above, without active crossover. Biwire/biamp terminals. Golden oak or Brazilian rosewood finishes .....\$20,995/pr

**Princess C5000 3-Way Speaker**

Pulse-coherent design with two 9-in woofers, two 5-in midranges, and 1-in tweeter symmetrically arranged and time aligned on vertical axis. Features patented acoustic damping; 6-dB/oct crossover with polypropylene capacitors and air-core inductors. Biwire/biamp terminals. Power handling 1,000 W; FR 38-20,000 Hz ±2 dB; sens 90 dB; imp 4 ohms. Golden oak or Brazilian rosewood finishes. 12 x 73 x 19 in; 146 lb..\$10,995/pr

**Viceroy C2000 2-Way Speaker**

Pulse-coherent design with two 6-in bass/midranges and 1-in tweeter. Features biwire/biamp terminals. Power handling 500 W; FR 42-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 4 ohms. Australian jarrah or black oak finishes. 12 x 49 x 16 in; 95 lb .....\$4,995/pr

**DYNACO**

**FL-650 2-Way In-Wall Speaker**

6½-in woofer, 1-in soft-dome tweeter. Features waterproof diaphragms; foam-edge surround. Power handling 100 W; crossover point 2,500 Hz; FR 58-20,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Includes mounting hardware. New-construction bracket optional .....\$300/pr

**HLX-18 2-Way Bookshelf Speaker**

4-in fiber woofer, ¾-in gold-tipped Mylar-dome tweeter. Features 6-dB/oct crossover.

Power handling 100 W; crossover point 3,000 Hz; FR 50-21,000 Hz; sens 90 dB; imp 4 ohms. 1-yr warranty. Black-lacquer finish .....\$260/pr

**HLX-9 Subwoofer**

8-in dual-voice-coil driver. Features 12-dB/oct crossover. Gold banana plugs. Power handling 100 W; crossover point 200 Hz; FR 42-200 Hz; imp 4 ohms. 1-yr warranty. Black-lacquer finish .....\$180

**ENERGY**

**Veritas v2.8 3-Way Speaker**

Vented design with two 8-in woofers, one 3-in metal-dome midrange, and one 1-in metal-dome tweeter. Crossover points 400 Hz and 2,500 Hz; FR 28-30,000 Hz; sens 85 dB SPL/W/m; imp 6 ohms. Gray. 12 x 50 x 18 in; 140 lb .....\$5,000/pr

**C-8 2-Way Speaker**

Dual vented design with two 8-in injection-molded woofers and one 1-in aluminum dome tweeter. Features biamp capability. Includes adjustable spiked feet. Power handling 200 W cont avg; FR 32-20,000 Hz ±3 dB; sens 89 dB; imp 6 ohms. Black ash or high-gloss rosewood finish. 10 x 42 x 16 in .....\$1,500/pr

**EPS-150 Powered Subwoofer**

12-in driver; Class A/B 180-W discrete amp. Features auto on/off protection circuitry; adjustable low-pass filter; high-pass filter; dual ports. Level control; A/V EQ switch. Black-ash finish .....\$600  
**EPS-100.** As above, 100-W amp .....\$450

**RVSS 2-Way Surround Speaker**

Dual-vent design with two 5¼-in woofers and two ¾-in soft-dome tweeters. Features bipolar radiation pattern from 60-400 Hz, dipolar pattern from 400-20,000 Hz. Power handling 125 W; FR 65-18,000 Hz ±3 dB. Black or white. 10¼ x 10 x 8¼ in; 30 lb .....\$550/pr

**Pro 4.5 2-Way Speaker**

Vented design with two 5½-in injection-molded woofers and 1-in multilaminate tweeter. Features biamp/biwire capability. Power handling 125 W; FR 42-20,000 ±3 dB; sens 89 dB SPL/W/m; imp 6 ohms. Black ash or rosewood finish. 8 x 32 x 12 in .....\$550/pr

**HTS Energy Reference 2-Way Speaker**

Dual-vent design with two 5¼-in injection-molded woofers and one 1-in aluminum cloth-dome tweeter. Features magnetic shielding. Power handling 150 W max; crossover point 2,000 Hz; FR 54-20,000 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Black finish. 8 x 19 x 12 in .....\$250

**FOSGATE AUDIONICS**

**MC220 2-Way Speaker**

Two 6½-in woofers, two 1-in soft-dome tweeters. Features THX certification with design for wide horizontal dispersion and narrow vertical dispersion. FR 55-23,000 Hz ±3 dB; sens 91 dB SPL/W/m. 10 x 26 x 14 in; 40 lb .....\$1,599

**FS400 Subwoofer**

14-in driver. Features THX certification; cast-alloy driver frame; internal enclosure bracing. Power handling 300 W cont avg; FR 26-100 Hz ±3 dB; sens 91 dB SPL/W/m; imp 6.6 ohms. Black. 24 x 14 x 24 in; 85 lb .....\$999

**SD90 Surround Speaker**

Dipole design. Features THX certification. Independent front- and rear-array level control

when used with Fosgate Audionics THX controller. Sens 89 dB. Black or white. 14 x 12 x 5 in; 15 lb .....\$799/pr

**FRIED PRODUCTS**

**Valhalla Subwoofer/Satellite System**

Column-style transmission-line cabinet with 8-in subwoofer; 2 pyramid-shaped satellites, each with 6½-in transmission-line-loaded dual-voice-coil woofer and ¼-in dome tweeter. Features McShane Ambience Recovery System (M.A.R.S.). Power handling 250 W cont avg; FR 18-22,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Oak or walnut finish. Subwoofer 10½ x 36 x 15½ in. Satellites 10½ x 13½ x 15½ in .....\$5,490

**A/5 2-Way Speaker**

Vented enclosure with 8-in woofer and 1-in dome tweeter. Features multiple-layer damping. Power handling 100 W cont avg; FR 32-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black-ash or dark-oak finish. 13 x 23 x 10½ in .....\$825/pr

**Q/5 2-Way Speaker**

Vented enclosure with 8-in woofer and 1-in dome tweeter. Features multiple-layer damping. Power handling 100 W cont avg; FR 37-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black-ash or dark-oak finish. 10¼ x 20 x 9 in .....\$599/pr

**Beta V 2-Way Bookshelf Speaker**

Aperiodic design with 6½-in woofer and dome tweeter. Features 6-dB/oct crossover; vented woofer pole piece. Gold-plated 5-way binding posts. Power handling 100 W; crossover point 3,500 Hz; FR 60-20,000 Hz ±3 dB; sens 89 dB; imp 8 ohms. Black-ash or dark-oak finish. 5-yr limited warranty. 8 x 13½ x 8 in .....\$399/pr

**GENESIS**

**Genesis II.5 3-Way Powered Speaker System**

Two speakers, each with two servo-controlled 12-in metal-cone woofers, 4-ft ribbon midrange panel, and 4-ft ribbon tweeter panel; 2-channel 700-W servo woofer amp. Power handling 1,000 W/ch; crossover points 85 and 4,200 Hz; imp 4 ohms. South American rosewood finish. 28½ in wide, 6 ft high .....\$21,950

**Genesis V 4-Way Powered Speaker System**

Two speakers, each with four 8-in servo-controlled metal-cone woofers, one 6½-in metal-cone midbass coupler, one 3-in titanium-silicon-carbide dome midrange, and two 1-in round ribbon tweeters; 2-channel 700-W servo amplifier. Crossover points 80, 500, and 3,700 Hz; imp 4 ohms. South American rosewood finish. 11 x 42 x 20 in .....\$12,950

**HARTLEY**

**The Reference Tower 2-Way Speaker**

Four 6½-in thermoplastic woofers, four 1-in dome tweeters. Power handling 300 W cont avg; crossover point 3,600 Hz; FR 24-25,000 Hz; imp 4 ohms. Wood cabinet. 17½ x 44½ x 18 in .....\$1,500/pr

**Mini-Power.** As above, two woofers, one tweeter. Power handling 150 W cont; crossover point 3,100 Hz; FR 32-25,000 Hz .....\$695/pr

**The Compact Reference.** As Mini Tower, power handling 100 W cont avg, crossover point 5,000 Hz; FR 25-45,000 Hz, imp 8 ohms. 13½ x 17½ x 13½ in .....\$400/pr

**SW-24 Subwoofer**

Infinite-baffle enclosure. Cabinet lined with 3/4-in cellulose. Power handling 300 W cont avg; FR to 16 Hz  $\pm 3$  dB; imp 5 ohms. Oak and walnut veneers. 36 x 50 1/4 x 22 in; 250 lb.....\$1,495

**HSU RESEARCH**

**HRSW12V Powered Subwoofer**

Vented cylindrical design with 12-in driver; amp rated at 150 W rms. Features 24-dB/oct Linkwitz-Riley crossover; spiked feet. Gold-plated line-level input and output; speaker-level input. Magnetic shielding; polarity, soft-clipping, and crossover switches; level control. Zolatore granite top. FR 20-100 Hz  $\pm 2$  dB. 22-in height x 23-in diameter; 70 lb.....\$800

**INFINITY**

**Epsilon 4-Way Speaker**

12-in injection-molded graphite polypropylene woofer, proprietary L-EMIM midbass coupler, EMIM midrange, two EMIT tweeters. Power handling 500 W rms; crossover points 150, 500, and 3,000 Hz; FR 25-35,000 Hz  $\pm 1.5$  dB; sens 87 dB SPL/W/m; imp 4 ohms. Santos finish. 18 x 59 x 15 in.....\$10,000

**Renaissance 90 4-Way Speaker**

10-in injection-molded graphite woofer, 6-in injection-molded graphite midbass coupler, EMIM midrange, EMIT tweeter. Power handling 400 W rms; crossover points 200, 600, and 3,000 Hz; FR 27-45,000 Hz  $\pm 3$  dB; sens 87 dB SPL/W/m; imp 4 ohms. Blonde-oak or black-ash finish. 17 1/4 x 49 x 12 1/2 in.....\$1,599  
Limited-edition black-lacquer high-gloss finish.....\$1,899

**SSW-212 Powered Subwoofer**

Two 12-in injection-molded graphite drivers; amp rated at 300 W rms. Features servo control; fuse protection. Line- and speaker-level inputs. Variable output level. Horizontal, vertical, or corner placement. End panels for horizontal installation available. Crossover point variable from 40-120 Hz; FR 25-120 Hz. 5-yr limited transferable parts-and-labor warranty. Black-oak vinyl or honey-oak veneer finish. 20 7/8 x 31 1/4 x 11 1/4 in vertical installation.....\$1,598  
**SSW-210.** As above, 10-in drivers, amp rated at 250 W rms. FR 30-120 Hz. 18 3/8 x 26 x 9 3/4 in vertical installation.....\$1,098

**Kappa 7.1 Series II 3-Way Speaker**

Ported design with 10-in IMG woofer, midrange, and EMIT-R tweeter. Features nonparallel sides; rounded front corners; 3-in midrange voice coil; circuit-breaker tweeter protection; adjustable tilting feet. Gold-plated 5-way biwire/biamp binding posts. Midrange and tweeter level controls. Power handling 250 W rms; crossover points 500 and 4,500 Hz; FR 39-35,000 Hz  $\pm 2$  dB; sens 89 dB SPL/W/m; imp 6 ohms. Honey- or black-oak finish. 5-yr transferable warranty. 14 1/2 x 43 3/8 x 10 1/4 in.....\$799  
**Kappa 6.1.** As above, 8-in woofer. Power handling 200 W rms; FR 45-35,000 Hz  $\pm 2$  dB. 12 1/4 x 38 x 9 1/4 in.....\$599

**Micro II Subwoofer/Satellite System**

Subwoofer with two 6 1/2-in drivers; two cylindrically shaped satellites, each with 4 1/2-in woofer and 1/2-in tweeter. Features tuned subwoofer enclosure with curved internal port. Weather resistance; magnetic satellite shielding; removable pivoting satellite mounting brackets. Power handling 100 W/ch rms; crossover point

5,000 Hz satellites; FR 40-150 Hz subwoofer, 150-25,000 Hz satellites; sens 90 dB SPL/W/m; imp 6 ohms subwoofer, 6-8 ohms satellites. Black pica subwoofer; black or white satellites. Subwoofer 9 1/4 x 15 1/2 x 15 1/4 in. Satellites 5 1/2-in wide x 8-in high.....\$779  
Satellite only.....\$179

**SM 155 3-Way Speaker**

Ported design with one 15-in woofer, two 4 1/2-in midranges, and one 1-in tweeter. Features rounded edges; auto-reset circuit breaker. Midrange and tweeter level controls. Power handling 300 W; crossover points 500 and 5,500 Hz; FR 44-25,000 Hz  $\pm 3$  dB; sens 102 dB SPL/W/m; imp 8 ohms. 17 3/4 x 40 x 12 1/2 in.....\$599

**ERS840 2-Way In-Wall Speaker**

8-in injection-molded graphite woofer, EMIT-N tweeter. Power handling 75 W rms; crossover point 3,800 Hz; FR 50-45,000 Hz  $\pm 3$  dB; sens 85 dB SPL/W/m; imp 8 ohms. 11 1/4 x 15 1/2 x 3 7/8 in.....\$580/pr

**Kappa Video Series II 2-Way Surround Speaker**

Tuned cabinet with two 5 1/4-in IMG woofers, EMIT-R tweeter. Features magnetic shielding; gold-plated inputs; adjustable cabinet angle. Wall- and ceiling-mount brackets optional. Power handling 150 W rms; crossover point 4,000 Hz; FR 90-35,000 Hz  $\pm 2$  dB; sens 89 dB SPL/W/m; imp 6 ohms. Honey-oak veneer with solid-oak end panels or black. 8 1/4 x 20 3/4 x 6 3/8 in.....\$400

**RS625 2-Way Speaker**

One 8-in injection-molded graphite woofer, two 8-in injection-molded graphite radiators, 1-in dome tweeter. Features woofer dispersion stabilizer. Power handling 200 W rms into 6 ohms; crossover point 2,800 Hz; FR 40-25,000 Hz  $\pm 3$  dB; sens 92 dB SPL/W/m; imp 8 ohms. Oak or black oak finish. 10 3/4 x 37 1/2 x 13 7/8 in.....\$359

**RS525.** As above, 6 1/2-in woofer and radiators. Power handling 125 W rms; FR 52-25,000 Hz  $\pm 3$  dB. 9 1/2 x 32 x 12 3/8 in.....\$299

**Infinitesimal Video 2-Way Center Speaker**

Two 5 1/4-in injection-molded graphite woofers, EMIT-R tweeter. Magnetic shielding; adjustable mounting bracket. Power handling 150 W rms; crossover point 3,500 Hz; FR 90-40,000 Hz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 8 ohms. Black. 14 3/8 x 6 1/4 x 6 in.....\$329

**JAMO**

**Pro 200-EX 2-Way Speaker**

Bass-reflex design with two 10-in woofers and 1-in horn tweeter. Gold-plated biwire/biamp terminals. Power handling 200 W cont; crossover points 3,000 Hz; FR 45-20,000 Hz; sens 92 dB SPL/W/m; imp 8 ohms. Gray. 19 x 13 x 13 in; 22 lb.....\$1,000/pr

**Model 477 2-Way Speaker**

Bass-reflex design with two 5-in woofers and 1-in dome tweeter. Features overload protection. Gold-plated biwire/biamp terminals. Power handling 100 W cont; crossover point 2,500 Hz; FR 40-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Black/mahogany finish. 7 1/2 x 30 x 11 in; 24 lb.....\$900/pr

**Model 307 2-Way Bookshelf Speaker**

Bass-reflex design with 5-in woofer and 1-in dome tweeter. Crossover point 3,000 Hz. FR 50-20,000 Hz; sens 87 dB SPL/W/m; power han-



**Fried Valhalla**

dling 100 W max; imp 6 ohms. Black or mahogany woodgrain. 12 x 7 x 10 1/2 in; 11 lb.....\$500/pr

**SW160 Subwoofer**

Two 6 1/2-in drivers. Features adjustable bass-reflex port. Power handling 100 W x 2 rms; FR 35-200 Hz; sens 90 dB SPL/W/m. Black or white with smoked-glass top. 13 1/2 x 7 1/2 x 19 in; 29 lb.....\$449

**Center 200 2-Way Center Speaker**

Bass-reflex design with two 5-in woofers and 1-in dome tweeter. Features overload protection; aluminum cabinet. Magnetic shielding. Power handling 80 W cont; crossover 4,000 Hz; FR 70-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black-ash finish. 21 x 8 x 4 1/2 in; 12 lb.....\$399

**Indoor/Outdoor II 2-Way Speaker**

Bass-reflex design with two 4-in woofers and 3/4-in dome tweeter. Weatherproof. Power handling 60 W cont; crossover 3,500 Hz; FR 70-20,000 Hz; sens 90 dB SPL/W/m; imp 4 ohms. Black or white. 12 1/2 x 6 3/8 x 4 1/2 in; 5 lb.....\$300/pr

**JANIS**

*The following are available in zebrawood, Brazilian rosewood, coca bola, American walnut, white oak, or black finish.*

**W1 Subwoofer**

15-in driver. Features slot-loaded design with bass output derived from electromagnetically controlled helmholtz resonator; 18-dB/oct crossover. Crossover point 100 Hz; FR 30-100 Hz  $\pm 1$  dB. 22 x 22 x 18 in; 96 lb.....\$850-\$1,000  
Above with active crossover.....\$1,450-\$1,600  
W1 with power amp.....\$1,645-\$1,795  
**W3.** As W1, except 12-in driver. 18 x 18 x 18 in; 66 lb.....\$600-\$750

**JBL**

**Home Theater System**

Two subwoofers with 12-in drivers; 3 satellites; 2 dipole surround speakers. Features THX certification; pure-titanium tweeters with diamond surround; polymer-laminate woofers and midbass drivers; magnetic shielding. Power handling 100 W. Subwoofer: sens 91 dB; imp 6 ohms. Satellites: sens 87 dB; imp 8 ohms. Surround: sens 87 dB; imp 6 ohms. Subwoofer: 21 1/2 x 25 1/4 x 17 7/8 in; 62 lb. Satellites: 17 1/2 x

10 x 8½ in; 21 lb. Surround: 13¾ x 9¼ x 7¾ in; 16 lb.....\$3,000

### L7 4-Way Speaker

12-in woofer, 8-in midbass, 5-in mineral-filled polypropylene midrange, and 1-in titanium-dome tweeter. Power handling 450 W; FR 30-27,000 Hz; sens 91 dB; imp 6 ohms. Black-ash veneer. 9½ x 46 x 17½ in; 75 lb.....\$1,000

### L5 4-Way Speaker

8-in woofer, 6½-in midbass, 5-in mineral-filled polypropylene midrange, 1-in titanium-dome tweeter. Power handling 350 W; FR 35-27,000 Hz; sens 90 dB; imp 6 ohms. Black-ash veneer finish. 9¾ x 36½ x 13 in; 54 lb.....\$670

### PS100 Powered Subwoofer

10-in driver; 50-W amp. Features magnetic shielding; variable crossover. Line- and speaker-level inputs. Variable input gain; switchable polarity; auto turn-off. FR 30-250 Hz. Black vinyl finish. 13¾ x 17¼ x 9¼ in; 32 lb.....\$600  
**PS60.** As above, 6½-in driver. FR 32-250 Hz. 11 x 14 x 7¼ in; 19 lb.....\$480

### L3 2-Way Speaker

8-in woofer, 1-in titanium-dome tweeter. Power handling 250 W; FR 35-27,000 Hz; sens 89 dB; imp 8 ohms. Black-ash veneer finish. 9¾ x 32¾ x 12 in; 37 lb.....\$450

### L1 2-Way Bookshelf Speaker

6½-in woofer, 1-in titanium-dome tweeter. Power handling 200 W; FR 47-27,000 Hz; sens 87 dB; imp 8 ohms. Black-ash veneer finish. 8¼ x 15¾ x 10 in; 16.5 lb.....\$300

### Pro III 2-Way Bookshelf Speaker

5-in polymer-laminate woofer, 1-in titanium-dome tweeter. Die-cast polypropylene-foam enclosure. Power handling 100 W; FR 65-27,000 Hz; sens 87 dB; imp 4 ohms. 6¼ x 9¼ x 5½ in.....\$300/pr

### SoundEffects Series

#### SoundEffects Music 2

##### Subwoofer/Satellite System

Powered double-band-pass subwoofer with 100-W amp; 2 magnetically shielded satellites, each with two 3½-in midranges and ¾-in titanium-dome tweeter. Adjustable subwoofer level. Power handling 120 W; FR 40-20,000 Hz ±3 dB; sens 90 dB; imp 8 ohms. Gray. Subwoofer 30 x 10¼ x 8½ in. Satellites 14¾ x 4¾ x 6 in...\$949

#### SoundEffects Music 1

##### Subwoofer/Satellite System

2 double-band-pass subwoofers; 2 magnetically shielded satellites, each with 3½-in midrange and ¾-in titanium-dome tweeter. Power handling 120 W; FR 40-20,000 Hz ±3 dB; sens 88 dB; imp 8 ohms. Gray. Subwoofers 16 x 10¼ x 8½ in; Satellites 6½ x 3¾ x 4¼ in.....\$869

#### SoundEffects Movies 2

##### Surround/Center System

Center speaker with two 3½-in midranges and ¾-in titanium-dome tweeter; 2 surround speakers, each with two 3½-in midranges and ¾-in titanium-dome tweeter. Integrated mounting brackets. Power handling 70 W; FR 120-20,000 Hz ±3 dB; imp 8 ohms. Center channel and surrounds 6½ x 3¾ x 4¼ in.....\$599

#### SoundEffects Movies 1

##### Surround/Center System

Center speaker with 3½-in midrange, ¾-in titanium-dome tweeter; 2 surround speakers, each with

3½-in driver. Includes brackets and table/bookshelf stands. Power handling 70 W; FR 120-20,000 Hz ±3 dB; imp 8 ohms. Gray. Center 6½ x 3¾ x 4¼ in. Surrounds 6½ x 7 x 8 in.....\$299

### JDH BY AUDIRE

#### JDH-2 2-Way Speaker

Two woofers and one tweeter. Power handling 140 W cont avg; FR 60-22,000 Hz. Black gloss finish with gold trim and matte black grille. 10 x 19 x 11½ in; 40 lb.....\$2,000/pr

#### JDH-1 2-Way Speaker

One woofer and one tweeter. Power handling 70 W cont avg; FR 65-22,000 Hz. Black gloss finish with gold trim and matte black grille. 40 x 12 x 9½ in; 24 lb.....\$1,450/pr

#### JDH-SUB Powered Subwoofer

10-in driver. Features onboard 400-W amp and active crossover; 1-in fiberboard enclosure. FR 18-80 Hz. Black gloss finish with gold trim. 18 x 21 x 18 in; 77 lb.....\$1,400

### JENSEN

#### CS315 3-Way Speaker

Bass-reflex design with 15-in woofer, 5-in cone midrange, and 3-in tweeter. Power handling 80 W; FR 41-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Oak finish. 17¼ x 34 x 11¼ in.....\$160  
**CS312.** As above, 12-in woofer. Power handling 60 W; FR 46-20,000 Hz; sens 92 dB SPL/W/m. 14¼ x 31½ x 9¾ in.....\$200/pr  
**CS310.** As CS312, 10-in woofer. Power handling 50 W; FR 48-20,000 Hz; sens 91 dB SPL/W/m. 12½ x 28 x 9½ in.....\$140/pr

### JM LAB

#### Dalme 3.1 Speaker

Columnar speaker system with 5¼-in dual-voice-coil woofer in subenclosure, 1¼-in titanium inverted-dome tweeter. Features Decoupled Anti-Resonance Line bass-loading, sand-filled cabinet base for stability and damping, gold-plated binding posts (biwireable). 12 dB/oct crossover at 4,000 Hz. Scuff-resistant black-ash vinyl veneer finish. FR 40-23,000 Hz -3 dB, sens 89 dB SPL/W/m, nom imp 8 ohms. 37¾ x 6¾ x 8¼ in; 34 lb.....\$1,295/pr  
 Above with black satin finish or deep auburn veneer.....\$1,495/pr

### JOSEPH AUDIO

#### RM7si 2-Way Bookshelf Speaker

6½-in woofer, 1-in silk-dome tweeter. Features patented infinite-slope crossover with 120-dB/oct slope at 2,000 Hz; Cardas internal wiring. Biwire/biamp terminals. FR 55-20,000 Hz ±2 dB; sens 88 dB SPL/W/m; imp 8 ohms. 9 x 15 x 11 in; 36 lb.....\$1,199/pr

### JRM

#### Reference 4-Way Powered Speaker System

Two subwoofers, each with 18-in driver; two satellites, each with four 8-in midbasses, horn midrange, and horn tweeter; two 750-W mono power amps; preamp; 6-band remote EQ; 4-way active crossover.....\$21,600

#### Monitor Powered

##### Subwoofer/Satellite System

Subwoofer with 15-in driver; 2 satellites with 8-in midbasses, 3-in midranges, and horn tweeters; 7-way active crossover; seven 350-W (into 2 ohms)

amps. Time-aligned drivers; protection circuitry; 7 level controls. FR 18-20,000 Hz.....\$7,200  
 With two subwoofer/electronics modules...\$9,540

### KEF

*KEF's Uni-Q drivers feature an integral, center-mounted tweeter.*

#### Model One 3-Way Speaker

6½-in woofers, 6½-in Uni-Q driver with 1-in silk-dome tweeter. Features twin coupled-cavity bass loading with metal rod connecting woofer magnets. Gold-plated biwire/biamp terminals. Crossover points 130 and 3,000 Hz; FR 55-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 4 ohms. 9 x 35 x 14 in; 40 lb.....\$1,800/pr  
 Black-ash finish.....\$1,600/pr

#### Model 40B Powered Subwoofer

Two 8-in paper drivers; 150-W amp. Features twin coupled-cavity bass loading with metal rod connecting woofer magnets; mechanical excursion-limit protection; proprietary bass-extension circuitry. Magnetic shielding; variable level and crossover-point controls; phase control. Crossover point variable from 50-120 Hz; FR 35-150 Hz ±3 dB; sens 90 dB SPL/W/m; imp 4 ohms. 7¼ x 22¼ x 11 in; 64 lb.....\$1,200

#### Model 102/2 2-Way Bookshelf Speaker

Uni-Q driver. Gold-plated biwire/biamp terminals. Magnetic shielding. Power handling 150 W; FR 50-20,000 Hz ±2.5 dB; sens 89 dB; imp 4 ohms. 8½ x 19¾ x 10¾ in; 24 lb.....\$600

#### Q70 3-Way Speaker

Bass-reflex design with two 6½-in woofers and 6½-in Uni-Q driver with ¾-in tweeter. Features 13-element crossover; gold-plated biwire/biamp terminals. Power handling 175 W; FR 45-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 6 ohms. 7½ x 40 x 10¼ in; 37 lb.....\$550

#### Model 70S 2-Way Surround Speaker

6½-in Uni-Q driver with ¾-in soft-dome tweeter. Features sealed, injection-molded enclosure. Gold-plated terminals. Magnetic shielding. Wall, stand, or bracket mount. Power handling 100 W; FR 120-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 6 ohms. 6¼ x 10 x 4¼ in; 7 lb.....\$500/pr

#### Model 101/3 2-Way Bookshelf Speaker

Uni-Q driver. Features gold-plated biwire/biamp terminals; magnetic shielding. Power handling 150 W; FR 60-20,000 Hz ±2.5 dB; sens 87 dB; imp 4 ohms. 8½ x 13 x 10¾ in; 16 lb.....\$400

#### Model 90 2-Way Center Speaker

Single-reflex design. 6½-in Uni-Q driver with ¾-in soft-dome tweeter. Features horizontal/vertical bracket mount; magnetic shielding. Power handling 150 W; FR 80-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 6 ohms. Gray. 15¾ x 6¾ x 6¾ in; 9 lb.....\$380

#### Q30 2-Way Speaker

Reflex-loaded design. 6½-in Uni-Q driver with ¾-in tweeter. Gold-plated terminals. Power handling 125 W; FR 50-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. 7½ x 26¼ x 10¾ in; 21 lb.....\$250

#### Reference Series THX System

##### AV1 Powered Subwoofer

Two 10-in drivers with built-in 400-W amp. Features THX certification; coupled-cavity design with metal bar joining driver magnets. Balanced-XLR and unbalanced-RCA inputs; speak-



40 years ago, color screens ushered in a new dimension in television viewing. Today JBL would like to introduce you to the next dimension: full color sound. Of course, you've probably already experienced it since our surround sound system can be found in nearly 70% of all new movie theatres. But now we've

**YOU WATCH TELEVISION IN COLOR.  
WHY ARE YOU STILL LISTENING IN BLACK AND WHITE?**

created a home version called SoundEffects. Hook it up and you'll feel helicopters circle overhead. Blindside blitzes will have maximum impact. Even a kiss will feel hotter. Ask your JBL dealer for a SoundEffects demonstration. And see how colorful TV can sound.



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SoundEffects

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*Clockwise from top left: Our stereo satellite speakers put you in the middle of the action, not just in front of it. For dialogue there's our center channel, where whispers are as clear as screams. Another satellite speaker to round out the set. Our subwoofer, for the pitter patter of dinosaur footsteps throughout your house. For the name of your nearest dealer, call 1 800 336-4JBL (4525).*

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# S P E A K E R S

er-level inputs; line-level output filtered below 100 Hz; unfiltered line-level output. Blend control for phase compensation relative to satellites; variable input level and low-pass crossover point. FR 22-150 Hz  $\pm 3$  dB stereo. Rosewood finish. 22 x 16 $\frac{7}{8}$  x 19 $\frac{3}{4}$  in; 102 lb .....\$3,700  
Black-ash finish .....\$3,500

### AV3 2-Way Speaker

Sealed design with two 6 $\frac{1}{2}$ -in woofers and three 1-in soft-dome tweeters. Designed for use as front/center speaker in home theater system. Features THX certification; phased-array tweeter configuration. Gold-plated terminals. Magnetic shielding. Power handling 150 W; crossover point 3,000 Hz; FR 80-20,000 Hz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 4 ohms. Gray. 9 $\frac{1}{2}$  x 22 $\frac{1}{2}$  x 7 $\frac{1}{2}$  in; 28 lb .....\$800

### AV2 3-Way Surround Speaker

Bass-reflex design with 5-in woofer, two 4-in midranges, and two 1-in soft-dome tweeters. Features THX certification; gold-plated terminals. Power handling 100 W; crossover points 400 and 3,000 Hz; FR 125-8,000 Hz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 4 ohms. Gray. 12 $\frac{1}{4}$  x 10 $\frac{1}{4}$  x 5 $\frac{1}{8}$  in; 13 lb .....\$750

## KENWOOD

### SW-700 Powered Subwoofer

48-W amp. Magnetic shielding; super-subsonic bass switch; bass-boost switch; phase-reverse switch; level control; illumination switch; remote control. Crossover point selectable at 60, 90, or 120 Hz .....\$399

## KINERGETICS

### SW-150 Powered Subwoofer

15-in driver with built-in 200-W amp. THX certification; proprietary drive-control circuit .....\$1,595

### SW-101 In-Wall Powered Subwoofer

10-in driver; 200-W amp. Features crossover; proprietary drive-control circuit. Amplifier capability for 4 parallel speakers .....\$500

## KLH

### HT-3 Home Theater System

Bass module with two 5 $\frac{1}{4}$ -in drivers; two satellites, each with 4 $\frac{1}{2}$ -in woofer and  $\frac{3}{4}$ -in tweeter; center speaker with two 4 $\frac{1}{2}$ -in dual-cone drivers; two surround speakers, each with 6 $\frac{1}{2}$ -in woofer and 1-in dome tweeter. Features magnetic shielding for satellite, center, and surround speakers. Power handling 175 W max subwoofer and satellites, 100 W center channel, 120 W surrounds; FR 50-20,000 Hz subwoofer and satellites, 90-20,000 Hz center channel, 50-22,000 Hz surrounds. Bass module 7 $\frac{3}{4}$  x 11 $\frac{1}{4}$  x 17 $\frac{1}{8}$  in. Satellites 4 $\frac{7}{8}$  x 8 $\frac{1}{4}$  x 5 $\frac{3}{8}$  in. Center 16 $\frac{1}{8}$  x 5 $\frac{3}{8}$  x 5 $\frac{3}{4}$  in. Surrounds 9 x 15 $\frac{1}{2}$  x 8 $\frac{7}{8}$  in. Black .....\$599

**HT-2.** As above, except center speaker has two 4 $\frac{1}{2}$ -in dual-cone drivers and surround has 4-in woofer, 2-in midrange,  $\frac{3}{4}$ -in tweeter. Power handling 40 W surrounds in. Surrounds 5 $\frac{3}{4}$  x 7 $\frac{3}{8}$  x 5 $\frac{1}{2}$  in. Black .....\$399

**HT-1.** Similar to HT-2, surround speaker has 4-in dual-cone driver. Power handling 50 W max center and surrounds. Black. Center 11 $\frac{3}{4}$  x 4 $\frac{3}{4}$  x 6 $\frac{3}{4}$  in. Surrounds 6 x 6 $\frac{3}{4}$  x 4 $\frac{3}{4}$  in .....\$349

### Video Series

#### V-210 Powered Subwoofer

Vented design with 10-in downward firing driver; 120-W amp. Features Class D amplifier.

Line- and speaker-level inputs. Volume and phase controls. Crossover point selectable at 85 or 120 Hz; FR 25-120 Hz. Black textured-vinyl finish. 16 $\frac{1}{4}$  x 14 $\frac{1}{8}$  x 15 $\frac{3}{8}$  in .....\$499

### V-41 2-Way Speaker

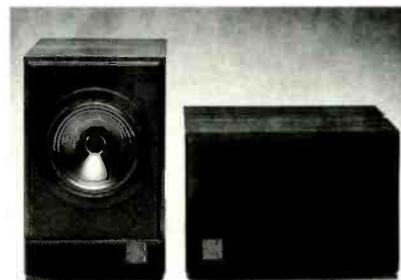
Four 5-in woofers, 1-in aluminum-dome tweeter. Magnetic shielding. Power handling 175 W max; crossover points 700, 1,900, and 3,000 Hz; FR 100-20,000 Hz; sens 86 dB; imp 8 ohms. Black textured-vinyl finish. 6 $\frac{1}{2}$  x 40 x 8 in .....\$350

### V-354 2-Way Center Speaker

Four 5-in woofers, 1-in titanium-dome tweeter. Magnetic shielding. Power handling 175 W max; FR 100-20,000 Hz; sens 87 dB; imp 8 ohms. Black textured-vinyl finish. 25 x 6 $\frac{1}{2}$  x 8 in .....\$250

### V-01 2-Way Surround Speaker

Ported single-point dipole design with two 8-in woofers and two 1-in dome tweeters. 4 gold-plated 5-way binding posts. Power handling 100 W max; FR 100-20,000 Hz; sens 90 dB; imp 8 ohms. 5-yr warranty. Black textured-vinyl finish. 15 $\frac{1}{4}$  (base) x 16 $\frac{1}{2}$  x 10 $\frac{5}{8}$  in .....\$200



KEF Model 101/3

## KLIPSCH

### Klipschorn 3-Way Speaker

Horn-loaded design. Power handling 100 W; FR 35-17,000 Hz  $\pm 3$  dB; sensitivity 104 dB SPL/W/m; imp 8 ohms. 31 $\frac{1}{4}$  x 52 x 28 $\frac{1}{2}$  in; 167 lb .....\$2,000

### SW-15 II Powered Subwoofer

Bass-reflex design with 15-in subwoofer, 15-in passive radiator, and built-in 200-W amp. Features line-level input/output. 26 x 18 $\frac{1}{2}$  x 19 $\frac{1}{2}$  in; 82 lb .....\$1,500

### CF4 2-Way Speaker

Bass-reflex design with two 12-in woofers, 2-in tweeter. Power handling 300 W; crossover 1,400 Hz; FR 34-20,000 Hz  $\pm 3$  dB; sens 102 SPL/W/m; imp 8 ohms. 44 x 17 x 18 $\frac{1}{2}$  in; 92 lb .....\$1,250

### SW-12 II Powered Subwoofer

Bass-reflex design with 12-in subwoofer, 12-in passive radiator, and built-in 150-W amp. Features line-level input/output. 23 $\frac{1}{2}$  x 15 $\frac{5}{8}$  x 16 $\frac{1}{2}$  in; 60 lb .....\$1,000

### CF1 2-Way Speaker

Bass-reflex design with two 6 $\frac{1}{2}$ -in woofers, 1-in tweeter. Power handling 150 W; crossover 2,200 Hz; FR 37-20,000 Hz  $\pm 3$  dB; sens 96 SPL/W/m; imp 8 ohms. 34 x 13 x 14 $\frac{1}{2}$  in; 56 lb .....\$550

### KT-LCR Front/Center 2-Way Speakers

Two 6 $\frac{1}{2}$ -in woofers, horn tweeter. Features magnetic shielding; THX certification. Power

handling 100 W; crossover point 2,400 Hz; FR 65-20,000 Hz  $\pm 3$  dB; sens 95 SPL/W/m; imp 8 ohms. 23 $\frac{1}{4}$  x 11 x 12 $\frac{1}{4}$  in; 31 lb .....\$500

### KG-5.5 2-Way Speaker

Bass-reflex design with two 10-in woofers, horn tweeter. Power handling 100 W; FR 36-20,000 Hz  $\pm 3$  dB; sens 95 SPL/W/m; imp 8 ohms. 37 $\frac{1}{2}$  x 12 $\frac{1}{4}$  x 17 $\frac{1}{2}$  in; 69 lb .....\$450

### KV3 2-Way Speaker

Vented design with two 6 $\frac{1}{2}$ -in woofers, horn tweeter. Power handling 100 W; FR 63-20,000 Hz  $\pm 3$  dB; sens 95 dB SPL/W/m; imp 8 ohms. 7 $\frac{7}{8}$  x 22 $\frac{3}{8}$  x 7 $\frac{3}{4}$  in; 17 lb .....\$400

### KG-4.5 2-Way Speaker

Bass-reflex design with 10-in woofer, horn tweeter. Power handling 100 W; FR 36-20,000 Hz  $\pm 3$  dB; sens 95 SPL/W/m; imp 8 ohms. 37 $\frac{1}{2}$  x 12 $\frac{1}{4}$  x 12 $\frac{3}{4}$  in; 54 lb .....\$375

### KT-TDSW 2-Way Surround Speaker

Two 6 $\frac{1}{2}$ -in woofers, two 1-in tweeters in dipole configuration. Power handling 100 W; crossover point 2,800 Hz; 100-20,000 Hz  $\pm 3$  dB; sens 91 SPL/W/m; imp 8 ohms. 13 x 9 $\frac{1}{4}$  x 9 $\frac{1}{4}$  in; 17 lb. Wood finish .....\$350  
KT-TDSV. As above, vinyl finish .....\$325

### KG-3.5 2-Way Speaker

Bass-reflex design with 8-in woofer, horn tweeter. Power handling 100 W; FR 34-20,000 Hz  $\pm 3$  dB; sens 94 SPL/W/m; imp 8 ohms. 33 $\frac{1}{2}$  x 10 $\frac{1}{2}$  x 11 $\frac{1}{2}$  in; 39 lb .....\$300

## KOSS

### KCS/200 2-Way Speaker

Tuned-port design with 8-in woofer, 1-in dome tweeter. Power handling 125 W max; FR 40-20,000  $\pm 3$  dB; sens 90 dB. Black vinyl finish. 5-yr warranty. 10 x 20 $\frac{1}{2}$  x 11 in .....\$339

### KCS/100 2-Way Bookshelf Speaker

Tuned-port design with 6 $\frac{1}{2}$ -in woofer,  $\frac{7}{8}$ -in dome tweeter. Power handling 100 W max; FR 60-20,000  $\pm 3$  dB; sens 86 dB. Black vinyl finish. 5-yr warranty. 8 $\frac{1}{4}$  x 15 x 8 $\frac{1}{2}$  in .....\$279

### HD/6 Powered Computer Speaker

4-in driver. Features magnetic shielding; auto turn-on/off; dynamic bass boost and volume controls. Operates on 4 C batteries or 6-V DC. FR 50-20,000 Hz; sens 105 dB SPL/W/m. Off-white .....\$100/pr

## LEGACY AUDIO

*The following carry a 10-year warranty and are available in hand-rubbed walnut, black-lacquer, oak, ribbon-mahogany, and rosewood finishes.*

### Whisper 5-Way Powered Speaker

Four 15-in carbon-polypropylene woofers, four 7-in Kevlar midranges,  $\frac{1}{4}$ -in metalized-dome tweeter, and ribbon supertweeter: 400-W amp. Features active crossover; resin baffle. Triwire/triamp terminals. Motor-driven pedestal. Power handling 1,200 W; crossover points 55, 300, 4,000, and 12,000 Hz; FR 16-30,000 Hz; sens 96 dB. 16 x 69 x 14 in; 200 lb .....\$14,500

### Focus 4-Way Speaker

Three 12-in carbon-polypropylene woofers, two 7-in Kevlar midranges,  $\frac{1}{4}$ -in metalized dome tweeter, and ribbon supertweeter. Features internal bracing; Cardas internal wiring; rolled-tambour front corners. Biwire/biamp terminals.

Power handling 1,000 W max; crossover points 180, 2,800, and 12,000 Hz; FR 16-30,000 Hz; sens 98 dB. 16 x 55 x 14 in; 175 lb.....\$4,850/pr

**Legacy Signature II 4-Way Speaker**

Three 10-in carbon-polypropylene woofers, two 6½-in polypropylene midranges, 1¼-in dome tweeter, and ribbon supertweeter. Features bipolar response above 5,000 Hz; slot-loaded subwoofer. Biwire/biamp terminals. Power handling 400 W max; crossover points 80, 2,800, and 8,000 Hz; FR 20-30,000 Hz; sens 93.5 dB; imp 4 ohms. 12 x 48 x 12 in; 130 lb....\$3,596/pr

**LINAEUM**

*Linaeum's patented tweeter uses two Mylar diaphragms and an etched circuit voice coil suspended between two magnets.*

**LS2 2-Way Speaker**

Ported design with 8-in woofer. Linaeum tweeter. Features 6-dB/oct crossover slopes. Biwire/biamp terminals. Crossover point 600 Hz; FR 35-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 5-yr warranty. Black-ash finish. 10½ x 43 x 9 in; 56 lb.....\$895/pr

**LFX/S 2-Way Bookshelf Speaker**

Ported design with 5¼-in woofer and dipole tweeter. Features 6-dB/oct crossover slopes. Biwire/biamp terminals. Crossover point 2,700 Hz; FR 70-30,000 Hz; sens 89 dB SPL/W/m; imp 4 ohms. 5-yr warranty. Black-ash finish. 6½ x 10 x 7 in; 9 lb.....\$600/pr

**Extreme 2-Way Bookshelf Speaker**

Ported design with 7-in woofer and Linaeum tweeter. Features 6-dB/oct crossover slopes at 3,000 Hz; FR 60-30,000 Hz; sens 90 dB SPL/W/m; imp 4 ohms. 5-yr warranty. Black-ash finish. 9 x 14 x 7 in; 15 lb.....\$300/pr

**LINN**

**Kelrik 3-Way Speaker**

Sealed design with two isobarik-configured 6½ x 9¾-in oval woofers, 5-in dome midrange, and ¾-in ceramic-dome tweeter. Features sculptured front baffle; active crossover; internal cabinet bracing; steel stand. Black-ash or walnut finish; custom finish available. FR 20-20,000 Hz ±2 dB. 10¼ x 41½ x 14¾ in.....\$8,995/pr

**Keilidh 2-Way Speaker**

Sealed design with two 6½-in carbon-filled polypropylene woofers and ¾-in ceramic-dome tweeter. Active crossover; low magnetic field for video use; biwire/biamp terminals. Internal high-frequency level adjustment. Black-ash or walnut finish; custom finish available. FR 45-20,000 Hz ±3 dB. 8 x 33 x 11 in.....\$2,245/pr

**Tukan 2-Way Bookshelf Speaker**

Sealed design with two 5-in woofer and ¾-in ceramic-dome tweeter. Features active crossover; biwire/biamp terminals. FR 70-20,000 Hz ±3 dB. Black-ash or walnut finish; custom finish available. 7½ x 12 x 7¾ in.....\$1,700/pr

**MAGNEPAN**

*The following are available with natural oak or black trim and with off-white, black, or gray cloth grilles.*

**MG 3.5 3-Way Ribbon Speaker**

620-sq-in planar-magnetic woofer, 170-sq-in planar-magnetic line-source midrange, and ½ x

60-in ribbon tweeter. Power handling 250 W max; FR 34-40,000 Hz; sens 85 dB SPL/W/m; imp 4 ohms. 24 x 71 in.....\$3,150/pr

**MG 2.7 3-Way Ribbon Speaker**

620-sq-in planar-magnetic woofer, 98-sq-in planar-magnetic midrange, 1½ x 56-in quasi-ribbon tweeter. Power handling 250 W max; FR 34-26,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. 22 x 71 in.....\$1,995/pr

**MG 10 2-Way Ribbon Speaker**

340-sq-in planar-magnetic woofer and 1½ x 55-in quasi-ribbon tweeter. Power handling 250 W max; FR 80-26,000 Hz; sens 85 dB SPL/W/m; imp 4 ohms. 10½ x 68 in.....\$1,175/pr

**SMGc 2-Way Ribbon Speaker**

370-sq-in planar-magnetic woofer and 1½ x 38-in quasi-ribbon tweeter. Power handling 150 W max; FR 50-26,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. 17 x 48 in.....\$690/pr

**M & K SOUND**

**MX-5000THX Powered Subwoofer**

Sealed enclosure with two 12-in drivers; integral amp rated at 400 W rms. THX certification. Features push-pull driver configuration; low-pass filter adjustable from 50-125 Hz; level control. FR 18-125 Hz. Oak or black-oak finish. 23¼ x 15 x 26 in; 115 lb.....\$2,195  
**MX-90.** As above, without THX certification. Amp rated at 125 W rms. FR 20-125 Hz ±2 dB. Walnut, oak, or black-oak finish. 70 lb.....\$995  
**MX-70.** As MX-90, with 8-in drivers. FR 27-125 Hz ±2 dB. Glass-bead black finish. 18 x 10 x 13¾ in; 48 lb.....\$850

**S-1C 2-Way Satellite Speaker**

Sealed enclosure with two 5-in woofers and two 1-in open-back transmission-line soft-dome tweeters. Features push-pull woofer configuration. Magnetic shielding; 2 switches for tonal/timbre balance. Power handling 400 W; FR 77-20,000 Hz ±2 dB. Oak or black-oak finish. 21 x 7¼ x 10½ in; 19 lb.....\$1,495/pr

**S-100B 2-Way Satellite Speaker**

Sealed enclosure with two 5-in woofers and three 1-in soft-dome tweeters; 2 switches for tonal/timbre balance. Magnetic shielding optional. Power handling 400 W; FR 77-20,000 Hz ±2 dB. Glass-bead black finish. 12 x 10 x 8½ in.....\$995/pr

**S-90 2-Way Satellite Speaker**

Sealed enclosure with 6½-in woofer and 1-in transmission-line soft-dome tweeter. Trapezoidal enclosure; 2 switches for tonal/timbre balance. Magnetic shielding optional. Power handling 200 W; FR 80-20,000 Hz ±2 dB. Oak or black-oak finish. 12 x 12 x 9½ in; 18 lb.....\$795/pr

**V-125 Powered Subwoofer**

Sealed enclosure with 12-in driver; integral amp rated at 125 W x 1 rms. Features M&K Headroom Maximizer circuit; low-pass filter adjustable from 50-125 Hz; level control. FR 30-125 Hz ±2 dB. Glass-bead black finish. 18½ x 15½ x 20¼ in; 52 lb.....\$695

**S-80 2-Way Satellite Speaker**

Sealed enclosure with 5-in woofer, 1-in soft-dome tweeter. Features trapezoidal enclosure shape; multiple inputs for variations in tonal/timbre balance. Magnetic shielding optional. Power handling 200 W; FR 90-20,000 Hz ±2 dB. Oak or black-oak finish. 11 x 8 x 7 in; 10 lb.....\$575/pr

**MARTIN-LOGAN**

**Quest Electrostatic Speaker**

18 x 48-in curvilinear electrostatic panel mounted atop tuned subwoofer cabinet with 12-in driver. Power handling 200 W cont; crossover point 150 Hz; FR 28-24,000 Hz ±2 dB; sens 90 dB; imp 6 ohms. Various finishes. 19 x 73 x 18 in.....\$4,200/pr

**Sequel III Electrostatic Speaker**

10-in subwoofer in tuned chamber, visually transparent 1 x 4-ft electrostatic cell. Features 30° horizontal dispersion in vertical line-source format. Power handling 200 W cont; FR 30-24,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 6 ohms.....\$3,300/pr

**Stylos Electrostatic Speaker**

6½-in woofer, 9½ x 40-in curvilinear electrostatic element. In/on-wall mounting optional. FR 50-20,000 Hz ±3 dB; imp 4 ohms.....\$2,750/pr

**Aerius Electrostatic Speaker**

8-in woofer, 9½ x 40-in curvilinear electrostatic driver. Power handling 200 W cont; crossover point 500 Hz; FR 40-20,000 Hz ±3 dB; sens 89 dB; imp 4 ohms.....\$1,995/pr

**Logos 3-Way Electrostatic Center Speaker**

6½-in woofer, 2 curvilinear electrostatic mid-range panels, 1-in tweeter. FR 50-20,000 Hz ±3 dB; sens 90 dB; imp 4 ohms.....\$1,750

**MB QUART**

**Quart Three 2-Way Speaker**

Bass-reflex and acoustic-suspension design with two 6½-in woofers and one 1-in titanium-dome tweeter. Features crossover with Mylar capacitors and 6- and 18-dB/oct slopes; ¾-in internally braced MDF cabinet; removable isolation spikes. Power handling 90 W cont; FR 33-32,000 Hz; crossover points 120 and 2,900 Hz; sens 90 dB SPL/W/m; imp 4 ohms. Black. 8¾ x 35½ x 9½ in.....\$799/pr

**Quart Two XL 2-Way Speaker**

Bass-reflex design with 6½-in woofer and 1-in titanium-dome tweeter. Features crossover with Mylar capacitors and 12- and 18-dB/oct slopes; ¾-in particleboard cabinet; removable isolation spikes. Power handling 80 W cont; FR 42-32,000 Hz; crossover point 2,800 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Black. 8¾ x 33 x 9½ in.....\$549/pr

**Quart One 2-Way Bookshelf Speaker**

Bass-reflex design with 6½-in woofer and 1-in titanium-dome tweeter. Features crossover with Mylar capacitors and 12- and 18-dB/oct slopes; ¾-in particleboard cabinet. Power handling 60 W cont; FR 49-32,000 Hz; crossover point 2,800 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Ivory finish. 8¾ x 13½ x 9½ in.....\$429/pr

**Home Theater Series**

**QL SUB TEN Powered Subwoofer**

10-in driver; 100-W amp. Features 24-dB/oct crossover; overdrive protection. Line- and speaker-level inputs. Variable gain. Crossover point variable from 50-150 Hz; FR 38-150 Hz.....\$499

**QL Point Five 2-Way Bookshelf Speaker**

Acoustic-suspension design with 6½-in copolymer woofer and ¾-in titanium-dome tweeter. Features computer-optimized fourth-order Linkwitz-Riley crossover. Power handling 100 W max; FR 68-22,000 Hz; nom imp 6 ohms. Ivory or black finish. 8¼ x 11¾ x 7¾ in.....\$299/pr

# S P E A K E R S

## QL CTR 2-Way Center Speaker

Bass-reflex design with 5/4-in copolymer woofer and 3/4-in titanium-dome tweeter. Features computer-optimized 4th-order Linkwitz-Riley crossover. Magnetic shielding. Power handling 100 W max; FR 70-22,000 Hz; imp 6 ohms. Black. 9 1/4 x 6 3/4 x 9 1/2 in .....\$249

## M c I N T O S H

### LS330 2-Way Speaker

Two 8-in woofers, one 1-in aluminum-dome tweeter. Features woofer distortion-reduction circuitry. Low magnetic radiation for use near TV monitor. Power handling 300 W; crossover points 350 and 3,500 Hz; FR 55-22,000 Hz  $\pm 2$  dB; imp 4 ohms. Walnut or black-ash finish. 13 x 36 x 12 in .....\$2,000/pr

**LS310.** As above, one woofer. Power handling 200 W; crossover 2,500 Hz; FR 60-22,000 Hz  $\pm 2$  dB. 10 1/2 x 18 1/2 x 10 1/2 in; 49 lb .....\$1,000/pr

### Home Theater Series

The following are THX certified.

### HT3F 2-Way In-Wall Surround Speaker

Dipole antiphase design with two 5-in woofers and two 1-in dome tweeters. Features angled baffles. Designed for flush in-wall mounting. Power handling 150 W; FR 85-12,000 Hz; imp 4 ohms. Textured black with white paintable grille. 15 1/2 x 15 1/2 in. Mounting depth 4 in .....\$2,000/pr

**HT3W.** On-wall surface-mount version of above. Depth 6 in .....\$2,000/pr

### HT2 Subwoofer

Vented design with two 12-in down-firing drivers. Power handling 600 W; FR 42-200 Hz  $\pm 2$  dB; imp 4 ohms. Walnut or black-ash finish. 30 x 20 1/2 x 20 in; 90.5 lb .....\$1,500

### HT1 2-Way Speaker

Two 8-in woofers, three 1-in aluminum-dome tweeters. Features rotating tweeter panel. Power handling 300 W; crossover points 500 and 1,400 Hz; FR 55-22,000 Hz  $\pm 2$  dB; imp 4 ohms. Walnut or black-ash finish. 15 1/2 x 22 1/2 x 10 1/2 in; 42 lb .....\$1,000



**M&K Sound S-100B**

## M E R I D I A N

### DSP5000 3-Way Digital Powered Speaker

Two 6 1/2-in woofers and 1-in aluminum-dome tweeter. Features onboard 75-W three-channel amplifier and remote-controlled digital signal processor with two coaxial inputs. Processor includes crossover and preamp with tilt, listening

axis, tone, balance, volume, and other controls. Tabletop remote controller included. FR 35-20,000 Hz. Rosewood finish. 35 1/2 x 8 3/8 x 11 1/4 in .....\$5,240/pr

Black finish .....\$4,990/pr

**DSP5000C.** Horizontal shelf-mount version of above. Bandwidth 42-20,000 Hz. 26 1/2 x 7 3/4 x 10 7/8 in .....\$2,750

**M60.2.** As DSP5000 but without digital processor. Features active crossover; balanced and unbalanced inputs. FR 38-20,000 Hz. Rosewood finish. 8 3/8 x 35 1/2 x 11 3/4 in .....\$3,445/pr

Black finish .....\$3,195/pr

**M60C.** Horizontal shelf-mount version of above. FR 45-20,000 Hz. 26 1/2 x 7 3/4 x 10 7/8 in .....\$1,750

### A500 3-Way Speaker

Sealed enclosure with two 6 1/2-in woofers and horn-loaded tweeter. FR 45-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Rosewood finish. 7 3/4 x 32 1/2 x 11 in .....\$1,375/pr

Black finish .....\$1,295/pr

## M I R A G E

### M1si 4-Way Speaker

Bipolar design with two 8-in front and rear woofers, two 4 1/2-in front and rear midranges, and two 3/4-in hyperbolic-dome front and rear tweeters. Features carbon-filled-polypropylene drivers; 1 1/2-in woofer voice coils. Biwire/bi-amp terminals. Power handling 400 W cont; crossover points 100, 300, and 2,300 Hz; FR 25-23,000 Hz  $\pm 2$  dB; sens 83 dB SPL/W/m; imp 6 ohms. 20 x 50 x 10 in; 185 lb .....\$5,500/pr

### M5si 2-Way Speaker

Bipolar design with two 6 1/2-in carbon-filled polypropylene front and rear woofers and 3/4-in cloth-dome front and rear tweeters. Features 1-in woofer voice coils. Biwire/biamp terminals. Power handling 175 W cont; crossover 2,200 Hz; FR 35-20,000 Hz  $\pm 2$  dB; sens 85 dB SPL/W/m; imp 4 ohms. 16 x 44 x 8 in; 75 lb .....\$1,800/pr

### M-1090 2-Way Speaker

Bipolar design with two 6 1/2-in woofers, two 1-in titanium tweeters. Features rubber woofer surrounds. Biwire/biamp terminals. Power handling 175 W cont avg; crossover 2,200 Hz; FR 35-22,000 Hz  $\pm 3$  dB; sens 88; imp 6 ohms. Gloss black finish. 8 x 42 x 10 in .....\$1,200/pr

### BPS-250 Powered Subwoofer

Vented bipolar design with two 10-in drivers; amp rated at 250 W x 1. Features high current, MOSFET amp with external crossover controller, auto on/off, and A/V bass contour; overload protection circuit; integrated Class A/B amplification; variable high-pass/low-pass filter. FR 25-150 Hz  $\pm 3$  dB. Black ash wood-grain vinyl finish .....\$1,000

**BPS-150.** As above, with 150-W amp. FR 28-150 Hz  $\pm 3$  dB .....\$650

### M-590 2-Way Speaker

Vented bipolar design with two 5 1/2-in cone woofers and two 3/4-in titanium tweeters. Features rubber woofer surrounds. Power handling 125 W cont avg; crossover 2,300 Hz; FR 42-20,000 Hz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 6 ohms. Gloss black finish .....\$650/pr

### MBS 2-Way Satellite Speaker

Bipolar 3rd-order sealed design with two 4 1/2-in woofers and two 1/2-in dome tweeters. Features magnetic shielding. Power handling 100 W; FR 120-20,000 Hz  $\pm 3$  dB. High-gloss black or white. 10 1/2 x 6 3/8 x 4 3/4 in; 7 lb .....\$350/pr

### M-90i 2-Way Bookshelf Speaker

Rear-vented design with 5 1/2-in woofer and 1/2-in titanium-dome tweeter. Power handling 80 W max; crossover point 3,500 Hz; FR 60-20,000 Hz  $\pm 3$  dB; sens 86 dB SPL/W/m; imp 6 ohms. Black-ash or white finish. 7 x 12 x 8 in .....\$200/pr

## M I S S I O N

### Cyrus 752 2-Way Speaker

Bass-reflex design with 6 1/2-in patented Aerogel woofer and 1-in 5-layer polypropylene/aluminum laminated dome tweeter. Features fiberboard enclosure; polyurethane-foam and polyester-wad damping. Gold-plated biwire/biamp 5-way binding posts. FR 70-20,000 Hz  $\pm 1.25$  dB; sens 90 dB SPL/W/m. Rosewood or black-ash finish. 8 x 33 x 10 in .....\$1,200/pr

### Cyrus 751 2-Way Bookshelf Speaker

Bass-reflex design with 5 1/4-in paper woofer and 1-in 5-layer laminated composite-dome tweeter. Features fiberboard enclosure; polyurethane-foam damping. Gold-plated biwire/biamp 5-way binding posts. FR 70-20,000 Hz  $\pm 2$  dB; sens 89 dB SPL/W/m. Wood-veneer finish. 7 3/8 x 12 3/8 x 10 3/8 in .....\$800/pr

### SW76 Powered Subwoofer

12-in dual-voice-coil driver; amp rated at 150 W x 1 rms. Line- and speaker-level inputs and outputs. Phase and input-level controls. Crossover point variable from 40-180 Hz; FR 20-250 Hz .....\$799

### Mission 732 2-Way Bookshelf Speaker

Reflex-loaded design with 7-in woofer and one 1 1/8-in composite-laminated dome tweeter. Features injection-molded Mica-loaded polypropylene baffle. 5-way binding posts. Power handling 100 W; FR 70-20,000 Hz  $\pm 2$  dB; sens 89 dB SPL/W/m; imp 6 ohms. Black satin finish. 8 x 15 7/8 x 12 in .....\$429/pr

**Mission 731.** Similar to above, with 5 1/4-in woofer. Power handling 75 W; FR 75-20,000 Hz  $\pm 2.5$  dB; sens 88 dB imp 8 ohms. 7 x 12 1/2 x 8 in .....\$279/pr

### Mission 73C 2-Way Center Speaker

Bass-reflex design with two 4 1/4-in woofers and 1 1/8-in polypropylene-cone tweeter. Features injection-molded Mica-loaded polypropylene baffle; polyurethane-foam damping. 5-way binding posts. Magnetic shielding. Power handling 75 W; FR 80-20,000 Hz  $\pm 2.5$  dB; sens 90 dB SPL/W/m; imp 8 ohms. Black satin finish. 17 x 6 3/8 x 8 in .....\$269

## M O N I T O R A U D I O

### Studio 2 2-Way Bookshelf Speaker

Bass-reflex design with one 5-in ceramic-coated aluminum alloy woofer and 1-in gold-dome tweeter. Features biwire capability; MDF construction. Power handling 100 W max; FR 70-20,000 Hz  $\pm 3$  dB; sens 87 dB SPL/W/m; imp 8 ohms. Black oak veneer. 6 5/8 x 10 5/8 x 8 1/2 in .....\$1,199

### W 200 Subwoofer

Designed for home theater use with Monitor 1 Gold and MA 100 Gold. Power handling 100 W max; FR down to 30 Hz; imp 8 ohms. Black oak. 19 x 10 x 14 1/4 in; 33 lb .....\$699

Rosewood finish .....\$899

### MA 100 Gold 2-Way Bookshelf Speaker

Features magnetic shielding. Power handling 120 W max; FR 65-26,000 Hz  $\pm 3$  dB; sens 89

dB SPL/W/m; imp 8 ohms. Black oak. 6 x 9 1/2 x 6 3/8 in; 6 lb.....\$599  
**MA 100 Gold.** As above, rosewood .....\$689

**CC 200 Center Speaker**

Power handling 100 W max; FR 70-26,000 Hz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 8 ohms. Satin black lacquer. 17 x 6 x 6 1/2 in; 10 lb.....\$399  
 Rosewood finish .....\$469

**Monitor 1 Gold 2-Way Bookshelf Speaker**

Woofer and gold dome tweeter. Power handling 70 W max; FR 65-26,000 Hz  $\pm 3$  dB; sens 88.5 dB SPL/W/m; imp 8 ohms. Satin black lacquer. 6 x 9 1/2 x 6 3/8 in; 6 lb .....\$349

**MORDAUNT - SHORT**

**HT-50 2-Way Speaker**

Two 8-in woofers, third 8-in driver as built-in subwoofer, and 1-in aluminum-dome tweeter. Gold-plated binding posts with separate posts for subwoofer. Power handling 120 W; FR 40-20,000 Hz; sens 90 dB; imp 8 ohms. 34 1/8 x 9 3/4 x 13 in .....\$1,099/pr

**MS30 2-Way Bookshelf Speaker**

8-in woofer, 1-in aluminum-dome tweeter. Gold-plated 5-way biwire/biamp binding posts. Power handling 100 W rms; FR 50-20,000 Hz; sens 90 dB; imp 8 ohms. Black-ash finish. 9 3/4 x 16 7/8 x 11 in .....\$499/pr

**SW-1 Subwoofer**

Two 6 1/2-in drivers. Features overload protection. Spring terminals. Power handling 100 W; FR 45-110 Hz; sens 90 dB; imp 8 ohms. 21 1/2 x 9 3/4 x 10 in .....\$349

**MTX**

**MS8 2-Way In-Wall Speaker**

8-in woofer, 1-in pivoting titanium-dome tweeter. Features crossover with Mylar capacitors; butyl-rubber woofer surround .....\$400

**MS6.** As above, 6 1/4-in woofer .....\$350

**MS5.** As above, 5 1/4-in woofer .....\$250

**AAI.2230 3-Way Speaker**

Two 12-in woofers, one 5-in sealed cone midrange, one 2 x 5-in quartz horn tweeter. Power handling 300 W rms; FR 38-22,000 Hz; sens 93 dB; imp 4 ohms. 16 x 39 3/4 x 14 1/4 in .....\$300

**FS10 In-Floor Subwoofer**

10-in dual-voice-coil driver. Designed to fit between floor joists spaced 16 inches on center. Power handling 100 W; crossover point 200 Hz; FR 48-200 Hz; sens 92 dB; imp 8 ohms. 14 1/2 x 8 3/4 x 27 1/2 in .....\$260

**HTS Series**

**HTSP200 Powered Subwoofer**

10-in driver; 200-W amp. Features selectable high-pass crossover for satellites. Line- and speaker-level inputs. Variable gain; auto turn-on/off. Black diamond finish .....\$500

**HTS1238 3-Way Speaker**

12-in woofer, 5-in sealed-back midrange, 7/8-in dome tweeter. Power handling 100 W rms; FR 44-20,000 Hz; imp 8 ohms. Black diamond finish. 15 1/4 x 26 3/4 x 10 1/4 in .....\$220

**HTS628S 2-Way Bookshelf Speaker**

Two 6 1/2-in woofers, one 1/2-in dome tweeter. Magnetic shielding. Power handling 40 W rms; FR 90-20,000 Hz; imp 8 ohms. Black diamond finish. 9 x 12 3/8 x 6 3/8 in .....\$200

**HTS528 2-Way Center Speaker**

Two 5 1/4-in woofers, 1/2-in dome tweeter. Magnetic shielding. Power handling 50 W rms; imp 8 ohms. Black diamond finish. FR 100-20,000 Hz. 16 x 7 7/8 x 7 3/8 in .....\$150

**NAIM**

**NA SBL 2-Way Speaker**

8-in woofer, 3/4-in dome tweeter. Features external detachable crossover; decoupled tweeter. Stands included. Power handling 75 W max; FR 30-20,000 Hz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 6 ohms. Black-ash or walnut finish. 10 3/8 x 34 1/2 x 10 1/2 in .....\$3,495

**NEAR**

**NEAR-50Me 3-Way Speaker**

Tuned-port design with 8-in metal-cone woofer, 4-in metal-alloy midrange, and 1 1/8-in metal-cone tweeter. Power handling 150 W max; crossover points 235 and 4,000 Hz; FR 30-23,000 Hz  $\pm 1.5$  dB; sens 91 dB SPL/W/m; imp 8 ohms. Black-gloss finish. 10 1/2 x 48 x 12 in; 55 lb .....\$3,290/pr  
 Walnut or black-ash finish .....\$2,250/pr

**NEAR-40Me 2-Way Speaker**

Tuned-port design with 8-in metal-cone woofer and 1 1/8-in metal-cone tweeter. Power handling 150 W max; crossover point 1,800 Hz; FR 32-25,000 Hz  $\pm 2$  dB; sens 88 dB SPL/W/m; imp 8 ohms. Walnut finish. 10 1/2 x 39 x 10 3/4 in; 40 lb .....\$1,250/pr

**NEAR-10M 2-Way Bookshelf Speaker**

Ported design with 5 1/4-in metal-cone woofer and 1 1/8-in metal-cone tweeter. Power handling 100 W max; crossover point 2,100 Hz; FR 48-20,000 Hz  $\pm 2$  dB; sens 88.5 dB SPL/W/m; imp 6 ohms. Walnut finish. 7 1/8 x 11 x 9 3/4 in; 14 lb .....\$549/pr  
 Black-oak finish .....\$429/pr

**Home Theater Series**

**BOOM-4 Subwoofer**

Four 8-in metal-cone drivers. Power handling 350 W max; FR 17-125 Hz  $\pm 2$  dB; sens 86 dB SPL/W/m; imp 6 ohms. Cherry finish. 36 x 25 x 20 in; 120 lb .....\$2,799  
 Satin black finish .....\$1,799

**BOOM-2.** As BOOM-4, two drivers. Black. 16 x 12 1/2 x 10 in; 60 lb .....\$899

**MAST 2-Way Speaker**

Two 5 1/4-in metal-cone woofers, one 1 1/8-in metal-cone tweeter. Power handling 150 W max; crossover point 3,000 Hz; FR 37-26,000 Hz; sens 88 dB SPL/W/m; imp 6 ohms. Satin black finish. 6 3/4 x 49 x 8 in; 46 lb .....\$1,199/pr

**JIB 2-Way Center Speaker**

Two 5 1/4-in metal-cone woofers, one 1 1/8-in metal-cone tweeter. Magnetic shielding. Power handling 150 W max; crossover 3,000 Hz; FR 40-23,000 Hz  $\pm 3$  dB; sens 88 dB; imp 6 ohms. Satin black finish. 20 x 7 1/2 x 12 in; 32 lb .....\$499

**NHT**

**Model 3.3 4-Way Speaker**

Acoustic-suspension design with 12-in woofer, 6 1/2-in midbass, 4-in midrange, and 1-in metal-dome tweeter. Power handling 300 W max; FR 23-26,000 Hz  $\pm 2$  dB; sens 87 dB SPL/W/m; imp 6 ohms. Italian laminate finish; other finishes available. 7 x 41 x 32 in; 123 lb .....\$4,000/pr

**VT-1A 2/3-Way Speaker**

Tuned column-loaded design with two 4 1/2-in

woofers and one soft-dome tweeter. Features switchable 2-way mode for video and 3-way mode for audio. Magnetic shielding. Power handling 120 W max; FR 45-21,000 Hz  $\pm 3$  dB audio, 65-21,000 Hz  $\pm 3$  dB video; sens 87 dB audio, 90 dB video; imp 8 ohms. High-gloss black or white laminate finish. 5 1/2 x 40 x 5 1/2 in; 24 lb .....\$725/pr

**SW2P Powered Subwoofer**

Vented design with 10-in driver; separate 80-W amp. Features bypassable crossover. Line- and speaker-level inputs; speaker-level outputs. Defeatable auto-standby. Crossover point variable from 35-150 Hz; FR 21-150 Hz  $\pm 3$  dB. High-gloss black laminate finish. Subwoofer 16 x 16 x 16 in. Amp 16 1/4 x 3 1/8 x 11 1/4 in .....\$700

**SWIP Powered Subwoofer**

Vented design with 8-in driver; separate 60-W amp. Line- and speaker-level inputs; speaker-level outputs. Crossover point variable from 50-200 Hz. FR 35-200 Hz  $\pm 3$  dB. 11 x 16 x 11 in; 42 lb .....\$500

**Model 1.3A 2-Way Bookshelf Speaker**

Acoustic-suspension design with 6 1/2-in polymer woofer and 1-in soft-dome tweeter. Stand optional. Power handling 150 W max; FR 53-25,000 Hz  $\pm 3$  dB; sens 87 dB; imp 8 ohms. 7 x 16 1/2 x 10 in; 15 lb .....\$500/pr

**VT-IC 2-Way Center Speaker**

Two 4 1/2-in woofers, one 1-in Ferrofluid-cooled soft-dome tweeter. Magnetic shielding. Power handling 120 W max; FR 95-21,000 Hz  $\pm 3$  dB; sens 90 dB; imp 8 ohms. High-gloss black or white laminate finish. 5 3/4 x 9 1/4 x 5 3/4 in; 7 lb .....\$320

**SuperZero 2-Way Bookshelf Speaker**

Acoustic-suspension design with 4 1/2-in woofer and 1-in soft-dome tweeter. Magnetic shielding. Adjustable swivel bracket optional. Power handling 100 W max; FR 85-25,000 Hz  $\pm 3$  dB; sens 86 dB; imp 8 ohms. Gloss-black, gloss-white, or oak-veneer finish. 5 1/2 x 9 1/2 x 5 in; 5 lb .....\$115

**NILES**

**OS-10 2-Way Indoor/Outdoor Speaker**

5 1/4-in polypropylene woofer, 1-in dome tweeter. Features mineral-filled polypropylene cabinet with tapering for corner/leave placement. Power handling 100 W max; FR 65-21,000 Hz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 8 ohms. 8 3/8 x 11 x 7 3/8 in .....\$400/pr

**Model 200 2-Way In-Wall Speaker**

6 1/2-in woofer with butyl rubber surround, 1-in cloth-dome tweeter. 2-position tweeter control. Power handling 100 W max; FR 55-20,000 Hz  $\pm 2$  dB; sens 88 dB SPL/W/m; imp 8 ohms. 9 x 11 x 3 3/8 in .....\$375/pr

**Model 75 2-Way In-Ceiling Speaker**

5 1/4-in woofer, 3/4-in dome tweeter. Power handling 50 W max; FR 63-20,000 Hz  $\pm 4$  dB; sens 91 dB SPL/W/m; imp 8 ohms. Square flush grille and bezel. 7 x 7 x 2 1/2 in .....\$250/pr

**NSM LOUDSPEAKERS**

*The following carry a 5-year warranty.*

**Model 75 4-Way Speaker**

Two 6 1/2-in woofers, two 4 1/2-in midranges, one 1-in soft-dome tweeter. Features 6-, 12-, and 18-dB/oct crossovers; open-cell foam, polyester,

and sand damping. Biwire/biamp terminals. Power handling 200 W max; FR 35-20,000 Hz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 6 ohms. Piano black or walnut veneer finish. 9 x 47 x 10 in; 74 lb .....\$2,795/pr

**Model 50 3-Way Speaker**

Two 6½-in woofers, one 1-in soft-dome tweeter. Features 6-dB/oct crossovers; open-cell foam and polyester damping. Biwire/biamp terminals. Power handling 200 W max; FR 40-20,000 Hz  $\pm 3$  dB; sens 87 dB SPL/W/m; imp 8 ohms. Piano black or walnut veneer finish. 9 x 36 x 10 in; 48 lb .....\$1,495/pr

**Model 20M 2-Way Bookshelf Speaker**

Coaxial design with 6½-in woofer and fabric-dome tweeter. Features 6-dB/oct crossovers; open-cell foam and polyester damping. Magnetic shielding. Biwire/biamp terminals. Power handling 200 W max; FR 48-20,000 Hz  $\pm 3$  dB; sens 86 dB; imp 8 ohms. Piano black or walnut veneer. 8 x 14 x 9 in; 38 lb .....\$1,190/pr

**OHM ACOUSTICS**

**Walsh 5 Speaker**

27 position controls to match listening room. Power handling 650 W; FR 25-25,000 Hz; sens 88 dB; imp 4 ohms. Various wood-veneer finishes. 17 x 43 x 17 in .....\$7,000/pr

**Walsh 300.** As above, without controls. Power handling 300 W. Oak, walnut, or black wood-veneer finish. 18 x 49 x 14 in .....\$2,795/pr

**Ohm G2 Speaker**

Power handling 200 W; FR 29-25,000 Hz; sens 86 dB; imp 6 ohms. Black or walnut-veneer finish. 13 x 35 x 11 in .....\$1,395/pr

**SB-4 Subwoofer**

Designed for use with SAT-2's. Doubles as TV stand. Power handling 150 W; sens 90 dB. Textured black finish. 28 x 17 x 18 in .....\$595

**SAT-2 2-Way Satellite Speaker**

5¼-in woofer, ¾-in dome tweeter. Cast metal cabinet. Power handling 150 W; crossover point 100 Hz; sens 90 dB; imp 6 ohms. Textured black or white finish. 6 x 7 x 6 in .....\$450/pr

**OPTIMUS BY RADIO SHACK**

**PRO SW-10P Powered Subwoofer**

Ported design with 10-in driver; amp rated at 120 W x 1 rms into 4 ohms. Features motion-sensing design to correct deviations from signal; high-cut filter variable from 25-200 Hz. Line- and speaker-level inputs. Auto turn-on. FR 25-250 Hz. 13¼ x 13¼ x 15¾ in .....\$400

**PRO CS-2 Center/Surround Speaker System**

Center-channel speaker with two 4½-in woofers and one 2-in tweeter; 2 surround speakers, each with 4½-in driver. Features magnetic center-channel shielding. Power handling 35 W rms center channel, 25 W rms surrounds .....\$130

**PRO LX5 2-Way Bookshelf Speaker**

Ported design with 5-in woofer, 2 x 4-in top-mounted Ferrofluid-cooled dipole tweeter. Features design by Linaeum; die-cast aluminum enclosure. Power handling 55 W rms; FR 70-25,000 Hz. 10½ x 6¼ x 6½ in .....\$130

**PRO X77 2-Way Bookshelf Speaker**

Ported design with 5-in woofer, 3 x 3½-in tweeter. Features design by Linaeum; aluminum

enclosure. Power handling 60 W rms; FR 90-25,000 Hz. Gray. 5¾ x 8¾ x 5¾ in .....\$100

**PRO 7 2-Way Bookshelf Speaker**

4-in woofer, 1-in dome tweeter. Power handling 50 W rms; FR 100-20,000 Hz. Black or white. 4½ x 7¼ x 4¾ in .....\$60

**PARADIGM**

**Studio Monitor 3-Way Speaker**

Two 8-in mineral-filled-polypropylene woofers, one 5-in mineral-filled-polypropylene midrange, one 1-in aluminum-dome tweeter. Features 12- and 18-dB/oct crossovers. Triwire/triamp terminals. Power handling 300 W; FR 25-20,000 Hz  $\pm 2$  dB; sens 90 dB SPL/W/m. Walnut and oak wood-veneer finishes. 12¼ x 43½ x 16½ in; 93 lb .....\$1,899/pr



Paradigm Studio Monitor

**Esprit/BP 2-Way Speaker**

Bipolar design with two 8-in mineral-filled-polypropylene woofers and two 1-in Ferrofluid-cooled aluminum-dome tweeters. Features 18-dB/oct crossovers. Biwire/biamp terminals. Walnut, oak hardwood, or black gloss finish. Power handling 200 W; FR 23-20,000 Hz  $\pm 2$  dB; sens 90 dB SPL/W/m. 8½ x 46¼ x 13½ in; 75 lb .....\$1,249/pr

**Model 11se MkIII 3-Way Speaker**

Two 8-in polypropylene woofers, 6-in polypropylene-cone midrange, 1-in treated-textile dome tweeter. Features 12- and 18-dB/oct crossovers. Biwire/biamp terminals. Power handling 250 W; FR 28-20,000 Hz  $\pm 2$  dB; sens 92 dB SPL/W/m. Oak or black ash finish. 11¼ x 43½ x 15½ in; 68 lb .....\$1,049/pr

**Model 7se MkIII 2-Way Speaker**

Two 6-in woofers, 1-in treated-textile dome tweeter. 12-dB/oct crossover. Biwire/biamp terminals. Power handling 175 W; FR 34-20,000 Hz  $\pm 2$  dB; sens 92 dB. Oak or black ash finish. 8¼ x 34½ x 14¾ in; 43 lb .....\$629/pr

**PS-1000 Powered Subwoofer**

Band-pass design with 10-in driver; amp rated at 120 W rms. Features 18-dB/oct high-pass crossover at 85 Hz; low-pass crossover variable

from 50-150 Hz. Line- and speaker-level inputs. Variable phase; auto turn-on/off. FR 30-100 Hz  $\pm 2$  dB. 17 x 16¾ x 19 in; 55 lb .....\$519

**ADP-150 2-Way Surround Speaker**

Two 5½-in woofers, two ¾-in dome tweeters. Features phase-corrected 12-dB/oct crossover. Power handling 100 W; FR 65-20,000 Hz; sens 89 dB SPL/W/m. White or black-ash finish. 8¾ x 10½ x 6½ in; 23 lb .....\$399/pr

**Mini MkII 2-Way Bookshelf Speaker**

6-in polypropylene woofer, 1-in treated-textile dome tweeter. Features 12-dB/oct crossover. Power handling 100 W; FR 48-20,000 Hz  $\pm 2$  dB; sens 89 dB SPL/W/m. 8¼ x 14¾ x 9½ in; 18 lb .....\$319/pr

**CC-300 2-Way Center Speaker**

Two 6-in polypropylene woofers, one 1-in treated-textile dome tweeter. Features 18-dB/oct phase-corrected crossover. Biwire/biamp terminals. Power handling 175 W; FR 38-20,000 Hz  $\pm 2$  dB; sens 92 dB SPL/W/m. Black-ash finish. 22 x 7½ x 15 in; 25 lb .....\$299

**Titan 2-Way Bookshelf Speaker**

6-in polypropylene woofer, ¾-in polyimide-dome tweeter. Features 12-dB/oct crossover. Power handling 100 W; FR 55-20,000 Hz  $\pm 2$  dB; sens 88 dB SPL/W/m. Oak or black ash finish. 7¾ x 12½ x 9½ in; 13 lb .....\$209/pr

**Atom.** As above. 5½-in woofer. Power handling 80 W; FR 60-20,000 Hz  $\pm 2$  dB; sens 89 dB SPL/W/m. 6½ x 10 x 7½ in; 9 lb .....\$169/pr

**PARASOUND**

**GMAS-18 Powered Subwoofer**

18-in long-throw ribbed carbon-fiber reinforced driver; outboard amp rated at 650 W rms. Features 2¼-in-thick MDF-plywood front baffle; 1½-in-thick MDF-plywood rear panel; 1-in-thick composite walls; bypassable 12-dB/oct low-pass filter; bypassable 6-dB/oct passive high-pass filter; DC servos; relay protection. Gold-plated 5-way binding posts. Level control with THX reference; LED current-overload indicators. Crossover point variable from 35-80 Hz; FR 10-80 Hz  $\pm 3.5$  dB. Rosewood-veneer finish. Subwoofer 36 x 28 x 17½ in. Amplifier 19 x 5½ x 13 in .....\$3,850

**AWM-380 2-Way Outdoor Speaker**

Air-suspension design with 5¼-in woofer and 1-in dome tweeter. Features hermetically sealed die-cast aluminum cabinet; 12-dB/oct crossover. Includes adjustable bracket. Power handling 80 W rms; crossover point 2,400 Hz; FR 48-20,000 Hz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 8 ohms. Green or paintable white finish .....\$345/pr

**PHASE TECHNOLOGY**

**PC-10.5 3-Way Speaker**

10-in solid-piston woofer. Kevlar-laminated 5¼-in solid-piston midrange, 1-in soft-dome tweeter. FR 25-20,000 Hz  $\pm 2$  dB; sens 89 dB; imp 8 ohms. Piano-black finish. 13 x 44 x 13½ in; 110 lb .....\$2,900/pr

Dark or black oak finish .....\$2,200/pr

**PC-100 3-Way Speaker**

6½-in solid-piston woofer, 6½-in solid-piston Kevlar laminated woofer/midrange with butyl surround, and 1-in rotating soft dome tweeter. Power handling 50 W min; FR 35-25,000 Hz; sens 90 dB; imp 8 ohms. Walnut, dark oak or black oak finish. 12 x 43 x 8 in; 90 lb .....\$1,300/pr

would

somebody

please turn

that music

Up?



The **RE SERIES**



The **DX SERIES**



The **VS SERIES**



The **AT SERIES**

Our company goal? Make these guys sound like they're your houseguests. At Cerwin-Vega, we make string-stretching, kick drum-pounding loudspeakers. With volumes in the neighborhood of 125 decibels. Imagine 125 decibels, in your neighborhood. To us, one of your inalienable rights is the volume knob. Life. Liberty. And neighbors who dig Hendrix.

**CERWIN-VEGA!**  
*Turn it up.*

CIRCLE NO. 64 ON READER SERVICE CARD

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**Octave 1.0 Powered Subwoofer**

15-in driver with high-density, mineral-filled polypropylene cone; amp rated at 240 W x 1 rms. Features 800 W instantaneous peak power capability; soft clipping circuits; electronic crossover selectable for 60, 80, and 100 Hz at 24 dB/oct for high pass and low pass. Low-level inputs and outputs; high-level speaker inputs. Auto on; bass level control; phase switch. Black laminate finish. 18 x 21 x 20 in; 69 lb.....\$950

**PC-60III 2-Way Bookshelf Speaker**

Acoustic-suspension phase-coherent design with 6-in solid-piston woofer and 1-in soft-dome tweeter. Features magnetic shielding. Power handling 15 W min; FR 55-20,000 Hz; sens 87 dB; imp 8 ohms. Walnut, dark-oak, or black-oak finish. 8½ x 13 x 8 in; 16 lb.....\$575/pr

**PC 2-Way Center Speaker**

Two 5¼-in woofers, one 1-in soft-dome tweeter. Features magnetic shielding. Power handling 100 W; FR 75-20,000 Hz ±2 dB; sens 90 dB; imp 8 ohms. Black laminate finish. 20 x 6¼ x 10½ in; 26 lb.....\$300

**Theater Series**

**Model 7T 2-Way Speaker**

Low-diffraction design with 8-in woofer and 1-in soft-dome tweeter. Power handling 120 W; FR 40-20,000 Hz ±3 dB; sens 90 dB; imp 8 ohms. Black cloth covering with black laminate top and base.....\$550/pr

**Model 3T 2-Way Bookshelf Speaker**

6½-in woofer, 1-in soft-dome tweeter. Power handling 80 W; FR 50-20,000 Hz ±3 dB; sens 90 dB; imp 8 ohms. Black-laminate finish. 8 x 15½ x 8½ in; 15 lb.....\$260/pr

**T-Sub Subwoofer**

Bandpass enclosure with two 6½-in drivers. Power handling 75 W; FR 45-150 Hz ±3 dB; sens 89 dB; imp 8 ohms. Black laminate finish. 18 x 15 x 8 in; 28 lb.....\$200

**Model 1C 2-Way Center Speaker**

Two 5½-in woofers, ¾-in dome tweeter. Magnetic shielding. Power handling 75 W; FR 80-20,000 Hz ±3 dB; sens 90 dB; imp 8 ohms. Black laminate finish. 6¼ x 20 x 7½ in.....\$170

**PHILIPS**

**DS930 2-Way Digital Powered Speaker**

Acoustic-suspension enclosure design with two 5¼-in woofers and proprietary isophase polyimide-membrane tweeter; 80-W woofer amplifier; 20-W tweeter amplifier. Features onboard digital signal processor that provides frequency-curve optimization, 36-dB/oct crossover, phase compensation, and speaker protection. Digital input; automatic sampling-rate selection; wireless remote control. Crossover point 4,000 Hz; FR 50-20,000 Hz ±1 dB. 23 x 8¾ x 13 in.....\$1,000  
**DSC950**. System controller/preamplifier for the above; remote control.....\$500

**PINNACLE**

*The following feature a patented diagonal-duct port design.*

**Model 98 db 2-Way Speaker**

Two 8-in coated-paper woofers, 1-in horn tweeter. Power handling 150 W rms; FR 45-20,000 Hz; imp 4-8 ohms. Oak veneer finish. 10-yr warranty. 16 x 32 x 15½ in; 72 lb.....\$925/pr

**AC-850 2-Way Speaker**

8-in fiber-cone woofer, 1-in oil-cooled tweeter. Magnetic shielding. Power handling 125 W rms; crossover point 2,200 Hz; FR 30-21,000 Hz; sens 93 dB SPL/W/m; imp 8 ohms. 7-yr warranty. 10¾ x 25¾ x 9¾ in.....\$475/pr

**AC-800 2-Way Bookshelf Speaker**

8-in fiber-cone woofer, 1-in oil-cooled soft-dome tweeter. Power handling 100 W rms; crossover 2,200 Hz; FR 35-21,000 Hz; sens 92 dB; imp 8 ohms. 11 x 18¾ x 10¾ in.....\$379/pr

**AC SUB Subwoofer**

Two 6½-in drivers. Designed to be used with AC-400 speakers. Satellite volume switch and crossover. Power handling 100 W rms; crossover 120 Hz; FR 36-150 Hz; sens 91 dB; imp 8 ohms. 21 x 12 x 10¾ in.....\$249

**AC-650 2-Way Bookshelf Speaker**

6½-in fiber-cone woofer, ¾-in oil-cooled soft-dome tweeter. Magnetic shielding. Power handling 85 W rms; crossover 2,500 Hz; sens 91 dB; imp 8 ohms. 9¾ x 16¾ x 8¾ in.....\$230/pr

**AC-550 2-Way Bookshelf Speaker**

5¼-in fiber-cone woofer, ¾-in oil-cooled soft-dome tweeter. Magnetic shielding. Power handling 75 W rms; crossover 2,500 Hz; FR 45-21,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. 8¾ x 13 x 7¾ in.....\$129

**PIONEER**

**S-V401-K/H Subwoofer/Satellite System**

Subwoofer with two 4¾-in drivers; 3 satellites, each with 4-in woofer and 2½-in cone tweeter; 2 surround speakers, each with 4-in woofer and 2-in cone tweeter. Power handling 130 W; FR 40-20,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. Subwoofer 7¼ x 21¾ x 16¾ in, black; satellites and surrounds 6¾ x 10¾ x 4¾ in, black or white.....\$910

**S-4D-K/H Subwoofer/Satellite System**

Subwoofer with two 4¾-in drivers; 3 satellites with 4-in woofers and 2½-in cone tweeters. Power handling 130 W; FR 40-20,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. Subwoofer 7¼ x 21¾ x 16¾ in, black finish; satellites 6¾ x 10¾ x 4¾ in, black or white.....\$680

**POLK AUDIO**

**LS90 2-Way Speaker**

Ported design with four 6½-in woofers and 1-in trilaminate-dome tweeter. Power handling 250 W max; crossover point 2,500 Hz; FR 20-26,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Rose-wood-laminate, black, or oak finish. 12¼ x 40 x 14½ in; 73 lb.....\$1,700/pr  
**LS70**. Similar to above, with two 7½-in woofers, 1-in trilaminate-dome tweeter. FR 25-26,000 Hz. 37 x 12¼ x 14½ in; 62 lb.....\$1,300/pr

**RM7000 Home Theater System**

Powered subwoofer with 8-in driver and 65-W amp; two satellites, each with 3½-in midrange and ½-in dome tweeter; center-channel speaker with two 3½-in midranges and one ½-in dome tweeter. Power handling 250 W center and satellites; FR 22-22,000 Hz; sens 90 dB; imp 8 ohms. Black or white. Subwoofer 14 x 11 x 19 in; 50 lb. Satellites 7 x 4¾ x 5½ in.....\$1,349

**RA15000 II Home Theater System**

Subwoofer with two 6½-in drivers; two satellites, each with 3½-in woofer and ½-in dome

tweeter; center-channel speaker with two 3½-in woofers and one ½-in dome tweeter. Power handling 250 W; FR 25-22,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. Subwoofer 13 x 17¾ x 12¾ in; 50 lb. Satellites 7 x 3¾ x 5½ in.....\$1,099

**RM3000 II Subwoofer/Satellite System**

Subwoofer with two 6½-in drivers; two satellites, each with 3½-in woofer and ½-in dome tweeter. Power handling 125 W; FR 25-22,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. Subwoofer 13 x 17¾ x 12¾ in; 45 lb. Satellites 7 x 4¾ x 5½ in.....\$850

**PSW200 Powered Subwoofer**

10-in driver; 125-W amplifier. Line- and speaker-level inputs. Crossover point variable from 50-150 Hz; FR 19-200 Hz. 12 x 19 x 17 in; 40 lb.....\$799

**S10 2-Way Speaker**

7½-in woofer, 1-in dome tweeter, 10-in passive radiator. Power handling 200 W; FR 25-25,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Oak or black grain finish. 12½ x 29 x 10½ in; 33 lb.....\$700/pr

**AB805 2-Way In-Wall Speaker**

Two 6½-in woofers, 1-in dome tweeter. Power handling 150 W; FR 30-25,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Paintable white finish. 15½ x 6¼ in.....\$550/pr

**PSW100 Powered Subwoofer**

8-in driver; 65-W amp. Line- and speaker-level inputs. Crossover point variable from 50-150 Hz; FR 22-200 Hz. Black or white. 14 x 11 x 19 in; 36 lb.....\$549

**LS f/x 2-Way Surround Speaker**

Two 4½-in woofers, two 1-in dome tweeters. Features switchable dipolar/bipolar configuration; sloping side baffles. Power handling 100 W; FR 60-26,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. 6½ x 11 x 9 in; 9 lb.....\$549/pr

**M5 2-Way Speaker**

6½-in woofer, 1-in dome tweeter. Power handling 125 W; FR 55-23,000 Hz; sens 91 dB SPL/W/m; impedance 8 ohms. Includes mounting brackets. Black or white. 13¼ x 8¼ x 9 in; 10 lb.....\$359/pr  
**AW-M5**. All-weather version of above. White finish.....\$449/pr

**RM2500C 2-Way Center Speaker**

Two 3½-in drivers and ½-in dome tweeter. Power handling 125 W; FR 125-20,500 Hz; sens 89 dB; imp 8 ohms. Black matrix finish. 11¼ x 4¾ x 5¾ in.....\$299

**AB705C 2-Way In-Wall Speaker**

6½-in woofer and 1-in dome tweeter. Features magnetic shielding. Power handling 125 W; FR 32-25,000 Hz; sens 91 dB; imp 8 ohms. Paintable white finish. 9¾ x 6¼ in cutout dimensions.....\$250

**PROAC**

*The following are available in teak, walnut or black-ash finish.*

**Studio 200 2-Way Speaker**

Two 7-in magnesium-frame woofers and 1-in soft fabric dome tweeter. FR 28-25,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 46 x 9 x 11 in; 40 lb.....\$3,200/pr

# SPEAKERS

## Studio 100 Bookshelf Speaker

6½-in woofer and 1-in fabric-dome tweeter. FR 40-30,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. 16 x 8 x 10 in; 14 lb .....\$1,400/pr

## Tablette III Bookshelf Speaker

4½-in woofer and ¾-in soft-dome tweeter. FR 43-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. 11 x 6½ x 9 in; 6 lb .....\$900/pr



Polk Audio LS f/x

## PSB

### Stratus Gold 3-Way Speaker

10-in woofer, 6-in midrange, 1-in aluminum-dome tweeter. Power handling 250 W max; crossovers 250 and 2,200 Hz; FR 36-20,000 Hz ±1 dB; sens 88 dB; imp 4 ohms. Black high-gloss finish .....\$2,350/pr  
Black, light, or dark oak finish .....\$2,100/pr

### Stratus Silver 2-Way Speaker

Two 6½-in woofers, 1-in aluminum-dome tweeter. Power handling 200 W max; crossover points 500 and 2,100 Hz; FR 40-20,000 Hz ±1.5 dB; sens 91 dB; imp 4 ohms. Black high-gloss finish. 13½ x 38¾ x 9½ in; 60 lb .....\$1,650/pr  
Black, light, or dark oak finish .....\$1,500/pr

### PSB Subsonic III Powered Subwoofer

Tuned-port design with 12-in poly-coated compressed-felt driver. Adjustable level and roll-off controls; phase switch. FR 27-150 Hz; sens 106 dB SPL/W/m. Black oak finish .....\$899

### PSB Stratus C5 2-Way Center Speaker

Two 5¼-in woofers, two ½-in dome tweeters. Power handling 150 W max; crossover point 3,000 Hz; FR 20-21,000 Hz ±2 dB; sens 91 dB; imp 6 ohms. Dark oak or high-gloss black finish. 19 x 7 x 9½ in .....\$500

### PSB-500 2-Way Speaker

8-in carbon-filled polypropylene woofer, ¾-in cloth-dome tweeter. Features PVC nitrile woofer surround. Power handling 150 W; crossover 2,200 Hz; FR 50-20,000 Hz ±1.5 dB; sens 92 dB; imp 6 ohms. Black or medium oak finish. 10 x 23 x 12 in; 29 lb .....\$499/pr

### Model DSS 2-Way Surround Speaker

Dipole design with two 5¼-in woofers and two ½-in polyfill dome tweeters. Power handling 100 W max; crossover point 3,000 Hz; FR 65-21,000 Hz; sens 89 dB; imp 6 ohms. Black/white finish. 8 x 12 x 9 in; 14 lb .....\$450

### PSB-300 2-Way Bookshelf Speaker

6-in polypropylene woofer, ¾-in polyimide-dome tweeter. Features treated-foam woofer

surround. Power handling 80 W; crossover point 3,000 Hz; FR 75-20,000 Hz ±2 dB; sens 91 dB; imp 6 ohms. Black or medium oak finish. 8½ x 14¼ x 9½ in; 13 lb .....\$299/pr

### PSB-200C 2-Way Center Speaker

Two 5¼-in woofers, ½-in dome tweeter. Power handling 125 W max; crossover 3,000 Hz; FR 75-21,000 Hz ±2 dB; sens 91 dB; imp 6 ohms. Black oak finish. 19 x 6¼ x 9½ in .....\$299

## QUAD

### ESL-63 US Monitor Electrostatic Speaker

Full-range dipole design. Features 2 protection circuits. Power handling 150 W; FR 32-22,000 Hz -4 dB; sens 86 dB SPL/W/m; imp 8 ohms. Oak finish. 36 x 28 x 11 in; 43 lb .....\$5,995/pr

## RCA

### SP3300S2 2-Way Bookshelf Speaker

Tuned port design with 6½-in woofer and 1-in dome tweeter. Features magnetic shielding. Power handling 100 W max; FR 70-20,000 Hz. Black. 8 x 14 x 12½ in .....\$399/pr

### SP1320C 2-Way Center Speaker

Two 3½-in midrange and one 1-in tweeter. Features angled baffle; magnetically shielded. Power handling 100 W max; FR 100-20,000 Hz. Black. 17 x 5¾ x 8 in .....\$199

### SP5060S2 Surround Speaker

Tuned port bass reflex design with 3½-in full range driver. Includes wall-mounting template. Power handling 70 W max; FR 100-10,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Charcoal gray or off white. 6 x 7½ x 4 in .....\$149/pr

## RDL ACOUSTICS

### RDL FS-1 2-Way Speaker

Acoustic-suspension design with 8-in woofer and 1-in pulsating-dome tweeter. Designed for specifically for placement on floor away from walls. Lacquered cherry and black finish. Low-frequency limit 40 Hz; power handling 150 W; crossover point 2,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. 26 x 11 x 11¼ in .....\$549/pr

RDL F-1. As above, designed for use close to front wall and away from side wall .....\$549/pr

RDL B-1. As FS-1. Designed for placement on bookshelf or on stand away from walls. Low-frequency limit 45 Hz; 21 x 11 x 11¼ in .....\$449/pr

RDL S-1. As F-S1. Designed for placement on stand, shelf, or table close to front wall and away from side wall. Low-frequency limit 50 Hz; 11½ x 11½ x 11½ in .....\$449/pr

### BG Reference 4a 2-Way Speaker

8-in woofer and 1-in pulsating dome tweeter. Power handling 150 W max; crossover point at 3,000 Hz; FR 46-20,000 Hz; sens 90 SPL/W/m; imp 6 ohms. Satin black finish with black knit grille. 10 x 19 x 10 in; 15 lb .....\$224/pr

### BG Mini Reference 2-Way Bookshelf Speaker

6½-in woofer and 1-in pulsating dome tweeter. Power handling 100 W max; crossover point at 3,000 Hz; FR 55-20,000 Hz; sens 90 SPL/W/m; imp 6 ohms. Satin black finish with black knit grille. 9 x 14 x 8 in; 9 lb .....\$173/pr

### BG Micro Monitor 2-Way Bookshelf/Surround Speaker

5¼-in woofer and 1-in pulsating dome tweeter. Power handling 75 W max; crossover point at

3,000 Hz; FR 70-20,000 Hz; sens 88 SPL/W/m; imp 6 ohms. Satin black finish with black knit grille. 7 x 11 x 7 in; 6 lb .....\$110/pr

## RECOTON

The following systems include a 900-MHz wireless transmitter with a 150-foot range.

### WHT-461 Powered Home Theater Add-On System

Designed for use with existing pair of front speakers, 50-W subwoofer; 100-W center speaker; two 25-W wireless surround speakers .....\$799  
WHT-460. As above, no center speaker .....\$699

### W-450 Powered Wireless Speaker System

2 bass-reflex speakers, each with 5-in woofer and 2¼-in tweeter; 25-W rms x 2 amp. Bass-boost, volume, and tuning controls on each speaker. Includes AC adaptors. Black-oak vinyl finish .....\$450

### W-440 2-Way Powered Wireless Speaker System

2 bass-reflex speakers with 4-in woofers, 2-in tweeters; 20-W amplifier. Bass boost, mono/stereo, volume controls on each speaker. Includes 3 AC adaptors and phone-to-mini-plug adaptor. FR 50-15,000 Hz. Mounting brackets optional .....\$300

## ROCK SOLID SOUNDS

### Twin Bass Subwoofer

Dual-port design with two 6¼-in drivers. Designed for use with Solid Monitor. Power handling 150 W max; crossover point 120 Hz; FR 38-120 Hz ±3 dB; sens 91 dB SPL/W/m; imp 4 ohms. Black or white. 7¼ x 17¼ x 23¾ in; 22 lb .....\$350

### Solid Monitor 2-Way Bookshelf Speaker

Vented enclosure design with 5-in woofer and magnetic fluid-cooled tweeter. Features magnetic shielding; overload protection. Includes wall brackets. Power handling 150 W max; crossover point at 2,500 Hz; FR 75-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or white finish. 9¼ x 6½ x 6 in; 5 lb .....\$299/pr

## RUARK

### Talisman II 2-Way Speaker

Bass-reflex design with 6½-in woofer and 1-in textile-dome tweeter. Features precision audio grade 6-element crossover; critically damped MDF construction; floor spikes. Power handling 100 W max; crossover point at 2,800 Hz; FR 48-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Dark walnut, black ash, oak or rosewood-effect veneers. 9¼ x 32¾ x 12½ in; 40 lb .....\$1,700/pr

### Templar 2-Way Speaker

Infinite-baffle design with 6½-in woofer and 1-in fabric-dome tweeter. Features precision audio grade 8-element crossover; critically damped MDF construction floor spikes. Power handling 100 W max; crossover point at 2,600 Hz; FR 55-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 8 ohms. Burl walnut-effect, rosewood-effect, or black ash veneers. 7½ x 27¾ x 10½ in; 26 lb .....\$1,100/pr

### Sabre 2-Way Bookshelf Speaker

Infinite-baffle design with 6½-in woofer and 1-in polyimide-dome tweeter. Features precision audio grade 7 element crossover; damped parti-

cle board with MDF front and rear baffle. Power handling 100 W max; crossover point at 2,400 Hz; FR 60-20,000 Hz  $\pm 3$  dB; sens 87 dB SPL/W/m; imp 8 ohms. Dark walnut or black ash veneers. 9 x 14½ x 10¼ in; 18 lb .....\$899/pr

**SHAHINIAN**

**Obelisk 3-Way Speaker**

Rear-mounted passive radiator design with 8-in woofer, two 1½-in titanium-dome midranges, and four W-shaped titanium/polyimide dome supertweeters. Omnidirectional system designed to perform best in the open, away from walls and corners. Dual binding posts. Fitted with four twin-wheel casters suitable for carpeted or hard floors. FR 28-22,000 Hz  $-3$  dB; imp 6 ohms. Oak or walnut finish. 14½ x 29 x 12½ in; 56 lb .....\$2,350/pr

**Hawk Subwoofer**

Hybrid transmission line/rear-mounted passive radiator design with 8-in woofer. Designed for use with Hawk Module or Super Elf speakers. Features adjustable crossover: ¾-in Finland birch enclosure construction; 5-way solid-brass binding posts. Power handling 500 W max; FR 25-250 or 25-500 Hz  $+0, -3$  dB (user's option); imp 6 ohms. 14¾ x 30 x 11¼ in; 60 lb .....\$1,900/pr

**Super Elf 2-Way Speaker**

Damped, friction-loaded vent design with 5½-in woofer and 1-in titanium-dome tweeter. Features 13-ply Finland birch, cross-braced enclosure; Polyfil and long-haired lamb's wool damping; dual 8-way binding posts. Power handling 150 W max; FR 48-19,500 Hz; imp 6 ohms. Oak or walnut finish. Sanded, ready-to-paint finish available. 8¼ x 14¾ x 9½ in .....\$750/pr

**SIGNET**

**LCR 2-Way Speaker**

Designed for home theater usage. Two 6-in woofers and 1-in soft aluminum-dome tweeter. Features magnetic shielding; crossover with air-core inductors, polypropylene capacitors, and OFC wiring. Power handling 75 W; crossover point 2,500 Hz; FR 45-20,000 Hz; sens 89 dB SPL/W/m. Black vinyl finish. 7½ x 24 x 14 in; 32 lb .....\$450

**SL250B/U 2-Way Bookshelf Speaker**

Vented design with 5½-in woofer and ¾-in metallized-polycarbonate dome tweeter. Features crossover with air-core inductors, polypropylene capacitors, and OFC wiring. Power handling 100 W; crossover point 3,300 Hz; FR 50-22,000 Hz; sens 88 dB SPL/W/m. Black vinyl finish. 12½ x 7 x 10 in; 12 lb .....\$300/pr

**SNELL**

**Type B 4-Way Speaker**

10-in rear-firing subwoofer, 10-in woofer, two 5¼-in mineral-filled-polypropylene midranges, 1-in front-firing aluminum-dome tweeter, ¾-in rear-firing aluminum-dome tweeter. Crossover points 40, 275, and 2,700 Hz; FR 20-20,000 Hz  $\pm 1.5$  dB; sens 86 dB SPL/W/m; imp 4 ohms. 17½ x 48½ x 18 in; 130 lb .....\$4,799/pr

**Type B Minor 3-Way Speaker**

12-in side-firing woofer, two 5¼-in mineral-filled-polypropylene midranges, one titanium-dome tweeter. ¾-in rear-firing metal-dome tweeter. Crossovers 275 and 2,700 Hz; FR 20-22,000 Hz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 8 ohms. 10¾ x 48½ x 16 in; 110 lb .....\$3,599/pr

**Type D 3-Way Speaker**

8-in woofer, 5-in midrange, 1-in titanium-dome tweeter, 1-in rear-firing fabric-dome tweeter. Crossover points 350 and 2,800 Hz; FR 36-20,000 Hz  $\pm 1.75$  dB; sens 89 dB SPL/W/m; imp 8 ohms. 43 x 18¾ x 12½ in; 87 lb .....\$1,699/pr

**Type K/II 2-Way Bookshelf Speaker**

Acoustic-suspension design with 8-in woofer and ¾-in soft-dome tweeter. Biwire/biamp terminals. Power handling 100 W cont; crossover point 2,700 Hz; FR 70-20,000 Hz  $\pm 2$  dB; sens 90 dB SPL/W/m; imp 8 ohms. 10¾ x 18½ x 7¾ in; 26 lb .....\$479/pr

**Music and Cinema Series**

*The following are THX-certified.*

**Music and Cinema Reference**

**3-Way Speaker**

Four 6½-in woofers, two 5¼-in mineral-filled-polypropylene midranges, three 1-in fluid-cooled textile-dome tweeters. Crossover points 80, 350, 2,800, and 8,500 Hz; FR 80-20,000 Hz  $\pm 2$  dB; sens 87 dB SPL/W/m; imp 8 ohms. 9 x 63 x 12 in; 145 lb .....\$6,599

**SUB1800 Subwoofer**

4th-order vented design with 18-in driver. FR 17-80 Hz; sens 90 dB SPL/W/m; imp 8 ohms. High-gloss black-veneer finish. 21½ x 45 x 17 in; 120 lb .....\$2,499

**LCR500 2-Way Speaker**

Two 6½-in woofers, two ¾-in aluminum-dome tweeters. Magnetic shielding. Stand optional. Crossover point 2,700 Hz; FR 80-20,000 Hz; sens 89 dB; imp 8 ohms. High-gloss black-veneer finish. 9½ x 22 x 7½ in; 35 lb .....\$899

**SUR500 2-Way Surround Speaker**

Dipole design with two 6½-in woofers and two 1-in aluminum-dome tweeters. Power handling 150 W cont avg; crossover points 300 and 2,700 Hz; FR 125-20,000 Hz; sens 85 dB; imp 8 ohms. High-gloss black-veneer finish. 9½ x 16½ x 7¾ in; 35 lb .....\$899

**SUB550 Subwoofer**

12-in driver. FR 20-80 Hz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 8 ohms. 18¾ x 23¾ x 11½ in; 60 lb .....\$549

**SONANCE**

**D6000 3-Way In-Wall Speaker**

8-in dual-voice-coil woofer, 2½-in midrange, ¾-in pivoting-metal dome tweeter. Bass, midrange, and treble EQ switches. Power handling 100 W max; FR 33-21,000 Hz  $\pm 2$  dB; sens 91 dB SPL/W/m; imp 6 ohms. 10 x 16 x 3 in .....\$959/pr

**D5000 3-Way In-Wall Speaker**

8-in woofer, 2½-in midrange, ¾-in pivoting-metal dome tweeter. Bass, midrange, and treble EQ switches. Power handling 100 W max; 45-20,000 Hz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 4 ohms. 10 x 16 x 3 in .....\$559/pr

**DL10 Powered Subwoofer**

Acoustic-suspension design with 10-in driver, 90-W amp, and variable crossover. FR 40-150 Hz; imp 4 ohms. Black woodgrain finish. 21¼ x 17¾ x 17¾ in; 55 lb .....\$549

**S3R 2-Way In-Wall Speaker**

Coaxial design with 6½-in dual-voice-coil woofer, pivoting 1-in dome-tweeter. Power handling 75 W max; FR 45-20,000 Hz  $\pm 3$  dB;

sens 92 SPL/W/m; imp 6 ohms. White finish. 10 x 3 in .....\$380/pr

**M300V 2-Way In-Wall Speaker**

4-in woofer, ½-in pivoting-dome tweeter. Features magnetic shielding. Power handling 60 W max; FR 65-20,000 Hz  $\pm 2$  dB; sens 88 dB SPL/W/m; imp 8 ohms. 6 x 9 x 2 in .....\$289/pr

**Director 20 2-Way Center/Bookshelf Speaker**

Coaxial design with 6½-in woofer, pivoting 1-in dome tweeter. Features magnetic shielding. Power handling 75 W max; FR 70-20,000 Hz  $\pm 3$  dB; sens 87 SPL/W/m; imp 4 ohms. Black wood-grain finish. 9 x 15 x 11 in .....\$279

**SONY**

**SA-VA3 Powered Home Theater System**

4 pieces. Front left and right tower speakers with integral subwoofers and angled speakers for center channel; 2 surround speakers. Front left speaker contains 121-W amp with line-level center-channel output, Dolby Pro Logic decoder with 5 surround modes, bass and treble controls. Includes remote control .....\$950

**SA-VA1.** Similar to above, with 100-W amp and no surround speakers .....\$700

**SS-M3 2-Way Speaker**

Sealed design with 6½-in woofer, 1-in tweeter. Power handling 120 W cont avg; FR 70-20,000 Hz  $\pm 3$  dB; sens 85 dB SPL/W/m; imp 6 ohms .....\$900/pr

**SOTA**

**Time Domain Model 4 3-Way Speaker**

Subwoofer enclosure with 8-in woofer; separate midrange/tweeter enclosure; Kevlar drivers. Biwire/biamp terminals. FR 37-22,000 Hz  $\pm 3$  dB; power handling 200 W; sens 89 dB. Oak finish. Subwoofer 12 x 32 x 16 in; 60 lb. Midrange/tweeter enclosure 12 x 16½ x 12 in .....\$3,995/pr

**Panorama Midi-Monitor 2-Way Speaker**

2 drivers. Features 1¼-in-wood midrange/tweeter enclosure. Biwire/biamp terminals. FR 58-22,000 Hz  $\pm 3$  dB; power handling 200 W; sens 89 dB. Oak finish. 12 x 16½ x 12 in .....\$2,095/pr

**Time Domain Model 1 2-Way Speaker**

2 drivers in vented box. Biwire/biamp terminals. FR 45-22,000 Hz  $\pm 3$  dB; power handling 200 W; sens 89 dB. Oak finish. 12 x 32 x 16 in; 65 lb .....\$1,595/pr

**SOUND DYNAMICS**

**THS-15 Powered Subwoofer**

Dual-rear-port design with 15-in driver; amp rated at 250 W. Line- and speaker-level inputs. Features overload/thermal protection circuitry. A/V switch; low-pass variable control. Black ash vinyl. 19 x 20 x 20 in .....\$900

**R-818 2-Way Speaker**

Bass-reflex design with two 8½-in woofers, 1-in trilaminate metal-dome tweeter. Biwire/bi-amp terminals. Adjustable spiked stand. Power handling 200 W cont avg; crossover point 2,000 Hz; FR 34-20,000 Hz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 8 ohms. Black ash finish. 10 x 43 x 14 in .....\$700/pr

**SD 300ti 3-Way Speaker**

Bass-reflex design with 8-in woofer, 4½-in midrange, and ¾-in titanium-dome tweeter. Power

# S P E A K E R S

handling 175 W cont avg; crossover points 900 and 3,000 Hz; FR 34-22,000 Hz  $\pm 2$  dB; sens 87 dB SPL/W/m; imp 6 ohms. Optional stand. Black ash or oak finish. 11 x 24 x 11 in....\$600/pr

### R-85 2-Way Bookshelf Speaker

Bass-reflex design with 8-in woofer,  $\frac{3}{4}$ -in titanium-dome tweeter. Power handling 80 W cont avg; crossover point 2,200 Hz; FR 45-20,000 Hz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 6 ohms. Black ash finish. 19 x 10 x 10 in.....\$280/pr

## SOUND LAB

### A-3 Electrostatic Speaker

Full-frequency-range design. 75° horizontal dispersion. FR 30-22,000 Hz  $\pm 3$  dB; sens 86 dB; imp 8 ohms. 74 x 31 x 9 in; 145 lb.....\$9,650/pr

### Pristine II Electrostatic Speaker

Full-frequency-range design. 60° horizontal dispersion. FR 35-22,000 Hz  $\pm 3$  dB; sens 86 dB; imp 8 ohms. 60 x 28 x 7 in; 100 lb.....\$5,950/pr

### Dynaslat Electrostatic Speaker System

Hybrid design with 10-in woofer and electrostatic tweeter. Woofer level control. Brilliance adjuster. Features 90° horizontal dispersion. Crossover point 250 Hz; FR 27-22,000 Hz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 8 ohms. 72 x 17 x 3 in (woofer box: 16 in); 78 lb.....\$3,390/pr

## SOUNDWAVE BY VERO RESEARCH

### Point Source 3.0 2-Way Speaker

Sealed five-sided column with two 8-in woofers and two 1-in soft-dome tweeters, one between the woofers in modified D'Appolito configuration and one firing upward. Features removable plug for raising woofer Q; three-position bass switch. Black grille cloth with high-gloss acrylic top plate. FR 34-20,000 Hz  $\pm 3$  dB; sens 90 dB; imp 5 ohms. 42 x 12 x 17 in; 60 lb.....\$2,490/pr

## SPEAKERLAB

*The following feature a red oak veneer finish.*

### SL 5 3-Way Speaker

Bass-reflex design. 8-in woofer, 6½-in midrange, and 1-in dome tweeter. Crossover points 180 and 2,500 Hz; FR 34-21,000 Hz; sens 92 dB; imp 4 ohms. 37 x 11¼ x 13 in; 56 lb.....\$659/pr  
Kit form.....\$569/pr

### SL 4 2-Way Speaker

Two 6½-in woofers, one 1-in aluminum dome tweeter. Crossover point 2,500 Hz; FR 35-21,000 Hz; sens 91 dB SPL/W/m; imp 4 ohms. 32 x 10 x 11¾ in; 42 lb.....\$539/pr  
Kit form.....\$449/pr

### SL 3 2-Way Bookshelf Speaker

6½-in woofer and ¾-in dome tweeter. Crossover point 2,500 Hz; FR 42-21,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. 18 x 9 x 10 in; 22 lb.....\$389/pr  
Kit form.....\$289/pr

### SL SW Subwoofer

10-in dual voice-coil driver. Crossover point 150 Hz; FR 35-160 Hz; sens 91 dB SPL/W/m; imp 8 ohms. 14 x 23 x 15¾ in; 43 lb.....\$329  
Kit form.....\$230

### SL C 2-Way Center Speaker

Two 6-in shielded woofers, one 5/8-in polycarbonate shielded tweeter. Crossover point 250

Hz; FR 42-21,000 Hz; sens 90 dB SPL/W/m; imp 4 ohms. 8¼ x 23¼ x 10¼ in; 25 lb.....\$239  
Kit form.....\$219

## SPECTRUM AUDIO

### Model 208cd 2-Way Speaker

Bass-reflex design. 8-in woofer with coaxially mounted ¾-in polycarbonate-dome tweeter. Features ¾-in MDF enclosure with asymmetrical, antiresonance bracing. Power handling 350 W max; crossover point at 2,800 Hz; FR 29-21,000  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or desert ash finish with black knit grille. 11 x 36 x 12 in; 55 lb.....\$599/pr

### Model 108cd. Similar to above, but woofer has aluminum instead of Kapton former. ¾-in MDF baffles with ½-in MDF sides. Power handling

200 W max; crossover point at 3,500 Hz; FR 49-21,000 Hz  $\pm 3$  dB; sens 91 dB SPL/W/m; imp 8 ohms. 10½ x 15½ x 9¾ in; 19 lb.....\$399/pr

### Model 106cd 2-Way Speaker

Bass-reflex design with 6½-in woofer and ¾-in polycarbonate-dome tweeter. Power handling 125 W max; crossover point at 3,500 Hz; FR 55-21,000 Hz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 8 ohms. Black vinyl finish with black knit grille. 7¼ x 8½ x 12½ in; 10 lb.....\$249/pr

## SPICA

### Model TC60 2-Way Speaker

Ported enclosure (QB3 alignment) with 6½-in woofer and 1-in cloth-dome tweeter. Features 4th-order Bessel crossover; computer-derived tweeter crossover (approximately 1st order response); sloping baffle to time-align drivers' output; thick acoustic absorption blanket to reduce cabinet edge diffraction effects. Power handling 60 W cont avg; FR 48-20,000 Hz  $\pm 0$ , -3 dB; sens 87 dB SPL/W/m; nom imp 8 ohms. Cherry finish. 11½ x 21¼ x 10½ in; 26 lb.....\$895/pr  
Black finish.....\$825/pr  
Oak finish.....\$795/pr

## SYMDEX

### Gamma Signature 2-Way Speaker

Vented design with 7-in dual-voice-coil Neoflex cone woofer and 1-in aluminum-dome tweeter. Features cross bracing; polypropylene capacitors. Power handling 150 W; crossover point at



Thiel CS1.5

2,300 Hz; FR 45-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms.....\$2,250/pr

## TANNOY

### D-700 3-Way Speaker

10-in woofer, 10-in dual-concentric driver. Twin-ducted port reflex enclosure. Max power handling 300 W; FR 35-30,000 Hz; sens 93 dB; imp 6 ohms. Black, walnut, or rosewood veneer finish. 39 x 15 x 14 in, 90 lb.....\$4,795/pr

### D Series

*The following feature a trapezoidal-shaped cabinet and a black woodgrain vinyl finish.*

### Model D70 3-Way Speaker

Sealed enclosure. 8-inch woofer, 8-in dual-concentric driver with center-mounted tweeter. Power handling 300 W max; FR 45-30,000 Hz; sens 91 dB; imp 6 ohms. 32 x 11 x 10 in; 37 lb.....\$1,299/pr

### Model D60 3-Way Speaker

6½-in woofer, 6½-in dual-concentric driver with center-mounted 1-in aluminum tweeter. Power handling 250 W max; FR 50-30,000 Hz; sens 90 dB; imp 6 ohms. 28 x 11 x 9 in, 24 lb.....\$999/pr

### Model D30 3-Way Speaker

Sealed enclosure with 6½-in woofer, 6½-in midrange driver, 1-in tweeter. Max power handling 200 W; FR 50-30,000 Hz; sens 89 dB; imp 8 ohms. 28 x 11 x 9 in, 24 lb.....\$799/pr

### Model D20 2-Way Bookshelf Speaker

6½-in woofer, 1-in tweeter. Ducted port enclosure. Max power handling 150 W; FR 55-30,000 Hz; sens 87 dB; imp 8 ohms. 16 x 11 x 9 in, 15 lb.....\$399/pr

## TDL

### R TL2 Speaker

Reflex transmission-line design with 6¾-in woofer, ¾-in soft-dome tweeter. FR 40-20,000 Hz; sens 87 dB; imp 8 ohms. Black ash or rosewood finish. 28¾ x 8 x 9¼ in.....\$600/pr

## TECHNICS

### SB-FW50 Subwoofer/Satellite System

Bass module with four 6¾-in drivers; 2 satellites, each with four 3-in cone drivers. Features Helmholtz subwoofer design with 2 ports. Magnetic satellite shielding. Bass module 16¾ x 9¾ x 14¾ in. Satellites 16¾ x 5¾ x 4¾ in.....\$400

### SB-CX700 3-Way Speaker

12-in woofer, 4-in midrange, 1-in dome tweeter, 13-in passive radiator. Features Mica diaphragms; rounded baffle edges. Tweeter attenuator. Power handling 200 W; sens 88 dB SPL/W/m; imp 6 ohms. 14¾ x 35¼ x 12 in; 55 lb.....\$350

**SB-CX500.** As above, 10-in woofer, 11-in passive radiator. Power handling 150 W. 12¾ x 32¼ x 12 in; 40 lb.....\$300

## THIEL

*The drivers used in most of the following models use a short-coil/long-gap magnet structure to reduce distortion. All are covered by a 10-year warranty and are available with a walnut or black wood finish.*

### CS7 4-Way Speaker

12-in woofer, 6½-in woofer, 3-in midrange with coaxially mounted 1-in metal-dome tweeter.

er. Features cast concrete baffle. FR 25-20,000 Hz  $\pm 1.5$  dB; sens 87 SPL/W/m; imp 4 ohms. 55 x 14 x 19 in; 180 lb .....\$8,500/pr

**CS3.6 3-Way Speaker**

10-in woofer, 4 1/2-in midrange, 1-in metal-dome tweeter. FR 29-20,000 Hz  $\pm 1.5$  dB; sens 86 SPL/W/m; imp 4 ohms. 48 1/2 x 12 1/2 x 17 in; 107 lb .....\$3,900/pr

**CS2.2 3-Way Speaker**

8-in double-surface, air-core diaphragm woofer, 4-in midrange, 1-in metal-dome tweeter. FR 35-20,000 Hz; sens 86 dB SPL/W/m; imp 4 ohms. 42 x 12 x 13 in; 70 lb .....\$2,750/pr

**CS1.5 2-Way Speaker**

6 1/2-in woofer, 1-in metal-dome tweeter. Magnetically shielded. FR 42-22,000 Hz  $\pm 3$  dB; sens 86 dB SPL/W/m; imp 4 ohms. 33 x 8 1/2 x 11 in; 42 lb .....\$1,990/pr

**CS.5 2-Way Speaker**

6 1/2-in, 1-in metal-dome tweeter. FR 55-20,000  $\pm 3$  dB; sens 87 dB SPL/W/m; imp 4 ohms. 31 x 8 x 11 in; 36 lb .....\$1,350/pr

**SCS 2-Way Speaker**

Ported design with 6 1/2-in cone, 1-in coaxially-mounted tweeter. Magnetic shielding. FR 66-10,000 Hz  $\pm 2$  dB; sens 87 dB SPL/W/m; imp 4 ohms. 16 x 8 1/2 x 9 in; 23 lb .....\$1,350/pr

**TRIAD**

**InRoom Gold Powered Subwoofer**

Push-pull design with two 10-in woofers; integral amp rated at 250 W. Features 12-dB/oct low-pass filter variable from 50-180 Hz; center-channel recovery circuit; servo control. Independent left, center, and right inputs. Input level control; variable phase. FR 20-180 Hz  $-3$  dB. 19 1/4 x 17 1/4 x 17 1/2 in .....\$1,250  
**InRoom Silver.** As above, two 8-in woofers. 17 1/4 x 15 3/8 x 16 in .....\$1,000  
**InRoom Bronze.** As InRoom Gold, one 10-in woofer; amp rated at 150 W. No push-pull design. 13 3/8 x 14 3/8 x 13 in .....\$750

**InRoom HT Gold 2-Way Satellite Speaker**

Sealed design with 7-in woofer and 1 1/8-in fabric-dome tweeter. Magnetic shielding optional. Threaded inserts for 25 Series OmniMount wall brackets (optional). Power handling 125 W; FR 72-20,000 Hz; sens 91 dB SPL/W/m; imp 4 ohms. 7 7/8 x 13 3/4 x 7 1/2 in .....\$375

**VANDERSTEEN**

**Model 2Ce 3-Way Speaker**

10-in long-fiber active acoustic coupler, 8-in woofer, 4 1/2-in midrange, 1-in metal-alloy tweeter. Power handling 160 W; crossover points 600 and 5,000 Hz; FR 28-29,125 Hz; sens 86 dB SPL/W/m; imp 7 ohms. 16 x 39 3/4 x 10 1/4 in; 63 lb .....\$1,295/pr

**Model 2W Powered Subwoofer**

Slot-loaded design with three 8-in drivers; 300-W amp. Features feed-forward error correction; 6-dB/oct crossover. Adjustable sens to match main speakers with efficiency ratings of 82-94 dB. Crossover point 80 Hz; FR 24-80 Hz. 18 1/2 x 18 x 17 in; 91 lb .....\$1,250

**VSM-1 2-Way On-Wall Speaker**

Shielded coaxial design with 6 1/2-in woofer and 1-in critically damped fabric-dome tweeter. Features 6 dB/oct crossover. Power handling

100 W; crossover point at 3,500 Hz; FR 70-21,000 Hz; sens 86 dB SPL/W/m; imp 8 ohms. 12 1/8 x 23 1/2 x 5 in; 30 lb .....\$795/pr

**VCC-1 2-Way Center Speaker**

Shielded coaxial design with 6 1/2-in woofer and 1-in critically damped fabric-dome tweeter. Features 6-dB/oct crossover. Proximity switch to compensate for boundary effects. Power handling 200 W; crossover point 3,500 Hz; FR 150-21,000 Hz proximity switch off. 300-21,000 Hz proximity switch on; sens 86 dB SPL/W/m; imp 8 ohms. 12 1/8 x 9 1/4 x 10 1/8 in; 29 lb .....\$495

**VELODYNE**

**DF 661 3-Way Speaker**

6-in woofer, 6-in midrange, and 1-in tweeter. Features "distortion-free" aluminum-cone drivers. Power handling 300 W; FR 60-20,000 Hz  $\pm 2$  dB .....\$1,799/pr

**F-1200R Powered Subwoofer**

12-in driver; amplifier rated at 100 W. Features servo control; 85 Hz high pass filter. Line-level input/output; speaker-level input/output. Adjustable low band 40-100 Hz; remote control. FR 20-85 Hz  $\pm 3$  dB .....\$1,095

**VA-1012X Powered Subwoofer**

10-in driver; amplifier rated at 80 W. Features servo control; 12-in passive radiator; gain compressor circuit; passive crossover at 85 Hz, 6 dB per oct. Line-level input/output; speaker-level input/output. FR 28-85 Hz  $\pm 3$  dB .....\$749

**LD-3C 2-Way Center Speaker**

Two 6-in woofers and 1-in tweeter. Features magnetic shielding; "distortion-free" aluminum-cone drivers. FR 70-20,000 Hz .....\$649

**VA-810X Powered Subwoofer**

8-in driver; amplifier rated at 60 W. Features 10-in passive radiator; gain compressor circuit; passive crossover at 85 Hz, 6 dB per oct. Line-level input/output; speaker-level input/output. FR 35-85 Hz  $\pm 3$  dB .....\$595

**LD-2 2-Way Speaker**

6-in woofer and 1-in tweeter. Features magnetic shielding; "distortion-free" aluminum-cone drivers. FR 70-20,000 Hz  $\pm 2$  dB .....\$399

**VMPs**

**Tower II Special Edition 3-Way Speaker**

Three 12-in woven carbon-fiber woofers, 5-in cone midrange, 1-in Focal dome tweeter, and 2-in ribbon supertweeter. 45 x 15 x 16 in; 105 lb .....\$1,876/pr  
 Kit form .....\$1,476/pr

**Tower II 3-Way Speaker**

Three 12-in butyl-surround woofers, 5-in midrange, 1-in dome tweeter, and 1-in piezo or ribbon supertweeter. Biwire/biamp terminals. Light oak, dark oak, or satin black finish. 43 x 15 x 16 in; 105 lb .....\$649  
 Kit form .....\$499

**Larger Subwoofer**

Dual 12- and 15-in drivers. Optional crossovers. FR 17-250 Hz  $\pm 3$  dB. Oak or walnut veneer finish. 39 x 21 x 17 in; 150 lb .....\$649  
 Kit form .....\$529

**Mini Tower IIa 3-Way Speaker**

Two 10-in woven carbon-fiber woofers, 5-in midrange, two 1-in dome tweeters, and piezo or

ribbon supertweeter. Light oak, dark oak, or satin black finish. 35 x 12 x 16 in; 80 lb .....\$479  
 Kit form .....\$379

**QSO 626 Speaker**

Dual 6 1/2-in woofers. Shielded. FR 42-18,000 Hz  $\pm 0$ ,  $-3$  dB. Oak veneer finish. 22 x 9 x 13 in; 35 lb .....\$349  
 Kit form .....\$289

**WHARFEDALE**

**Modus Sub-Bass Subwoofer**

Bandpass-tuned, double-cavity enclosure with two 6 3/8-in drivers. Features fire-retardant acrylic wadding. Spring-clip inputs and outputs for both channels. Power handling 100 W x 2; FR 35-120 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Black ash-effect vinyl with black front. 8 7/8 x 19 5/8 x 15 1/4 in .....\$349

**Modus Mini 2-Way Speaker**

Passive-radiator design with 4-in woofer, 4-in bass radiator, and 1/2-in tweeter. Intended for stand or wall mounting. Features magnetic shielding; rotating tweeter housing and illuminated "living ruby" tweeter dome. Spring clip inputs and outputs. Power handling 50 W (program); FR 80-22,000 Hz; sens 86 dB; imp 6 ohms. Black finish. 5 3/4 x 15 1/2 x 5 in .....\$299/pr  
**Modus Micro.** Similar to above, but rear-ported bass-reflex design with no bass radiator. Stands or wall-mount brackets optional. Power handling 50 W; FR 100-22,000 Hz; sens 86 dB SPL/W/m; imp 6 ohms. 5 3/4 x 9 3/8 x 5 in .....\$229/pr

**Modus Centre 2-Way Center Speaker**

Rear-ported, passive-radiator design with 4-in woofer, 4-in bass radiator, and 4-in high-frequency driver with copper-capped pole piece. Features magnetic shielding. Spring clip inputs and outputs. Power handling 60 W (program); FR 80-15,000 Hz; sens 88 dB SPL/W/m; imp 6 ohms. Black finish. 19 1/4 x 5 3/4 x 5 in .....\$229

**YAMAHA**

**NS-A2835 3-Way Speaker**

Two 8-in woofers, 4-in midrange, dome tweeter. Magnetic shielding. Power handling 140 W max; FR 50-20,000 Hz; imp 8 ohms. Black pebble finish. 10 1/2 x 42 x 14 in .....\$499/pr

**NS-ACWI Subwoofer/Center Speaker System**

Bass-reflex subwoofer with two 10-in drivers; center-speaker subenclosure with 6 1/2-in woofer and 1-in tweeter. Combines subwoofer and center speaker into TV stand-type cabinet. Features 12-dB/oct subwoofer crossover. Magnetic shielding. Power handling 160 W max; FR 25-500 Hz sub, 50-20,000 Hz center. Black pebble finish. 34 3/8 x 12 3/4 x 25 in .....\$349

**NS-A835 3-Way Bookshelf Speaker**

12-in woofer, 5-in midrange, and 1-in dome tweeter. Black oak vinyl finish .....\$300/pr

**NS-AC300 2-Way Center Speaker**

Two 6 1/2-in woofers, 1-in titanium-dome tweeter. Features angled front baffle. Gold-plated 5-way binding posts. Magnetic shielding; tweeter-level control. Power handling 220 W max; FR 50-20,000 Hz; sens 90 dB; imp 8 ohms. Gloss black finish. 23 1/2 x 7 1/2 x 9 1/2 in .....\$299

**NS-A635 3-Way Bookshelf Speaker**

8-in woofer, 5-in midrange, and 3/4-in dome tweeter. Black oak vinyl finish .....\$175/pr

**Acoustic Research**, 535 Getty Ct., Bldg. A, Benicia, CA 94510  
800-969-2748

**Acurus**, Mondial Designs, 20 Livingstone Ave., Dobbs Ferry, NY 10522  
914-693-8008

**Adcom**, 11 Elkins Rd., E. Brunswick, NJ 08816  
908-390-1130

**ADS**, One Progress Way, Wilmington, MA 01887  
617-729-1140

**Advent**, Jensen, 25 Tri-State Intl. Office Ctr. #400, Lincolnshire, IL 60069  
800-477-3257

**Aiwa**, 800 Corporate Dr., Mahwah, NJ 07430  
800-289-2492

**Allison Acoustics**, 478 Stanford Ave., Danville, KY 40422  
606-236-8298

**Altec Lansing**, P.O. Box 277, Milford, PA 18337  
800-548-0620

**AMC**, Weltronics, 1414 S. Fair Oaks Ave., Suite 7, S. Pasadena, CA 91030  
818-799-6396

**Apogee Acoustics**, 35 York Ave., Randolph, MA 02368  
617-963-0124

**Aragon** (see Acurus)

**Arcam**, Audio Influx, P.O. Box 381, Highland Lakes, NJ 07422  
201-764-8958

**Atlantic Technology**, 343 Vanderbilt Ave., Norwood, MA 02062  
617-762-6300

**Audioaccess**, 26046 Eden Landing Rd., Suite 5, Hayward, CA 94545  
510-293-0183

**Audio by Van Alstine**, 2202 River Hills Dr., Burnsville, MN 55337  
612-890-3517

**Audio Concepts/ACI**, 901 S. 4th St., La Crosse, WI 54601  
608-784-4579

**Audio Design Associates**, 602-610 Mamaroneck Ave., White Plains, NY 10605  
914-946-9595

**Audiofile Home Theater**, 1144 N. Grove St., Anaheim, CA 92806  
714-666-0313

**Audio Innovations**, 535 Getty Ct., Building A, Benicia, CA 94510  
707-747-0151

**Audio Research**, 5740 Green Circle Dr., Minnetonka, MN 55343-4424  
612-939-0600

**AudioSource**, 1327 N. Carolan Ave., Burlingame, CA 94010  
415-348-8114

**Audire**, 18474 Amistad St., Unit E, Fountain Valley, CA 92708  
714-968-1236

**Avid Dynamics**, P.O. Box 192, Marlboro, NH 03455  
603-876-4400

**Axiom**, Hwy. #60, Dwight, Ontario P0A 1H0  
705-635-2222

**Bag End Loudspeakers**, P.O. Box 488, Barrington, IL 60011  
708-382-4550

**B&K Components**, 2100 Old Union Rd., Buffalo, NY 14227-2725  
800-543-5252

**B&W**, Equity International, 54 Concord St., North Reading, MA 01864-2699  
800-370-3740

**Bang & Olufsen**, 1200 Business Ctr. Dr., Suite 100, Mt. Prospect, IL 60056  
800-323-0378

**Berning Company**, 12430 McCrossin Lane, Potomac, MD 20854  
301-926-3371

**BIC America**, 883 Hampshire Rd., Suite E, Stow, OH 44224  
216-928-2011

**Blue Room Loudspeakers** (see B&W)

**Bose**, The Mountain, Framingham, MA 01701  
800-444-2673

**Boston Acoustics**, 70 Broadway, Lynnfield, MA 01940  
617-592-9000

**Boulder Amplifiers**, 4850 Sterling Dr., Boulder, CO 80301  
303-449-8220

**Bozak Audio Laboratories**, 539 Norwich Ave., Taffville, CT 06380  
203-866-1510

**Bryston Limited**, RFD #4, Box 2255, Montpelier, VT 05602  
802-223-6159

**California Audio Labs**, 16812 Gothard St., Huntington Beach, CA 92647  
714-841-1140

**Camber**, 3700 Griffith #338, Montreal, Quebec H4T 1A7  
514-738-3225

**Cambridge Physics**, P.O. Box 192, Marlboro, NH 03455  
603-876-4400

**Cambridge SoundWorks**, 311 Needham St., Newton, MA 02164  
800-252-4434

**Canon**, One Canon Plaza, Lake Success, NY 11042  
516-488-6700

**Canton**, 915 Washington Ave. S., Minneapolis, MN 55415-1245  
612-333-1150

**Carver**, P.O. Box 1237, Lynnwood, WA 98046  
206-775-1202

**Celestion Industries**, 89 Doug Brown Way, Holliston, MA 01746  
508-429-6706

**Cello Ltd.**, 315 Peck St., New Haven, CT 06511  
203-867-4008

**Cerwin-Vega**, 555 E. Easy St., Simi Valley, CA 93065  
805-584-9332

**Chase Technologies**, 111 Second Ave. N.E., Suite 700A, St. Petersburg, FL 33701  
800-531-0631

**Classé Audio**, 9414 Cote de Liesse, LaCine, Quebec H8T 1A1  
514-636-6384

**Coda**, Coda Technologies, 9941 Hom Rd., Unit A, Sacramento, CA 95827  
916-363-4653

**Conrad-Johnson Design**, 2733 Merrilee Dr., Fairfax, VA 22031  
703-698-8581

**Continuum** (see Coda)

**Counterpoint**, 2281 Las Palmas Dr., Carlsbad, CA 92009  
619-431-5050

**Creek**, Music Hall, 108 Station Rd., Great Neck, NY 11023  
516-487-3663

**Dahlquist**, 31133 Via Colinas, #111, Westlake Village, CA 91362  
818-707-8504

**Day Sequerra**, 535 Getty Ct., Bldg. A, Benicia, CA 94510  
707-747-0151

**DB Systems**, P.O. Box 460, Rindge, NH 03461  
603-899-5121

**DCM**, 670 Airport Blvd., Ann Arbor, MI 48108  
800-878-8463

**Definitive Technology**, 11105 Valley Heights Dr., Baltimore, MD 21117  
410-363-7148

**Dennesen Electrostatics**, 715 Hale St., Beverly, MA 01915  
508-927-2521

**Denon**, 222 New Rd., Parsippany, NJ 07054  
201-575-7810

**Design Acoustics**, Audio Potentials, 1920 Enterprise Pky., Twinsburg, OH 44087  
216-425-8222

**DGX Audio**, 778 Marconi Ave., Ronkonkoma, NY 11779-7230  
516-471-3282

**Digital Phase**, 2841 Hickory Valley Rd., Chattanooga, TN 37421  
800-554-7325

**Dual of America**, 19 W. 44th St., Suite 1010, New York, NY 10036  
212-840-1976

**Duntech**, 111 South Dr., Barrington, IL 60010  
708-526-1681

**Dynaco**, Panor, 125 Cabot Ct., Hauppauge, NY 11788  
516-434-1200

**Energy**, Audio Products International, 3641 McNicoll Ave., Scarborough, Ontario M1X 1G5  
416-321-1800

**Fisher**, 21350 Lassen St., Chatsworth, CA 91311  
818-998-7322

**Forté Audio** (see Threshold)

**Fosgate Audionics** (see Harman Kardon)

**Fried Products**, 1323 Conshohocken Rd., Norristown, PA 19401  
610-277-1014

**Genesis**, P.O. Box 669, Minturn, CO 81645  
303-827-9515

**Goldstar**, 1000 Sylvan Ave., Englewood Cliffs, NJ 07632  
201-816-2000

**Harman Kardon**, 80 Crossways Park W., Woodbury, NY 11797  
800-422-8027

**Hartley Products**, P.O. Box 4794, Wilmington, NC 28406  
910-392-0500

**Hsu Research**, 14946 Shoemaker Ave., Unit L, Santa Fe Springs, CA 90670  
310-404-3848

**Infinity**, 20630 Nordhoff St., Chatsworth, CA 91311  
818-407-0228

**Jamo**, United Audio Centers, 1907 Janke Dr., Northbrook, IL 60062  
708-205-1950

**Janis**, John Marovskis Audio Systems, 2889 Roebling Ave., Bronx, NY 10461  
718-892-7419

**JBL**, 80 Crossways Park W., Woodbury, NY 11797  
516-336-4525

**JDH** (see Audire)

**Jensen**, 25 Tri-State Intl. Office Ctr. #400, Lincolnshire, IL 60069  
800-323-0707

**JM Lab**, Prism Audio Group, 14038 Tanglewood Ct., Dallas, TX 75234  
214-980-1686

**Joseph Audio**, 2 Pineridge Rd., White Plains, NY 10603  
212-724-2509

**JRM Engineering**, 3716 Broadway N.E., Knoxville, TN 37917-3120  
615-688-6501

**JVC**, 41 Slater Dr., Elmwood Park, NJ 07407  
201-794-3900

**KEF**, 89 Doug Brown Way, Holliston, MA 01746  
508-429-3600

**Kenwood**, P.O. Box 22745, Long Beach, CA 90801-5745  
800-536-9663

**Kinergetics Research**, 4260 Charter St., Vernon, CA 90058  
213-582-9349

**KLH**, 11131 Dora St., Sun Valley, CA 91352  
818-767-2843

**Klipsch & Associates**, 8900 Keystone Crossing, Suite 1220, Indianapolis, IN 46240  
800-554-7724

**Koss Corporation**, 4129 N. Port Washington Ave., Milwaukee, WI 53212  
800-872-5677

**Legacy Audio**, Reel to Real Designs, 3021 Sangamon Ave., Springfield, IL 62702  
800-283-4644

**Madrigal Audio Laboratories, Inc.**, P.O. Box 781, 2081 S. Main St., Middletown, CT 06457  
203-346-0896

**Lexicon**, 100 Beaver St., Waltham, MA 02154  
617-736-0300

**Linaeum**, 1238 N.W. Glison, Suite 404, Portland, OR 97209  
503-222-5138

**Linn**, Audiophile Systems, 8709 Castlepark Dr., Indianapolis, IN 46256  
800-546-6443

**Luxman** (see **Canton**)

**M&K Sound**, 10391 Jefferson Blvd., Culver City, CA 90232  
310-204-2854

**Magnavox** (see **Philips**)

**Magnepan**, 1645 Ninth St., White Bear Lake, MN 55110  
612-426-1645

**Marantz America**, 440 Medinah Rd., Roselle, IL 60172-2330  
708-307-3100

**Mark Levinson** (see **Madrigal**)

**Martin-Logan**, P.O. Box 707, Lawrence, KS 66049  
913-749-0133

**MB Quart**, 25 Walpole Park S., Walpole, MA 02081  
800-962-7757

**McCormack Audio**, 542 N. Hwy. 101, Leucadia, CA 92024  
619-436-7666

**McIntosh**, 2 Chambers St., Binghamton, NY 13903-2699  
607-723-3512

**Melos**, 452 Lincoln Blvd., Middlesex, NJ 08846  
908-302-2552

**Meridian**, 3800 Camp Creek Pky., Bldg. 2400, Suite 112, Atlanta, GA 30331  
404-344-7111

**Metaxas Audio Systems**, 20 MacQuarie St., Prahan, Melbourne, Victoria 3181, Australia

**Mirage** (see **Energy**)

**Mission Electronics**, 400 Matheson Blvd. E. #31, Mississauga, Ontario L4Z 1N8  
905-507-0777

**Monitor Audio USA**, P.O. Box 1355, Buffalo, NY 14205-1355  
905-428-2800

**Mordaunt-Short**, Audio Plus Services, P.O. Box 3047, Plattsburg, NY 12901  
800-663-9352

**MTX Soundcraftsmen**, 4545 E. Baseline Rd., Phoenix, AZ 85044  
602-438-4545

**Museatec** (see **ADS**)

**NAD**, Lenbrook, 633 Granite Ct., Pickering, Ontario L1W 3K1  
905-831-6333

**NAIM**, 1748 N. Sedgwick St., Chicago, IL 60614  
312-944-0217

**Nakamichi**, 955 Francisco St., Torrance, CA 90502  
310-538-8150

**NEAR** (New England Audio Resource), 12 Foss Rd., Lewiston, ME 04240  
207-795-0609

**NHT** (Now Hear This), 535 Getty Ct., Building A, Benicia, CA 94510  
800-648-9993

**Nikko**, AVS Technologies, 2100 Trans Canada Hwy. S., Montreal, Quebec H9P 2N4  
514-683-1771

**Niles Audio**, 12331 S.W. 130th St., Miami, FL 33186  
305-238-4373

**NSM**, EuroSon America, 40 Cain Dr., Brentwood, NY 11717  
516-273-4200

**NSM Loudspeakers**, P.O. Box 326, Garden City, NY 11530-0326  
516-486-8285

**OCM Technology**, 1237 E. Main St., Building 2, Rochester, NY 14609  
716-482-8850

**Ohm Acoustics**, 241 Taaffe Pl., Brooklyn, NY 11205  
718-783-1111

**Onkyo**, 200 Williams Dr., Ramsey, NJ 07446  
201-825-7950

**Optimus**, Radio Shack, 700 One Tandy Center, Ft. Worth, TX 76102  
817-390-3011

**Panasonic**, One Panasonic Way, Secaucus, NJ 07094  
201-348-9090

**Paradigm**, AudioStream, P.O. Box 2410, Niagara Falls, NY 14302  
905-632-0180

**Parasound**, 950 Battery St., San Francisco, CA 94111  
800-822-8802

**Perreux Technologies**, P.O. Box 248, Buffalo, NY 14225  
716-894-7183

**Phase Technology**, 6400 Youngerman Circle, Jacksonville, FL 32244  
904-777-0700

**Philips Consumer Electronics**, 1 Philips Dr., P.O. Box 14810, Knoxville, TN 37914-1810  
615-521-4316

**Pinnacle Loudspeakers**, 255 Executive Dr., Suite 310, Plainview, NY 11803  
516-576-9052

**Pioneer Home Electronics**, P.O. Box 1540, Long Beach, CA 90810  
800-746-6337

**Polk Audio**, 5601 Metro Dr., Baltimore, MD 21215  
800-377-7655

**ProAc**, Modern Audio Consultants, 112 Swanhill Ct., Baltimore, MD 21208  
410-486-5975

**Proceed** (see **Madrigal**)

**Proton**, 13855 Struikman Rd., Cerritos, CA 90703-1031  
310-404-2222

**PS Audio**, 7325 Roseville Rd., Sacramento, CA 95842  
916-348-0667

**PSB** (see **NAD**)

**PSE**, 9755 Hamilton Rd., Eden Prairie, MN 55344  
612-943-1677

**Quad**, May Audio Marketing, 10524 Lexington Dr., Suite 300, Knoxville, TN 37932

**Quasar**, 1707 N. Randall Rd., Elgin, IL 60123-7847  
708-468-5600

**Quicksilver Audio**, 5635 Riggins Ct., #15, Reno, NV 89502  
702-825-1514

**Radio Shack** (see **Optimus**)

**RCA** (see **Thomson**)

**RDL Acoustics**, 26 Pearl St., #15, Bellingham, MA 02019  
800-227-0390

**Recoton**, 2950 Lake Emma Rd., Lake Mary, FL 32746  
800-732-6866

**Rock Solid Sounds**, Equity International, 54 Concord St., North Reading, MA 01864-2699  
800-370-3742

**Rotel**, Equity International, 54 Concord St., North Reading, MA 01864-2699  
800-370-3741

**Jeff Rowland Design Group**, P.O. Box 7231, Colorado Springs, CO 80933  
719-473-1181

**Ruark** (see **Arcam**)

**Samsung**, 301 Mayhill St., Saddle Brooke, NJ 07662  
201-229-4000

**Sansui**, 210 Clay Ave., Lyndhurst, NJ 07071  
201-460-9710

**Shahinian Acoustics**, 33 A/B Cedarhurst Ave., Medford, NY 11763  
516-736-0033

**Sherwood**, 14830 Alondra Blvd., La Mirada, CA 90638  
800-962-3203

**Signet** (see **Design Acoustics**)

**Snell Acoustics**, 143 Essex St., Haverhill, MA 01832  
508-373-6114

**Sonance**, 961 Calle Negocio, San Clemente, CA 92672  
714-492-7777

**Sonographe** (see **Conrad-Johnson**)

**Sony**, One Sony Dr., Park Ridge, NJ 07656  
201-930-1000

**Sota**, 16135 New Ave. #2, Lemont, IL 60439  
800-772-7682

**Sound Dynamics** (see **Energy**)

**Sound Lab**, 5226 S. 300 West, Suite 10, Salt Lake City, UT 84107  
801-266-6999

**Soundstream**, 120 Blue Ravine Rd., Folsom, CA 95630  
916-351-1288

**Soundwave**, Vero Research, 1150 University Ave., Rochester, NY 14607  
716-271-7930

**Speakerlab**, 6307 Roosevelt Way N.E., Seattle, WA 98115  
206-523-2269

**Spectrum Audio**, P&W Int'l Corp., 1501 Monroe St., Suite 114, Toledo, OH 43624  
419-255-1723

**Spica**, 3425 Bryn Mawr N.E., Albuquerque, NM 87107  
505-883-6120

**Symdex Audio Systems**, 86 Summer St., Manchester, MA 01944  
508-526-8765

**Tannoy**, TGI, 300 Gage Ave., Unit 1, Kitchener, Ontario N2M 2C8  
519-745-1158

**TDL**, Melody Audio, 1940 Blake St., Suite 101, Denver, CO 80202  
303-295-3100

**Teac**, 7733 Telegraph Rd., Montebello, CA 90640  
213-726-0303

**Technics** (see **Panasonic**)

**Thiel Audio**, 1026 Nandino Blvd., Lexington, KY 40511-1207  
606-254-9427

**Thomson Consumer Electronics**, 10330 N. Meridian, Indianapolis, IN 46290-1024  
800-336-1900

**Threshold**, 7325 Roseville Rd., Sacramento, CA 95842  
916-348-0600

**Triad**, 9106 N.E. Marx Dr., Portland, OR 97220  
503-256-2600

**Vandersteen Audio**, 116 W. 4th St., Hanford, CA 93230  
209-582-0324

**Velodyne Acoustics**, 1070 Commercial St., San Jose, CA 95112  
408-436-7270

**VMPS**, Itone Audio, 3429 Momingside Dr., El Sobrante, CA 94806  
510-222-4276

**Wharfedale** (see **Mission**)

**Yamaha**, 6660 Orangethorpe Ave., Buena Park, CA 90620  
800-492-6242

This directory includes only those manufacturers represented in the preceding **Equipment Buying Guide**. For more extensive product listings and a complete directory of audio and A/V manufacturers, see **Stereo Buyer's Guide 1995** (\$4.95 at newsstands; \$4.95 plus \$1.75 postage and handling from Stereo Review Fulfillment Center, P.O. Box 7085, Brick, NJ 08723; telephone 908-367-2900 for credit-card orders).

# If you thought it was too good to be true... You were right.

Unfortunately, some of our speaker prices in the fall 1995 Stereo Buyers Guide were misprinted. We greatly appreciate Stereo Review giving us the opportunity to print a correct list of 1995 prices per speaker. If you have any questions please call us at 1-800-KLIPSCH.

*Greg & Hopper Fred S. Klipsch*



**epic series (pictured)**  
CF 4 \$1250 each  
CF 3 \$1000 each  
CF 2 \$750 each  
CF 1 \$550 each



**Powered Subwoofers (pictured)**  
SW 15 Series I \$1500 each (not shown)  
SW 12 Series I \$1000 each  
SW 10 Series I \$750 each  
SW 8 Series I \$550 each  
SW V \$499 each



**Center Channels (pictured)**  
KV 3 \$400 each (not shown)  
KV 2 \$250 each  
KV 1 \$200 each



**KG Floorstanding (pictured)**  
KG 5.5 \$450 each (not shown)  
KG 4.5 \$375 each  
KG 3.5 \$300 each



**KG Bookshelf (pictured)**  
KG 2.5 \$225 each (not shown)  
KG 1.5 \$175 each  
KG .5 \$125 each



**In-Walls (pictured)**  
IW-200 \$235 each (not shown)  
IW-100 \$150 each  
\*Plus Installation Kit



**Heritage Line (pictured)**  
Klipschorn \$2000 each  
Chorus II \$895 each  
Quintet \$525 each  
Forte II \$845 each (not shown)  
BMC Klipsch \$1500 each  
La Scala \$975 each  
Hersey II \$400 each



**Klipsch THX® (pictured)**  
KT-LCR \$500 each  
KT-SW \$1700 each  
KT-DSV \$325 each (not shown)  
KT-QSW \$350 each

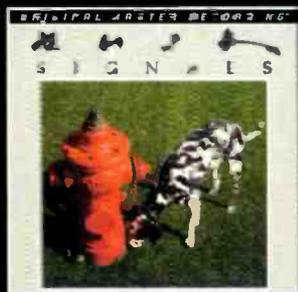
**Klipsch**  
A Legend in Sound.

Corporate Offices and Customer Service  
8900 Keystone Crossing, Suite 1220  
Indianapolis, IN, U.S.A. 46240  
1-800-KLIPSCH • FAX (317) 581-3195  
In Canada call (905) 847-8888

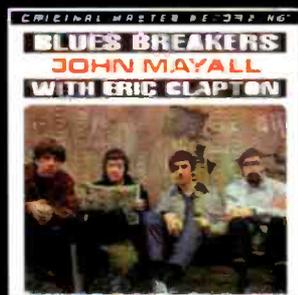
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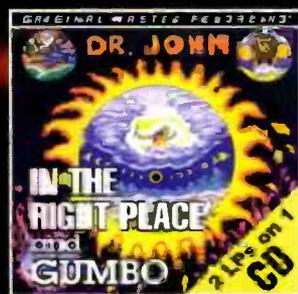
ORIGINAL MASTER RECORDING™



UDCD 614



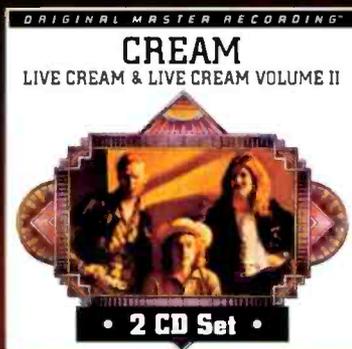
UDCD 616



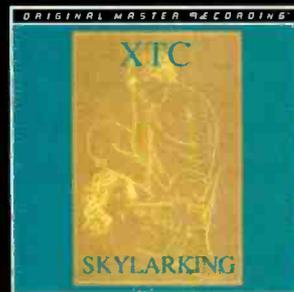
UDCD 619



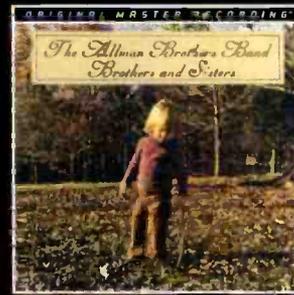
NEW RELEASE UDCD 621



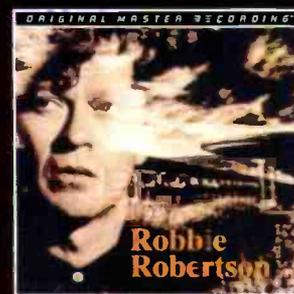
NEW RELEASE UDCD 2-625



UDCD 615



UDCD 617



UDCD 618



NEW RELEASE UDCD 627

# ULTRADISC II™

The GAIN System

## Nature's Encore

**BETTER SOUNDING MUSIC.** Your favorite artists sound surprisingly better on Ultradisc II™. Why? Because Mobile Fidelity's mastering technology is a cut above — and you can hear the difference on every CD we produce. As the creators of the 24k gold audiophile CD, we have worked with the most advanced minds in high-end audio on major advances such as The GAIN System™, a proprietary mastering system that utilizes the highest grade of digital technology available. Starting with the original master tapes, we are able to capture every last nuance of the original recording. What does this mean? You'll hear things you never heard before. Upgrade to Ultradisc II™.

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Internet resource center on [WWW/Mosaiq](http://WWW/Mosaiq)

CIRCLE NO. 43 ON READER SERVICE CARD

# BEST OF THE MONTH REVIEWS

STEREO REVIEW'S  
CRITICS CHOOSE  
THE OUTSTANDING  
CURRENT RELEASES

## Greg Brown on the Road

**G**reg Brown's voice is a gruff, searing baritone, trolling at the bottom of its register in search of a tune. It's not conventionally pretty, but it's just right for his songs—contemporary folk and blues veined with gospel and rock and wrapped around hard-won meditations on sensuality, mortality, and spirituality. In "The Poet Game," his tenth album, the forty-five-year-old son of an itinerant preacher and "Prairie Home Companion" favorite reflects on a life lived as a poet—a singer-songwriter—and wonders if he would do it all again if he had the choice.

Traveling the road, the circuit of his craft, Brown's poet runs into the comical characters that populate the latest *Boomtown*, the ghosts of old lovers who still gnaw at his heart (*Lately*), and his own frequent inability to make the right decisions (*One Wrong Turn*), often with irreversible results. At times, he also encounters his alter ego. In *Ballingall Hotel*, a place he goes to do things he might not always report, he knocks on the wrong door one night and finds it answered by himself as an old man—"so drunk and so poor" he thinks he won't visit that ugly old hotel again. But of course he does, just as he receives one day the disturbing specter of *Sadness*, a temptress and seducer who comes to do to him what he's done to others. Creepy and affecting, the song's hiccupping chorus becomes a mocking ode to guilt and shame.

Brown's ambivalence about living a life beyond the established parameters of morality and taste comes to the forefront in *Lord, I Have Made You a Place in My Heart*, a down-on-my-knees plea for forgiveness and salvation. But at the same time the protagonist is clearing away a spot "among the rags and the bones and the dirt . . . and old moving boxes full of hurt," he recants, hoping the Lord will "take a good look—and then leave." The Devil wins out, after all.

"The Poet Game" is full of unforgettable images and well-lit snapshots of the human condition. Yes, it's reminiscent of middle-period Bob Dylan—and blessed with the snake-charm electric and Weissenborn lap guitars of Bo Ramsey as well as a raw knot of temperate session play-



ers. But on its own terms it's a powerful statement about trying to make sense out of missed opportunity and discarded treasures—large and civic, small and private. Think of it as an elegant examination of scar tissue. *Alanna Nash*

### GREG BROWN The Poet Game

*Brand New '64 Dodge: Boomtown: The Poet Game: Ballingall Hotel: One Wrong Turn: Jesus and Elvis: Sadness: Lately: Lord I Have Made You a Place in My Heart: My New Book: Driftless: Here in the Going Going Gone*  
RED HOUSE 68 (53 min)

## Emanuel Ax Explores Haydn

**W**hen Emanuel Ax's disc of four Haydn sonatas was issued by CBS Masterworks nearly six years ago, there was no announcement of a complete cycle, although the pianist was quoted as saying he would like to record one. It is only now that a second such

# BEST OF THE MONTH REVIEWS

collection has appeared, and there is still not so much as a "Vol. II" in the labeling to indicate an ongoing series. With the passing of years there have been some changes in the packaging—the label is called Sony Classical now—but obviously not in the depth of Ax's commitment to Haydn; this set of sonatas is even richer and more stimulating than its predecessor.

Three of the four sonatas in the new collection are in minor keys and contain no small amount of drama. Ax makes it clear at the outset, in the Sonata No. 47, in B Minor, that he will realize this music very seriously, that he will realize its character by keeping the lines clean and the momentum solid rather than by introducing gratuitous interpretive emphases. The alert, straightforward delivery of the B Minor Sonata's remarkable finale realizes its almost operatic proportions while assuring the listener there will be no spill-over into histrionic excess.

The same can be said of the way Ax presents the subtly different drama of the succeeding Sonata in E Minor, No. 53, and in the extended opening *moderato* of the two-movement Sonata No. 32, in G Minor, he achieves an extraordinary range of mood and feeling with the very simplest of means. The program very effectively concludes with the relatively sunny E-flat Major Sonata, No. 59, which relieves the tension of the three preceding works without any diminution of substance.

Whatever emotional character one feels in these performances seems to arise directly and unedited out of Haydn's own creative impulse. More than any pianist who has recorded these sonatas since

J. HENRY FAIR/SONY CLASSICAL



Pianist Emanuel Ax



WILLIAM HAMES/JENNIFER SCHNEIDER

Wayne Kramer: youthful aggression and adult smarts

Gilbert Kalish (whose Nonesuch series was not completed), Ax succeeds in balancing sobriety with wit and intellectual power with pure virtuosity. The recorded sound tends to be a little plummy here and there, but in general it is both lifelike and well-defined.

Richard Freed

#### HAYDN:

Piano Sonatas Nos. 32, 47, 53, 59

Emanuel Ax

SONY CLASSICAL 53635 (61 min)

## Wayne Kramer Makes Punk Rock For Grown-Ups

Wayne Kramer played guitar with the MC5, a band whose name of late is frequently preceded by the word "legendary." And with good reason: The MC5's music—an incendiary and, in retrospect, daringly original amalgam of high-energy British hard rock à la the Who, the R&B roots of their Motown adolescence, and Sixties free jazz—was one of the crucial elements in the evolution of both heavy metal and punk. Now Kramer has

returned, backed by some of the young turks he's inspired over the years, with "The Hard Stuff," his first proper solo effort in ages. And, not surprisingly, it's a glorious contradiction—a punk-rock record for adults.

On one hand, it's loud, fast, angry, political, and funny, all descriptions you could have applied to Kramer's original band. In fact, in many ways you can look on it as the fourth MC5 album, the one they never made (Kramer himself makes that point with a passionately felt cover of the 5's *Poison*). But on the other hand, "The Hard Stuff" is also quite obviously the product of a grown-up perspective, and it stakes out its own contemporary territory through some exceptionally sharp lyrics and genuinely inspired instrumental support from a bunch of latter-day punkers, including members of Suicidal Tendencies and Bad Religion.

In *Pillar of Fire*, for example, when Kramer describes 1994 America ("The Huxtables can't save us / Willy Horton takes the point / St. Theresa of the Roses works a topless joint"), the political message is altogether more sly than in the old days, the 5's passionate agitprop now replaced by corrosive wit and satire. And there's more of a pop edge here than the 5 usually mustered; the songs are concise, tuneful, and beautifully constructed. Many of them, like the opening *Crack in the Universe*, reverberate in your head as classics after one or two listenings.

Still, none of this newfound sophistication renders the music any less tough. Kramer's guitars still blaze at dangerous speed, and his vocals (underutilized in the Sixties) have just the right teenage insouciance. As a result, "The Hard Stuff" is the coolest example of youthful aggression tempered with adult smarts this side of John Hiatt's new live album, a blast (in more than one sense of the word) from start to finish.

A sad postscript: I got "The Hard Stuff" just a few days after word came that Fred "Sonic" Smith, Kramer's guitar

partner in the MC5, had died suddenly. For what it's worth—and this may be the highest praise I can give the album—I'm pretty sure Smith would have adored it.

Steve Simels

#### WAYNE KRAMER

##### The Hard Stuff

*Crack in the Universe; Junkie Romance; Bad Seed; Poison; Realm of the Pirate Kings; Incident on Stock Island; Pillar of Fire; Hope for Sale; Edge of the Switchblade; Sharkskin Suit; So Long Hank*  
EPITAPH 86447 (44 min)

## Honegger's Requiem for Europe

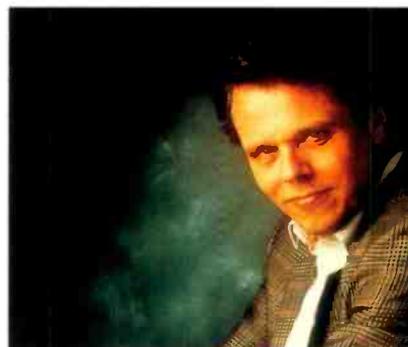
Arthur Honegger's hard-edged and somber Symphonies Nos. 2 and 3, composed during and in the immediate aftermath of World War II, receive at the hands of Mariss Jansons and the Oslo Philharmonic their finest recorded realizations since Karajan's memorable 1973 versions for Deutsche Grammophon. This is not to denigrate other distinguished recordings, but rather to assert that the virtuosity and expressive passion that Jansons and his orchestra achieve can only be described as exalted, and EMI has come through with tremendously brilliant and full-bodied sound from Oslo's acoustically excellent Konserthus.

The Symphony No. 2, for strings

alone, has a dark, agitated first movement, an intensely grim central slow movement growing out of a two-note ostinato figure, and an exultant finale that culminates in a chorale with melodic line doubled by trumpet. The Symphony No. 3 ("Liturgical") opens with a movement titled "Dies irae" that bespeaks the devastation visited upon the European continent in musically wrathful terms—the brass figures almost sound like an S-O-S in Morse code. The middle movement, "De profundis clamavi" ("Out of the depths I cry"), is in the nature of a Requiem for European civilization, with just a touch of light gleaming through midway. The "Dona nobis pacem" finale, anything but peaceful at the start with its

mindless marching cadence, suggests redemption at the close with seraphic bird song from the solo flute.

The filler piece on the disc, Honegger's celebrated youthful evocation of a steam railroad, *Pacific 231* (the numbers refer to the configuration of drive-wheels), gets the most tautly exciting run that has come my way over the past fifty years. Jansons



Conductor Mariss Jansons

not only gets the hang of the piece as cinematic tone painting but, more important, grasps its fundamental contrapuntal structure. The result is viscerally thrilling. This CD is a *must* for both musical content and sound quality.

David Hall

#### HONEGGER:

**Symphony No. 2; Symphony No. 3 ("Liturgical"); Pacific 231**

Oslo Philharmonic. Jansons cond.  
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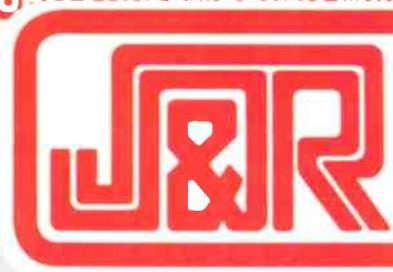
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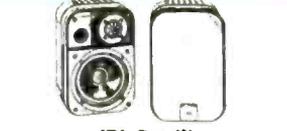
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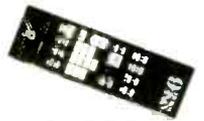


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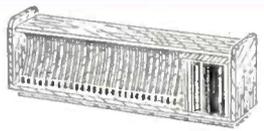


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# POPULAR MUSIC



**NEW RECORDINGS REVIEWED**  
**BY CHRIS ALBERTSON,**  
**FRANCIS DAVIS, PHYL GARLAND,**  
**RON GIVENS, ROY HEMMING,**  
**ALANNA NASH,**  
**PARKE PUTERBAUGH, AND**  
**STEVE SIMELS**

## EAGLES

**Hell Freezes Over**  
 GEFGEN 23725 (74 min)  
**Performance: Accurate**  
**Recording: Very good**

**Y**ou've heard this before: A guy goes to see a doctor. The doctor says, "Have you had this before?"

"Yes," says the guy.

"Well," says the doc, "You've got it again."

Same thing applies to the new Eagles album. Have you liked them before? You'll like them again. Have you hated them before? You'll hate them again. Not much cared before? You won't much care again.

Yes, you've heard this before.

"Hell Freezes Over" contains eleven familiar Eagles tunes recorded live before an audience at the taping of an MTV special. It's a remarkable performance, as the band attempts to reproduce, almost note for note, their original recordings. Imagine rock-and-roll transformed into the compulsory portion of a figure-skating competition—instead of toe loops, the team in this event attempts the soaring harmonies of *Take It Easy*.

This judge gives it a score of 9.8. He also observes that there's a reason why you rarely see the compulsory portion of figure-skating competitions on TV. *Bor-r-rring!*

This judge is grateful, however, for the four new studio tracks that kick off "Hell Freezes Over"—sort of new, anyway (at least none of them is making its fourth appearance on an Eagles album). *Get Over It*,

which comes first, is a snappy attack on our selfish society. *Love Will Keep Us Alive* is a drippy, moon-eyed tribute to love. *The Girl from Yesterday* is a weepy country tune about a woman who continues to pine for the guy who dumped her. And *Learn to Be Still* offers instruction about how to grow up from Don Henley (who I guess knows an awful lot about the subject). New though these songs may be, however, they still bear a striking resemblance to older Eagles stuff (particularly the slow ones). You should know that before you buy a whole album expecting four totally fresh tunes. Yup, you've heard this before. R.G.

## FATIMA MANSIONS

**Lost in the Former West**  
 RADIOACTIVE 11149 (51 min)  
**Performance: Angry**  
**Recording: Very good**

**T**here's no less likely, or more potent, a combination in rock than an articulate punker, but Cathal Coughlan of Fatima Mansions is the genuine article. "Lost in the Former West" is simply the slamming-most disc released in 1994, harder and angrier than anything short of Nine Inch Nails yet disarmingly intelligent in its dissection of all that ails us. Hybridize the Doors with the Sex Pistols, and you'll have some idea of Fatima Mansions' dark magic and disenchanted outlook.

Coughlan, who poses on the cover in a dead-on mockery of Liberace's conspicuous excess, sees what kindred spirit Walter Becker referred to (in his wonderful "I

Tracks of Whack") as "a great civilization in the terminal stages of a steady moral/mental/spiritual decline." Instead of marching along, numbly insensate, Coughlan and Fatima Mansions resist for all they're worth, toughening their punkish rudeness with a furious forward thrust that sounds an apocalyptic alarm about the New World Order.

"Something bad is giving birth to something new that's even worse," Coughlan snarls in *Something Bad* as keyboards wow and flutter like distant sirens and guitar chords sluice the air with an edgy note of panic. He revives anti-papist conspiracy theory in *Popemobile to Paraguay*, a black comedy with overtones of Brecht-Weill. Nigh on everything in "Lost in the Former West" comes off like an anthem for storming the ramparts. The band seals their antipathy with an epitaph "for the driveling drones of the former West" that is eerily unwavering in its intimations of finality: "Let the dirt cover all, cover all, cover all / For it's the mother of us all and our bed when we fall / We belong nowhere." P.P.

## STEVE GOODMAN

**No Big Surprise**  
 RED PAJAMAS 008 (two CD's, 149 min)  
**Performance: Classic Goodman**  
**Recording: Varies**

**S**teve Goodman will always be labeled a contemporary folk singer, out of the Chicago folk boom, but his talent was considerably broader than that, as is shown by this comprehensive anthology set (one disc of studio recordings, one of live). From the jazzy *Talk Backwards* to the country-ish *City of New Orleans* and *You Never Even Call Me by My Name*, the western-swing *Between the Lines*, and the solid pop of *Bobby Don't Stop* and *I Just Keep Falling in Love*, Goodman was an outrageously inventive, often wry songwriter with a knowing, amusing delivery.

While the recording quality ranges from

## Zounds! What Sounds!

**M**obile Fidelity's Ultra-disc II CD reissues of classic rock/pop albums have been so exemplary for so long that we'd begun to take them for granted, but the latest batch is just too good not to mention. This time out, the MoFi folks have given their GAIN System treatment to the Allman Brothers' "Brothers and Sisters" (featuring *Ramblin' Man*), John Mayall's "Blues Breakers with Eric Clapton," and XTC's Todd Rundgren-produced "Skylarking."



Each album sounds significantly better than its conventional incarnation ("Skylarking" in particular—you can actually hear the room, as they say). Of course, given that Hughie Flint's percussion interlude in Mayall's version of *What I Say*, perhaps the worst drum solo ever committed to audio tape by Western Man, is now gorgeously reproduced, that is not always a good thing. Still, highly recommended across the board. S.S.

poor to excellent, most of the material, some of it more than twenty years old, sounds perfectly fresh and quintessentially American. It's impossible not to think of several of Goodman's contemporaries, especially John Prine, while listening to such satire as *Watching Joey Glow* and the gentle *Elvis Imitators*. But Goodman and Prine were joined at the brain stem anyway (they duet here on *Souvenirs*) and influenced each other from their coffeehouse days.

This collection also contains several previously unreleased songs, which have a tossed-off quality but still prove affecting. Listening to the unfamiliar songs, especially, I wondered what kind of music Goodman might have made today. Would he have drifted farther out on the MOR sea with his sometime collaborator Bill LaBounty? Or would he have become country music's only full-fledged Jewish cowboy star, with the mandolin of Jethro Burns still ringing in his head? Trying to decide which way he'd have gone is only part of the fun of listening to this anthology. *A.N.*



**JOHN HIATT  
AND THE GUILTY DOGS**  
*Comes Alive at Budokan?*  
A&M 540 284 (76 min)  
**Performance: Right tight**  
**Recording: Sizzles**

The title "Comes Alive at Budokan?" is a great goof on two of rock's career-building, history-making, decade-defining live albums. The cover depicts John Hiatt as a rock-star Godzilla attired in a Japanese workout wardrobe, mouth open mid-scream, karate-chopping his guitar like some heavy-metal maniac. It's a very funny commentary on the distance between a thoughtful singer/songwriter and a lost generation of bands that rocked on automatic pilot, peddling not much more than ego-laden decibels. At the same time, Hiatt and his Guilty Dogs rock so flat-out and righteously here that you're left thinking he could have worn (or ought to wear) the mantle of Platinum-selling rock-and-roll icon.

The Guilty Dogs are a lean-and-mean trio that gets to the nitty-gritty essence of a well-chosen batch of Hiatt's late-model songs. Particularly impressive is the combination of his rhythm guitar—he whacks at his acoustic as if to Sun Studios born—and the lead guitar of Michael Ward, who tags these songs with salty riffs that give them a

Stax/Volt soul feel. Given those reference points, it's no wonder that the South in general and Tennessee in particular recurs throughout the program.

"Comes Alive" is a summation and celebration of Hiatt's post-boozing-days renaissance, proving that one can rock with authority and still be a temperate family man. In fact, he makes vignettes of family life and committed conjugal love—such as *Your Dad Did* and *Real Fine Love*—work as soulful rockers drawn from the fabric of adult life. He and the band put a funky spin on tunes like *Memphis in the Meantime* and *Thing Called Love*, rattling along in a home-cooked groove that sounds like an old Ford clomping down a rut-filled dirt road. And when it comes to flat-out, uptempo, sprint-to-the-finish rockers, Hiatt and company come out swinging on *Tennessee Plates* and *Slow Turning*. Cheap Trick, make way: These guys could dust you in a battle of the bands, even at Budokan. *P.P.*

**GEORGE JONES**  
**Cup of Loneliness**

MERCURY 522 635 (two CD's, 126 min)  
**Performance: Work in progress**  
**Recording: Vintage**

Before George Jones became the country singer's singer, he stood in awe of Hank Williams, Lefty Frizzell, and Roy Acuff. And when he began recording in 1954, it was often the voice of Hank, Lefty, or Roy that came out of his mouth. This fifty-one-song set traces Jones's journey toward finding his own clenched-jawed, drop-note style, from his early Starday tracks (*No Money in This Deal*) through the end of his Mercury days (1962), after which he left for United Artists and labels beyond. While it contains his first versions of *Why Baby Why* (a Cajun dance number wrestling hard-pressed with a honky-tonk song) and the two tunes in which he finally began to sound like George Jones, *White Lightning* and *Who Shot Sam*, there are lots of other gems here, ranging from the gospel track *Take the Devil Out of Me*, the rockabilly *Maybe Little Baby*, and the Gothic *I'm Gonna Burn Your Playhouse Down to Flame in My Heart*, a duet with Virginia Spurlock that foreshadows Jones's great duets with Melba Montgomery and Tammy Wynette.

Don't think of this as "just old tracks." Consider it a honky-tonk primer. *A.N.*

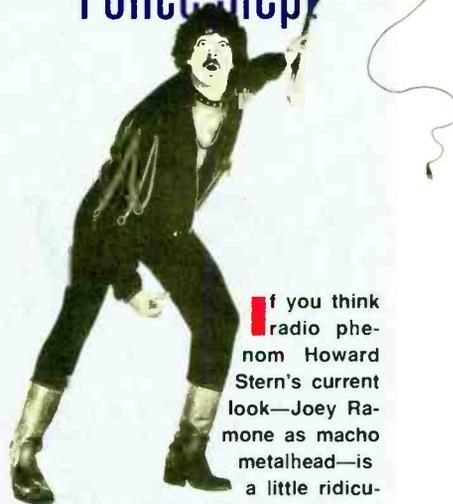
**MADONNA**  
**Bedtime Stories**

MAVERICK/SIRE 945767 (52 min)  
**Performance: About-face**  
**Recording: Lush**

Maybe Madonna had her antennae up, sensing the country's mood-swing to the right long before the Election Day results confirmed it. In any case, she's gone from *Sex* object and uncensored chronicler of personal "Erotica" to lonely, emotionally vulnerable former party girl yearning for something more than sexual thrills to fill the void.

Painted in warmer, more human tones than its immediate predecessor, "Bedtime Stories" is the deepest she's gone into self-

# While the Fashion Police Slept



If you think radio phenom Howard Stern's current look—Joey Ramone as macho metalhead—is a little ridiculous for a grown man, here's proof that it's actually an improvement of sorts. Yes, that's the future King of All Media back in 1982; we got the photo as part of the press package for "Unclean Beaver," a Citizen X/Ichiban rerelease of a very rare comedy LP Stern recorded as an apprentice shock-jock in Washington, D.C. All together now: Could this guy look any goofier? *S.S.*

JAMIE PHILLIPS/CHIBAN RECORDS

revelation since her definitive work, "Like a Prayer," and, as on that album, the musical palette is varied, colorful, and absorbing, transcending the automatic dance-trance groove thing that has often dominated her music. Here the grooves are balanced by songs of a more cerebral bent, and you don't have to "shake your body" to enjoy them—though you might just want to.

In the opening track, *Survival*, she puts it all down to an ordinary girl's trying to get by in a wicked world: "I'll never be an angel / I'll never be a saint, it's true / I'm too busy surviving." More revelatory are the songs in which she doesn't so much defend as bare herself, such as *Love Tried to Welcome Me* and *Sanctuary*, where she sounds like a more contemporary Astrud Gilberto, exhaling breathy, diaphanous vocals into a trance-like dreamscape of sound. The orchestration of *Love Tried* and her wispy, circular vocals on *Sanctuary* are especially captivating examples of her mood-weaving magic. She gets cosmic on *Bedtime Story* ("Traveling to the arms of unconsciousness") and then closes the album with the sweet, soulful *Take a Bow*, sung with innocent grace against a melody that glints with Oriental accents. The upshot of all this is that on "Bedtime Stories" Madonna doesn't so much abandon sexuality as a theme as rely on it less, reclaiming her artistry by digging deeper into herself. *P.P.*

**DAVE MATTHEWS BAND**  
**Under the Table and Dreaming**

RCA 66449 (63 min)

Performance: Eclectic  
Recording: Superb

Just when it seems that there's nothing new under the sun, along comes the Dave Matthews Band, comprising a singer/songwriter/guitarist, violin and saxophone virtuosos, and a precision-tooled rhythm section with both rock power and jazz finesse. Pound for pound, this band from Charlottesville, Virginia, features some of the best musicians around. Working in a

style of their own devising—if it touches on any genre at all, it probably comes closest to the neo-hippie ethos of bands like Blues Traveller and Phish, they've built a Dead-head-loyal following from the ground up by touring clubs and making converts one town at a time on the strength of their smart, committed, gimmick-free music. Matthews is a lucid dreamer and idealist whose folk-jazz forays call to mind Bruce Cockburn, another square peg who wins fans with a combination of artistry and perseverance. He and his band are a marketing specialist's nightmare; I certainly wouldn't

know which record-store bin to file them in, and that's one of the reasons I like them so much.

The music in "Under the Table and Dreaming," their second album, unfolds with almost classical precision, providing tight frameworks onto which the soloists get to drape some striking coloration. It's very musicianly stuff, somewhat at odds with the ramshackle spirit of rock, but it can be absorbed and appreciated on its own iconoclastic, uncompromising terms. *PP*

**JIMMY PAGE AND ROBERT PLANT**  
**No Quarter**

ATLANTIC 82706 (76 min)

Performance: What took them so long?  
Recording: Quite good

"No Quarter," of course, carries the subtitle "Jimmy Page & Robert Plant Unledded" because it's the soundtrack from an MTV "Unplugged" special. That series has made the tax advisers of several rock-and-roll stars very busy people. Jimmy Page and Robert Plant were aware of that, of course, and you could dismiss this album as an attempt to revive the flagging careers of two middle-aged rockers. But I hope it doesn't come to that.

"Unledded." The way I hear it, the subtitle tells us what's great about this album in two senses:

1) "Unledded" as in "got the lead out," as in worked more quickly and diligently on something. Plant and Page have dilly-dallied about working together again, with only a couple of live reunions and some fleeting studio work, since the breakup of Led Zeppelin in 1980. But this album brought them together for real, in a sum-is-greater-than-the-parts kind of way. Even if they haven't produced an entire album of original material—there are only three new songs here, all tasty—they've virtually reinvented ten of their old songs that everyone else in hard rock has been ripping off for years.

2) "Unledded," as in "free of a heavy burden," as in a metal alloy that tastes great and is less filling. Plant and Page unplugged themselves for this album with real intelligence: unlike some other yahoos who've stripped themselves of amplification for MTV, they did it selectively. As a result, the soft stuff packs an even greater wallop because it sits next to some hard stuff. What's more, Page and Plant have drawn even more deeply upon their North African influences while not losing touch with their bluesy roots—the Mississippi-Morocco axis has never been stronger. In *Nobody's Fault but Mine* and *Four Sticks*, the arrangements are pungently spiced with North African strings, woodwinds, and percussion. And those are only warm-ups for the closing track, *Kashmir*, which treats Middle Eastern strings and percussion as equal partners in riff-trading of a sublime, wonderfully multicultural sort.

For consumer guidance, I feel I must point out another way in which this album is unledded—as in "not the Led Zeppelin you may have been craving." It doesn't give you full-blown electric blues-rock or a wealth of Page solos. I, for one, don't mind.

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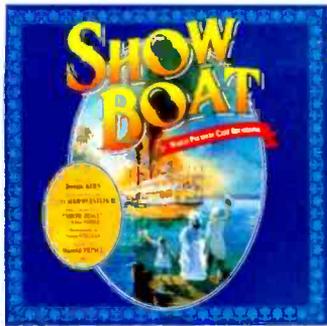
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I suspect that these guys will plug in again together soon enough, and that should produce something just as swell. If you can't accept this album in the meantime... well, that's your loss. *R.G.*



**SHOW BOAT**  
Toronto Revival-Cast Recording  
QUALITY 257 (73 min)  
Performance: Uneven  
Recording: Good

As one of the great, enduring works of American musical theater, like Gershwin's *Porgy and Bess*, *Show Boat* flourishes decade after decade because its glorious Kern-Hammerstein score overrides a relentlessly problematical book. For all its once-daring sociological elements, *Show Boat* remains a banal romance, cliché-ridden and sticky with stereotypes. On disc, of course, the music is on its own, as in this recording of the much-touted 1993 Toronto Arts Centre production that recently moved to Broadway with a number of amendments and cast changes. But without the benefit of the spectacular stage design and performing pizzazz Harold Prince brought to the production, what we get is decidedly uneven.

A laudable effort to restore music cut from the original 1927 production and to integrate songs from later stage and film versions is undercut by too many misguided tinkering with Robert Russell Bennett's original orchestrations. And as Joe, Michel Bell is just no match vocally for such predecessors as Paul Robeson, William Warfield, and Bruce Hubbard in the musical keystone *Ol' Man River*. Rebecca Luker, Lonette McKee, and Mark Jacoby (as Magnolia, Julie, and Ravenal, respectively) sing quite well in the other major roles, but the legendary Elaine Stritch makes a vocal shambles of Parthy. As a memento, this recording has its merits, but it's a far cry from the superb 1988 Angel/EMI version. *R.H.*

#### STEREOLAB

Mars Audiac Quintet  
ELEKTRA 61699 (67 min)

Performance: As groovy as they wanna be  
Recording: Good

Stereolab is a pop-psychedelic sextet from the U.K. that swirls together elements of Cocteau Twins, Velvet Underground, Soft Machine, and Hatfield and the North. What Stereolab has in common with those acts is a mystical/magical sense of the way sound defines feeling. A dadaist sensibility rules the treatment of lyrics—occa-

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sionally sung in French with a flute-like lilt; what they mean is less relevant than how the vocals blend into the kaleidoscopic matrix. Cool vocal overlays from two of the women in the group serve as textural elements in an auditory-emotional experience that transcends explanation. Watery-sounding Vox and Farfisa organs recall 1960's garage combos. Chords and melodies are rudimentary but as delicious as ripe strawberries, uncomplicated by inflated "progressive rock" ambitions. It all flows together like one big happy uptempo sonic mantra, an action painting for the ears. *P.P.*

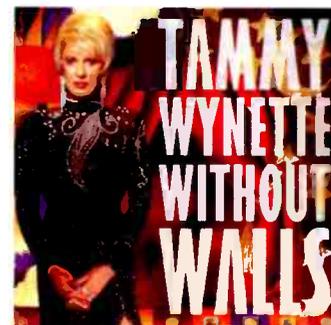
**TAMMY WYNETTE****Without Walls**

EPIC 52481 (39 min)

**Performance: Embarrassing****Recording: Good**

It's tough for middle-aged country stars to get on the charts these days. Desperate to improve their chances, they often record duets with younger performers—usually hunks. Tammy Wynette's already done that with the cream of the country crop, so for "Without Walls" she turned to pop legends—Elton John, Sting, Cliff Richard, Smokey Robinson, Aaron Neville, and oth-

ers. Yet, except for her pairing with Lyle Lovett on *If You Were to Wake Up*, the results suggest that Wynette has about as much business singing with these folks as Socks the cat has in chatting up Lassie. Everything's out of kilter, from the phrasing to the musical attitudes. And on the romantic songs, you don't believe for a second that she and Cliff Richard feel anything



for each other except admiration for their successful careers.

Wynette, whose smoky voice still throbs with genuine emotion, is much more touching on two solo performances, the pop ballads *If It's the Last Thing I Do* and *What Do They Know*. Otherwise, it's sad that a talent of her caliber has sunk to this kind of ploy. Hear it and weep. *A.N.*



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## Collection

**WOODSTOCK '94**

A&amp;M 540 289 (two CD's, 134 min)

**Performance: Tedious****Recording: Good remote**

Okay, so maybe it was a, like, really awesome experience being there, right? A righteous gathering of the global community? But what did the *music* sound like? Well, from this recording, I'd say pretty darn terrible on the whole.

Of the returning oldsters, Crosby, Stills & Nash (*Déjà-Vu*) sound like they died about three years ago and somebody forgot to bury them. On the other hand, Joe Cocker (*Feelin' Alright*) manages to recapture the old magic, turning in one of the high spots of the festival, as does Bob Dylan in an extra-mumbly version of *Highway 61*. After that, things are uneven at best. Current darling Sheryl Crow falls apart at the

beginning of *Run, Baby, Run* and never recovers, the Neville Brothers summon up irresistible energy on *Come Together*, and Melissa Etheridge turns in an edgy and involving version of *I'm the Only One*. Cypress Hill deserves the Bad Taste in Crowd Control award for doing *How I Could Just Kill a Man* at a gathering ostensibly dedicated to peace and love.

There's also a lot of tiresome nonmusical stuff, including stage announcements and endless profanity, and you'll need serious patience to get through most of the heavy-metal tracks—the bands rage on far too long, basically trying to outscreech each other. Of course, that's probably what our parents said about the acts at the first Woodstock, twenty-five years ago. But we know better, don't we? *A.M.*

JAZZ REVIEWS

BARBARA CARROLL  
This Heart of Mine  
DRG 91416 (66 min)

Performance: Pungent and pithy  
Recording: Very good

As the elegantly funky queen of New York's top jazz-piano rooms for the past few decades, Barbara Carroll has always displayed formidable technical command of the keyboard and harmonic inventiveness. What keeps growing, as this new album so abundantly reveals, is the insight she brings to her understated, smoky vocals, especially on bitersweet ballads. She's in peak form for this mix of jazz standards, show tunes, and originals in a variety of tempos. Lending congenial backing are the bassists Jay Leonhart and Frank Tate, drummer Joe Cocuzzo, and Art Farmer on flumpet (a cross between flugelhorn and trumpet). *R.H.*

THELONIOUS MONK  
The Complete Blue Note Recordings  
BLUE NOTE 7243 (four CD's, 208 min)  
Performance: Must-hear  
Recording: Good

When Thelonious Monk emerged on the jazz scene in the 1940's, many thought his music was "far out," as the expression went. Yes, he clearly had a unique approach to bebop, and he wasn't exactly conventional in his social behavior, but if his music was eccentric—and it often was—we are all the better for it. In fact, although he was in many ways an iconoclast, Monk was drenched in tradition, often enriching his work with perfectly placed references to ragtime and stride. What some called eccentric was really Monkian whimsy, and whimsy has always been a salient ingredient of jazz.

"The Complete Blue Note Recordings" consists of previously released performances and rarer alternate takes recorded between October 10, 1947, five days after Monk turned thirty, and September 11, 1958, by which time he had long since moved on to other labels. Monk had been active on the New York scene for close to a decade when he made his recording debut

as a leader in the spirited session that opens this set. In this sextet date, which included Gillespie disciple Idrees Sulieman on trumpet and drummer Art Blakey (who was about to embark on his own productive association with Blue Note), Monk was remarkably faithful to the bop conventions of the day, but it wasn't too long before the real off-with-their-head-sheets Monk emerged. He was already there for the next session, only nine days later. Kenny Dorham, Milt Jackson, Lou Donaldson, and Lucky Thompson are among the players who joined him in subsequent sessions.

Monk returned to Blue Note in 1957 and 1958 on guest dates with Sonny Rollins and John Coltrane, respectively. The five Coltrane tracks that conclude this collection were recorded live at the Five Spot; if you have the CD on which these tracks were first reissued you may notice a difference in pitch—this version is a half-step lower, where it belongs.

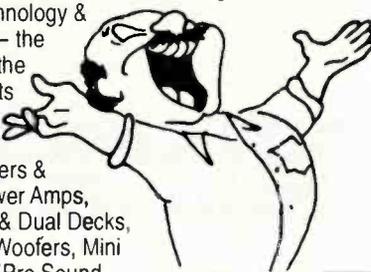
Some of the alternate takes amount to overkill, but this is an important slice of Monk from a period when people were learning to accept and appreciate his music. Highly recommended. *C.A.*

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**The Long Black Veil**  
RCA 62702 (59 min)

The Irish traditionalists are joined by rockers Ry Cooder, Sinead O'Connor, Van Morrison, and Mark Knopfler, among others, and for a change the genre-bending really works. Best moment: Keith Richards slipping the signature riff from *Satisfaction* into *The Rocky Road to Dublin*. S.S.

## JESSICA HARPER

**A Wonderful Life**  
ALCAZAM! 2001 (46 min)

A thoroughly charming album of songs for kids by Jessica Harper, the actress who wanted to kill Steve Martin in *Pennies from Heaven*. Trivia note: The guitar work is by Gary Myrick, who once played in a band with Paul Simon of the Clash. S.S.

## DOUG HOEKSTRA

**When the Tubes Begin to Glow**  
BACK PORCH 2828 (42 min)

Here's a genuine find—a low-key, deliber-

ately minimalist modern folk record that combines the instrumental eccentricity of recent Tom Waits with the hushed intimacy of early Nick Drake without really sounding like either of them, let alone anybody else you can put your finger on. Original, and very impressive. S.S.

and the *Holy Grail* soundtrack—plus a lavish booklet, and, no contest, it's the funniest boxed set of all time. If hearing Eric Idle croon *The Meaning of Life* in a cheesy French accent doesn't make you laugh, consult your physician. S.S.



## LOVERBOY

**Loverboy Classics—Their Greatest Hits**  
COLUMBIA/LEGACY 66648 (71 min)

Does anybody out there really think the word "classics" belongs next to the name of the band responsible for *Working for the Weekend* and *Almost Paradise*? S.S.

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"Songai 2" offers an excellent fusion of West African music, played by Toumani Diabate, with Spanish flamenco, played by Ketama and others. The resulting upbeat, cheerful blend is often quite pretty. At different times it sounds Brazilian, Caribbean, or Arabic, but it all hangs together, and there's not a dull note. Highly recommended. William Livingstone

## STING

**Fields of Gold—The Best of Sting 1984-1994**

A&M 540 269 (54 min)  
A well-chosen anthology of post-Police work and new stuff by the winner in perpetuity of the Laurence Olivier Lookalike contest. In any case, it's all a little, er, Lite FM for my taste. I say he should change his name to Der Stingle, record a punk-reggae version of *White Christmas*, and be done with it. S.S.

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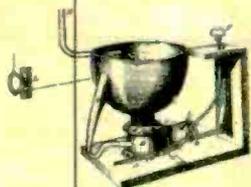
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mus builds Pagoda of antelopes near Tours. turns to work for the rethbishop in Salzburg



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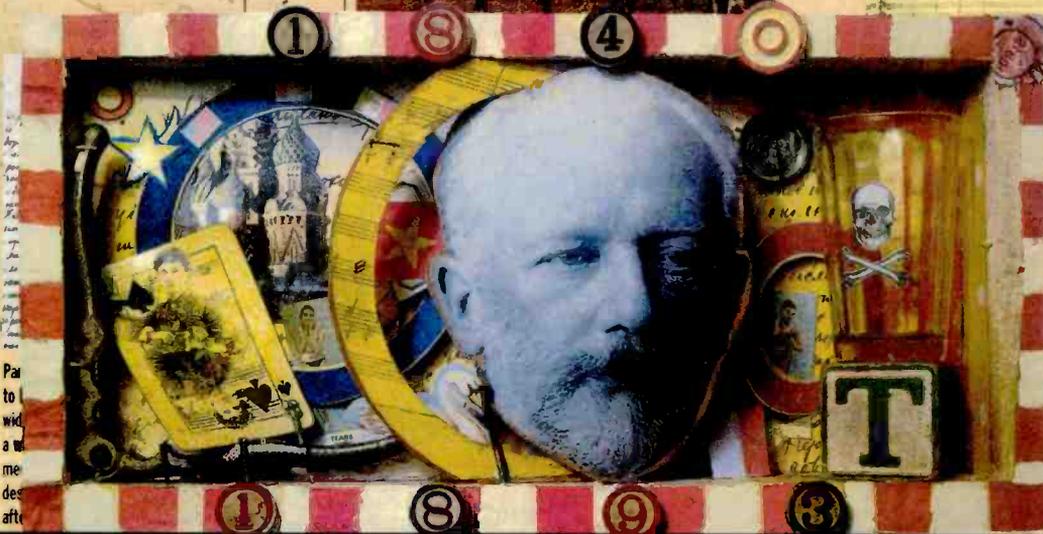


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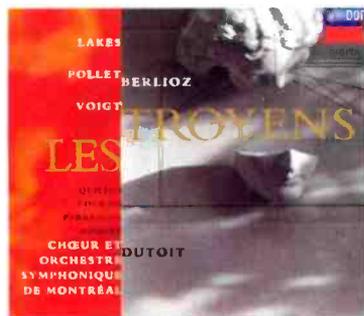
**BACH: "Coffee" Cantata (BWV 211);  
"Peasant" Cantata (BWV 212);  
Durchlauchtster Leopold (BWV 173a)**

Röschmann; Saint-Gelais; McMillan;  
Les Violons du Roy, Labadie  
DORIAN 90199 (73 min)

**Performance: Stylish  
Recording: Sparkling**

**T**he myth about J. S. Bach as a conservative religious composer is so pervasive that probably nothing will ever dissipate it. But listen to the three secular cantatas on this CD: one in praise of coffee written to be performed in a Leipzig coffee house, a *cantate burlesque* in peasant dialect commissioned by the royal music director in Dresden, and a birthday ode to an early patron. Although composed in three different periods of Bach's life, they are all in perfectly up-to-date styles and as sincere-sounding and fun-loving as anything any *opera buffa* composer ever produced.

The performances here, with the German soprano Dorothea Röschmann and the Canadians Hugues Saint-Gelais (tenor) and Kevin McMillan (baritone), come from Quebec, where Bernard Labadie directs Les Violons du Roy. Although not quite a period-instrument ensemble, this chamber orchestra is very much at home in the Baroque, and the performances have a lot of style and secular sparkle. They are also a lot of fun and should go a long way toward validating the astonishing idea that Bach was a real person with a sense of humor and a love of life. *E.S.*



**BERLIOZ: Les Troyens**

Soloists; Montreal Symphony Chorus and Orchestra, Dutoit  
LONDON 443 693 (four CD's, 238 minutes)

**Performance: Stirring but flawed  
Recording: Luscious**

**H**ector Berlioz was obsessed with the poet Virgil all his life; when he was a little boy, the *Aeneid* was his favorite bedtime reading. "Virgil," he wrote in his autobiog-

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**Pianist Grant Johannesen**

**T**he American pianist Grant Johannesen is celebrating the fiftieth anniversary of his recital debut with a recital at Carnegie Hall on February 18. Fauré will be on the program, appropriately enough, as Johannesen was the first to record his complete works for piano. Can't get to Carnegie Hall? A recently released three-disc Vox Box titled "Grant Johannesen Plays French Piano Music" features a tour de force program of works by Franck, Saint-Saëns, Chabrier, Debussy, Ravel, and, of course, Fauré, all remastered from mid-1970's recordings.

raphy, "was the first to find a way to my heart and to enflame my growing imagination." He never lived to see his massive opera based on the Roman epic staged in its entirety, but today *Les Troyens* (*The Trojans*) is widely recognized as one of the great masterpieces of Romantic opera. It is also notoriously difficult to cast, requiring a heroic tenor, two dramatic sopranos, and a whole slew of accomplished singers in smaller parts with varying vocal demands.

London's new recording of the opera,

conducted by Charles Dutoit, is itself heroic and epic in many ways, but in the end it is disappointing because of an insurmountable flaw in the cast. The opera revolves around its hero, Énée (Aeneas), who sings with little respite through the work's four hours. The leading Aeneas in the world right now is Gary Lakes, who takes on the role in this recording. While he has amazing endurance and a certain rough-and-ready artistry as a stage presence, his voice is not a pretty thing, and the microphone tends to emphasize its defects. He has a tight production, especially in the upper register; in his final duet with Dido, his attempts to convey heightened emotion sound almost hysterical. Surrounded by a number of excellent French-speaking singers, Lakes reminds you that he was a high-school football star in Texas. The only other recording of this opera, conducted by Colin Davis on Philips, has Jon Vickers in his prime as its Aeneas, and the inevitable comparison is a blow against the new recording.

It's a pity, for in almost every other respect Dutoit's set is superior, and devotees of the opera will certainly want to have it. His conducting is crisp and refined, and his brisk tempos, using Berlioz's metronome markings, reveal the work's Classical affinities. Deborah Voigt sings with burnished brilliance of tone as Cassandra, suffusing the prophetess's predictions with dark foreboding; Françoise Pollet makes an exquisitely elegant Dido, though she sounds less than rapturous in her love duet with Aeneas at the close of Act IV.

It is a great luxury to have among the bit players as fine a singer as John Mark Ains-



**Deborah Voigt: a brilliant Cassandra**

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Emanuel Ax (rear) with Pamela Frank and Yo-Yo Ma: chamber Chopin

ley, who stops the show with the lament of Hylas, the homesick Phrygian sailor. The Montreal chorus is one of the best in North America, and they meld and bloom gloriously in the famously mellow acoustics of the little church of Ste. Eustache. *J.J.*

**BRAMMS: Ballades, Op. 10; Rhapsodies, Op. 79; Fantasies, Op. 116**

Valery Afanassiev (piano)  
DENON 78906 (75 min)

**Performance: Leisurely**  
**Recording: Rich and vivid**

Several musicians have annotated their own recordings, but none has produced anything quite like the mystic-metaphysical essays, "poems," and self-quotations Valery Afanassiev provides for his Brahms cycle. Fortunately, the performances are very musical and show a fine sense of color in Denon's rich and vivid sonics. Afanassiev clearly has the technical resources to take the music anywhere he wants to go with it. There is fire in the two rhapsodies, and his phrasing can suggest—in the middle section of the last and most extended of the four ballades, for example—a heart-touching purity and simplicity. But the overall pacing of the CD is leisurely beyond any sense of reasonable "expansiveness," and that tends to diminish the variety these thirteen pieces might be expected to yield. *R.F.*

**BRITTEN: The Turn of the Screw**

Soloists: Aldeburgh Festival Ensemble. Bedford COLLINS 70302 (two CD's, 106 min)

**Performance: Dark passions**  
**Recording: Deeply impressive**

Myfanwy Piper and Benjamin Britten's stage adaptation of the Henry James novella *The Turn of the Screw* was and remains the most original, successful, and often performed work in Britten's rather extensive theatrical output. It is small and practical (seven characters, thirteen musicians), intensely dramatic, and musically inspired. And it now has a contemporary recorded version that is fully up to its powerful dramatic and musical requirements.

Fear and passion lie close to the surface of this story (about a governess who struggles with a pair of ghosts for the souls of the two children in her care), but Britten chose to cast the entire work within the strict frame of a theme and fifteen variations set for an orchestra of chamber soloists. The result is not less but more theatrical; the tension between the formal, rational elements and the emotional, irrational elements is a part of the theme and dramatic mystery of the piece.

This recording, the latest in an ongoing Britten Edition from the Aldeburgh Festival, is one of the best so far. Stuart Bedford is an opera conductor who has made a speciality of the composer's work. The cast is strong, with soprano Felicity Lott as the Governess and tenor Philip Langridge as Quint, her antagonist for the boy Miles, a sort of serious version of the Addams Family kid. The Governess is the only "real" character in the piece but also a very ambiguous personage (she doesn't even have a name), and Lott's performance is highly specific; both character and dramatic conflict are expressed directly through a singing voice that is, if not strictly speaking beautiful, always musically controlled and emotionally precise. Langridge performs the recitative-like prologue in a very neutral way, but he gives a hair-raising performance as Quint; vocally he is outstanding throughout.

The children, Sam Pay and Eileen Hulse, both give striking readings, Pay's being particularly effective. The Aldeburgh Festival Ensemble, a chamber orchestra of soloists, makes a deep impression. Bedford's direction keeps the stage action in the foreground while maintaining an essential musical clarity that supports rather than competes with the vocal/dramatic action.

On one level, *The Turn of the Screw* is simply a good ghost story; on another, it is a psychosexual drama of enduring power. Taken either way, it makes good theater. The score is both accessible and multilayered, and as a music-drama of a dark night

of the soul, it makes an excellent listening experience. *E.S.*

**CHOPIN: Piano Trio; Cello Sonata; Polonaise Brillante, Op. 3**

Frank; Ma; Ax; Osinska  
SONY 53112 (72 min)

**Performance: Committed**  
**Recording: Most agreeable**

In this nearly complete collection of Chopin's chamber music, Yo-Yo Ma and Emanuel Ax of course perform the two works for cello and piano, and they are joined by violinist Pamela Frank in the trio. An unexpected bonus, played by the Polish pianist Eva Osinska, is the hitherto unknown solo version of the *Polonaise Brillante*, a work composed as early as 1829 for the noted musical amateur Prince Antoni Henryk Radziwill to perform with his daughter, who was to be Chopin's piano pupil. Since the prince was not a first-rate cellist, the composer wrote a much less taxing part for the cello than for the piano; Ma and Ax, like virtually all other performers of the work now, play it as revised some sixty years ago by Emanuel Feuermann, who substantially enhanced the cello part. The solo-piano version, which Chopin apparently prepared for Princess Wanda to perform without her father, receives its première recording here. The piece is every bit as fetching in the one form as in the other.

There is no want of commitment in the two larger works, either, but because Chopin could not help writing more idiomatically, more securely, and therefore far more expressively for the piano than for other instruments, the piano part stands out as strikingly in the trio and even the sonata as in the two concertos. Ax is the hero of this enterprise: his every encounter with Chopin seems to deepen his response in terms of both affection and technical mastery, and here one senses the generous spirit motivating his string colleagues. The sound is most agreeable throughout the program. *R.F.*



**DVOŘAK: Stabat Mater; Biblical Songs**

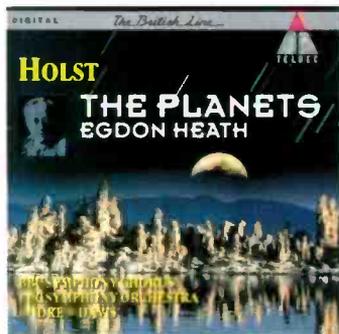
Soloists: Westminster Symphonic Choir, New Jersey Symphony, Macal  
DELOS 3162 (two CD's, 107 min)

**Performance: Good**  
**Recording: Very good**

Dvorak's treatment of the medieval text of the *Stabat Mater* is expansive, unabashedly Romantic, and essentially free of learned polyphonic device. The work's melodic richness, dramatic flair, and telling or-

chestration go straight to the heart, its longeurs notwithstanding. Zdenek Macal leads his New Jersey forces in a highly effective performance, and he has a fine team of soloists in soprano Kaaren Erickson, mezzo-soprano Claudine Carlson, tenor John Aler, and bass John Cheek. Carlson is especially fine in the "Inflamatus" section, as is Aler in the earlier "Fac me vere tecum fieri." But what is really outstanding in this recording of the work is the excellent, full-bodied sound, with a fine sense of space and a flawless balance between the soloists, chorus, and orchestra.

The happiest surprise in this set, however, is the lovely realization of the ten *Biblical Songs*, Op. 99, by the German bass Manfred Hemm. Composed during Dvořák's American sojourn, the *Biblical Songs* were clearly influenced by his contact with African-American spirituals. The songs themselves range from the naïve to the genuinely impressive. Hemm sings the original Czech with a rich, unforced tone and excellent enunciation. Above all, he communicates the wealth of feeling that underlies the entire sequence. *D.H.*



**HOLST: The Planets; Egon Heath**

BBC Symphony, Andrew Davis  
TELDEC 94541 (64 min)

**Performance: First-rate**  
**Recording: Handsome**

Andrew Davis's new recording of *The Planets* is one of the most appealing items so far in his consistently impressive British Line series for Teldec. Indeed, it would be hard to find any version of this much-recorded work that is more convincing in respect to tempos throughout the seven movements. Only "Jupiter," despite the good pacing, is somewhat less than fully characterized, a little wanting in robustness. Both "Saturn" and "Neptune" are illumined by a rare level of sensitivity (and the women of the BBC Symphony Chorus are exceptionally well focused in the latter).

While this handsomely recorded *Planets* does not supersede those conducted by Judd, Dutoit, Susskind, or Ozawa—some of which happen to be more economical as well as outstanding musically—it is definitely in the same class, and, unlike those others, it comes with an additional work, a similarly persuasive account of the later, Hardy-inspired tone poem *Egdon Heath*. By itself that may make the disc attractive to Holst fans now that Adrian Boult's definitive version on London is gone. *R.F.*

**STRAVINSKY: The Firebird; Symphonies of Wind Instruments**

London Symphony, Nagano  
VIRGIN 45032

**Performance: Mixed**  
**Recording: Very good**

A very delicate and refined performance of the complete *Firebird* ballet (which includes lots of eccentric and colorful music not part of the familiar suites) is combined here with a curiously sluggish performance of the *Symphonies of Wind Instruments*, a unique masterpiece written in 1920 in a genre that Stravinsky never again attempted. The reading is too soft; Nagano has missed the hard rhythmic qualities that make the music work. That's unusual for this gifted young American, who is now the principal conductor of the London Symphony. Nagano usually excels in the large-rhythmic-form department. Listen to what he does with the complete *Firebird*: The fragmentary and seemingly incoherent pantomimes that connect the well-known set pieces (but are omitted in the various suites) are pulled together in a musical and theatrical way that, even without the staging, gives the piece a sense of dramatic completeness. *E.S.*

**WAGNER: Die Meistersinger von Nürnberg**

Soloists; Chorus and Orchestra of the Bavarian State Opera, Sawallisch  
EMI 55142 (four CD's, 256 min)

**Performance: Smooth and engaging**  
**Recording: Excellent**

Let me begin with the "bottom line": This first recorded *Meistersinger* in more than fifteen years is, with some reservations, a major success. Conductor Wolfgang Sawallisch sets the overall tone early on, in Pogner's address, "*Das schöne Fest Johannis-tag*." It's an important announcement, yet Kurt Moll delivers it in a conversational manner, lightening his rich voice and shedding ponderousness without losing eloquence. The same light touch is sustained throughout: The Act III Prelude impresses more with tenderness than solemnity; tempos are propulsive, textures are transparent, and the Munich orchestra, whose association with the score is legendary, performs with distinction.

Two of the principals, Ben Heppner and Cheryl Studer, are exceptional. If I begin, un gallantly, with the tenor, it is because I can praise his work without reservation. Here is a Walther with the right vocal weight and style and clear enunciation to boot, a lyric Wagnerian who sings with ardor and a welcome Italianate legato. Studer shares his youthful spirit, contributing one of the best Evas on record. If her two dialogues with Sachs do not realize all the poignancy inherent in the music, the explanation may lie elsewhere. As for the all-important quintet, in which the soprano does play a crucial role, it is pleasing but doesn't soar.

Bernd Weikl—a Nightwatchman once, a Beckmesser later—is now the pre-eminent Sachs on the world's stages. Readily responding to the conductor's approach, he delivers his two monologues with authority and deep feeling. His tone, however, is not

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# Oh, "Susannah"!

The great successes of American *verismo* are two or three operas of Menotti, Douglas Moore's *The Ballad of Baby Doe* (the opera that brought Beverly Sills to prominence), and Carlisle Floyd's *Susannah*. None of these have been served well by recordings in the past, but *Susannah* least of all. Virgin's new version—which comes to us from, of all places, Lyons, France—is, for all intents and purposes, its first real recording.

*Susannah*, a setting of a story from the Apocrypha transposed to Appalachia, was written and composed in three months in 1954 by the twenty-eight-year-old Floyd, and, not surprisingly, passion, impetuosity, and white heat are its salient characteristics. Since taking off from the unlikely platform of Florida State University, where Floyd taught, it has been revived at least four times at the New York City Opera and has had more than 200 productions around the country. Yet until now the only recordings have been a mono pick-up of that first Florida performance and a couple of pirated tapes of other productions.

But why Lyons? The reason, of course, is Kent Nagano. This outstand-

formers, and they are comfortable with both the Americana and the *verismo* aspects of the piece. The secondary roles are equally well cast, most notably Kenn Chester as Little Bat.

Lyons is a southern town, and this is a southern, largely Italianate performance. And it suits. The idea may come from the Bible, and the locale may be Western Tennessee, but the theatrical and musical setting owes a lot to Mascagni's *Cavalleria Rusticana*. The Smokies replace Sicily, gospel songs replace Catholic hymns, and Appalachian folk song stands in for Mediterranean modalism; instead of "rustic chivalry" we have "down-home bigotry."

*Susannah* has all of the faults and virtues of *verismo*: exotic, pseudo-folklore underlined to a fault by some very unsubtle music, but also a simple, strong story of basic human prejudices and passions told in a theatrical manner and with a passionately inspired score. It is not quite a traditional operatic tragedy not only because of Floyd's attractive neo-Appalachianisms, but because he devised an ending that in some small measure resists totally tragic doom and gloom. And his strong take on bigotry, rooted in the experience of the McCarthy period, has kept its relevance, particularly because *Susannah* is a strong-willed and independent woman who ultimately refuses to be a victim.

The star-studded recording has the virtues and the faults of the work itself: It is more powerful in its parts than as a whole. Every one of the main characters is delineated with vocal force and character; what seems to be missing is the relationship between these elements. Fortunately, Nagano's firm hand holds everything to-

gether, and the result is as important as it is unexpected. This surprising recording has been a long time coming; it represents a major step forward for American opera.

*Eric Salzman*

**FLOYD: Susannah**

Studer, Hadley, Ramey, others; Lyons Opera Chorus and Orchestra, Nagano  
 VIRGIN 45039 (two CD's, 95 min)



Cheryl Studer, composer Floyd, and Kent Nagano

ing American conductor has built Lyons into a major center for offbeat opera. And he managed to recruit a major American cast for this project: Cheryl Studer in the title role, Samuel Ramey as the Reverend Olin Blitch, who turns the village against *Susannah* and eventually seduces her, and Jerry Hadley as her revenge-seeking brother. These are all powerful, first-rate singers and per-

always perfectly focused, and, surprisingly, the high tessitura of "*Euch macht ihr's leicht*" (Act III, Scene 5) leaves him with some discomfort. Siegfried Lorenz avoids excessive caricature in his Beckmesser and sings his disastrous serenade with sensitivity. He brings the right amount of malice to the role but not quite enough vocal weight. Deon van der Walt is an excellent David, and Cornelia Kallisch is a youthful-sounding Magdalene. Led by the light-toned but able Kothner of Hans-Joachim Ketelsen, the Mastersingers are a sturdy lot, and René Pape's Night Watchman marks him for even greater challenges. EMI's program booklet is excellent. *G.I.*

## Collection



**GUY KLUCEVSEK**  
**Transylvanian Softwear**  
 JOHN MARKS JMR4 (53 min)  
**Performance: Wit and grit**  
**Recording: Excellent**

There are, to my knowledge, only two avant-garde art-music accordionists in the world, both vastly skilled and extremely droll performers with huge repertoires and a willingness to try just about anything. I know because I wrote a piece for one of them, William Schimmel, and I was amused and delighted by this new recording by the other, Guy Klucevsek.

There are a lot of tributes here. Most of the music is the performer's own, including the title piece, a tribute to Bela Bartok entitled *Three Microids* ("Eleven Large Lobsters Loose in the Lobby" is one of them), a tribute to Astor Piazzola, and two other works based on world music of one sort or another. Outside contributions include John Zorn's wacky tribute to Road Runner cartoons (don't ask), William Duckworth's *Slow Dancing in Yugoslavia*, and Fred Frith's wonderfully musical and hilarious *Disinformation Polka*, complete with yips from the performer. These all have the wit and grit of live performances, and, not surprisingly, that is essentially what they are. Klucevsek plays the freebase accordion, an instrument with notes instead of preset chords in the left hand; it is a difficult instrument here played to a fare-thee-well. This is the freebase fantastic, a funny and original album by an unusual artist. *E.S.*

(More reviews on page 154)

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February

QUICK FIXES

**HAYDN: Symphonies No. 94 ("Surprise"), No. 98, and No. 104 ("London")**

Philharmonia Orchestra, Slatkin  
RCA 62549 (79 min)  
Leonard Slatkin and RCA are recording all twelve of the symphonies that Haydn wrote for his two London visits, and they are off to a good start with a solid Vol. 1. This is "Papa Haydn" Haydn performed by a vigorous American conductor and top English players of traditional (nineteenth-century-style) instruments. Slatkin stresses both the vigor and the poignancy of this music. He doesn't really tell us anything we didn't already know, but his retelling has clarity, humor, and strong feelings, all captured in a topflight modern recording. *E.S.*



**MENDELSSOHN: Violin Concertos**

Takezawa; Bamberg Symphony. Flor  
RCA VICTOR 62512 (53 min)  
Kyoko Takezawa's playing is, as always, stylish and tasteful in both the E Minor and the D Minor concertos, the well-credentialed Mendelssohnian Claus Peter Flor is an exceptionally sympathetic collaborator, and the recorded sound is downright luscious. A highly enjoyable presentation by any measure. *R.F.*

**RACHMANINOFF: Symphony No. 2; Scherzo in D Minor; Vocalise**

St. Petersburg Philharmonic, Jansons  
EMI 55140 (67 min)  
In terms of sonic richness and brilliance, this recording is a joy, but others are clearly more fetching interpretively. I admire the conductor's control and the (mostly) superb playing in the Second Symphony but find little to suggest a deeper involvement. Nothing very special in the *Vocalise*, either, though the scherzo by the thirteen-year-old Rachmaninoff is set forth with a straightforward charm that makes it more than agreeable. *R.F.*

**TCHAIKOVSKY: The Children's Album; Melodrama from "The Snow Maiden"; Serenade for Strings**

Moscow Virtuosi, Spivakov  
RCA VICTOR 61964 (60 min)  
Vladimir Spivakov and his Moscow Virtuosi, augmented by some winds and percussion, give us a CD of easy-listening

Tchaikovsky. The orchestrations of the *Children's Album* pieces range from the innocuously pleasant to the excessively cute—give me the piano originals! The brief excerpt from *The Snow Maiden* makes a wistful interlude before the lovely Serenade, Op. 48, which gets a crisp, well-recorded, but small-scaled performance (the composer intended it for a larger body of strings). *D.H.*

**TORKE: Four Proverbs**

Bott; Argo Band. Torke  
**Monday; Music on the Floor; Tuesday**  
London Sinfoniietta, Zagrosek  
ARGO 443 528 (60 min)  
Michael Torke's fresh (youthful and a bit cheeky) chamber-orchestra music suggests Stravinsky reborn as a serious and thoughtful minimalist. *Four Proverbs* is a sweet, almost folksy setting of words from the Bible that seem almost intentionally lost in the shuffle. *Monday, Tuesday, and Music on the Floor* (which gives its title to the album) are full of cheerful repetition and rhythmic guile. Neat performances by vocalist Catherine Bott and a studio band under the composer as well as the London Sinfoniietta under Lothar Zagrosek. *E.S.*

**WAGNER FOR ORCHESTRA**

Cincinnati Symphony. Lopez-Cobos  
TELARC 80379 (77 min)  
At his best, as in the *Faust* and *Tannhäuser* overtures, Jesús Lopez-Cobos brings some very telling touches to this generously filled CD, which also includes the overtures to *Rienzi* and *The Flying Dutchman*, the *Meistersinger* prelude, and the *Prelude and Liebestod* from *Tristan und Isolde*. In general it is the lushly Romantic melodic lines that stand out in all of these readings. The *Faust* Overture with its ebb and flow comes off best, and the *Tannhäuser* Pilgrims' Hymn is splendidly sonorous and sumptuously recorded. *D.H.*

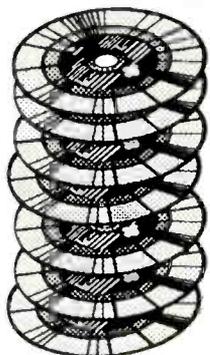


**RITUAL: LE MYSTÈRE DES VOIX BULGARES**

Bulgarian State Television Female Vocal Choir  
ELEKTRA/NONESUCH 79349 (48 min)  
Back by popular demand, that famous Bulgarian choir sings encores of native ethnic melodies, Sephardic tunes, and other folk songs that sometimes suggest the now-popular religious-chant recordings and sometimes evoke exotic Eastern regions. The voices are astringent and powerful, and instrumental interludes prevent the program from becoming monotonous. *William Livingstone*

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It is impossible for us to verify all of the claims of advertisers, including product availability and existence of warranties. Therefore, the following information is provided for your protection.

1. Confirm price and merchandise information with the seller, including brand, model, color or finish, accessories and rebates included in the price.
2. Understand the seller's return and refund-policy, including the allowable return period, who pays the postage for returned merchandise, and whether there is any "restocking" charge.
3. Understand the product's warranty. Is there a manufacturer's warranty, and if so, is it from a U.S. or foreign manufacturer? Note that many manufacturers assert that, even if the product comes with a U.S. manufacturer's warranty card, if you purchase from an unauthorized dealer, you are *not* covered by the manufacturer's warranty. If in doubt, contact the manufacturer directly. In addition to, or instead of, the manufacturer's warranty, the seller may offer its own warranty. In either case, what is covered by warranty, how long is the warranty period, where will the product be serviced, what do you have to do, and will the product be repaired or replaced? You may want to receive a copy of the written warranty before placing your order.
4. Keep a copy of all transactions, including cancelled checks, receipts and correspondence. For phone orders, make a note of the order including merchandise ordered, price, order date, expected delivery date and salesperson's name.

5. If the merchandise is not shipped within the promised time or if no time was promised, 30 days of receipt of the order, you generally have the right to cancel the order and get a refund.
6. Merchandise substitution without your express prior consent is not allowed.
7. If you have a problem with your order or the merchandise, write a letter to the seller with all the pertinent information and keep a copy.
8. If you are unable to obtain satisfaction from the seller, contact the consumer protection agency in the seller's state or your local Post Office.

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SAGX670	Call			<b>Kenwood</b>			
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KRV6060	Call	KCX1	Call	MSX55	Call	MXC55	Call
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VSK453	Call	VSK903S	Call	UD351	Call	UD751	Call
VSK9503S	Call	VSKD15	Call	UD551	Call	UD951	Call
VSK9603S	Call	VSKD2S	Call	<b>AIWA</b>			
VSKD703S	Call			NSX2700	Call	NSX3500	Call
<b>Harman Karoon</b>			<b>Car Stereo</b>				
AVR30	Call			KDC540	Call	KSR145	Call
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XLV161	Call			<b>AIWA</b>			
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SLP0867	Call	SLP01000	Call	MXC55	Call	MXC55	Call
SLP0967	Call			MXC77	Call	MXC77	Call
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DPRA060	Call			<b>AIWA</b>			
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TDW309	Call	TDV561	Call	KDC8001	Call	KRC880	Call
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KXW4060	Call	KXW8060	Call	<b>Car Speakers All Models</b>			
KXW6060	Call			<b>DAT Recorder Home. Portable Available. Call</b>			
CTW403R	Call	CTW703RS	Call	<b>Laser Disc Player Call Mini Disc Home. Portable Call</b>			
CTW503R	Call	CTW62R	Call				
CTW603RS	Call						
<b>Radar Detector</b>							
<b>Bel</b>							
6201	Call	6451	Call				
6351	Call	6455TI	Call				
<b>Whistler</b>							
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LRD1900	Call	LRD91005W	Call				
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NR-895 CALL	<b>CARVER</b>	CCD TR-91 ..... CALL
<b>DENON</b>	DA490T CALL	CCD TR-70 ..... CALL
AVR-500 & 3000 CALL	<b>HARMAN KARDON</b>	SLV1000 S-VHS USA
<b>HARMAN KARDON</b>	HR-7525 PRICE	SLV 920HF CALL
AVR30 & HL-3600 CALL	<b>NAD</b>	SLV-770HF & 720HF CALL
<b>JVC</b>	502 TOP	EV5-7000 HI-8
VR-815 375	5000 RATED	<b>SONY LASER</b>
<b>KENWOOD</b>	<b>NAKAMICHI</b>	MB-2 & MB-3 CALL
VR-860 325	<b>ONKYO</b>	<b>ANASONIC VIDEO CALL</b>
7100X & 705 CALL	DM-606 CALL	<b>PROTON ..... CALL</b>
<b>NAKAMICHI</b>	DM-796 CALL	<b>NIKON CAMCORDERS</b>
AV-1 CALL	<b>PIONEER</b>	VR-750 CALL
RECEIVER 2 & 3 CALL	CLD-0503 CALL	<b>G-2 S-VHS CALL</b>
<b>ONKYO</b>	PD-M703 CALL	GRA75 MAGE STABILIZER
TV-SV-919 HX CALL	<b>SONY</b>	GRAX-70 COLOR NEWIDER
SV-717PR IN STOCK	CDP-C645 CALL	<b>VCRs</b>
<b>PIONEER</b>	CDP-6745 CALL	CALL FOR ALL MODELS
VSP-0935 689	CDP-CX100 100 CD	<b>HRS-4900 CALL</b>
STR-D101ES CALL	<b>CASSETTES</b>	<b>CANON CAMCORDERS</b>
<b>SPINNERS</b>	<b>ONKYO</b>	ES-1000 HI-8 CALL
<b>BIG</b>	<b>NAKAMICHI</b>	PRO DUAL CALL
ALL MODELS YOUR	DM-606 CALL	UCSS 998
<b>UCSS</b>	<b>DENON</b>	ES-500 COLOR VIEWER
AMS SR & M7	<b>H. KARDON</b>	ES-700 12X 200M
<b>CELESTION</b>	<b>PIONEER</b>	<b>HITACHI</b>
MANY MODELS CALL	SONY MINI DISC CALL	VM-E58A TOP RATED
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REFERENCE 3 295	<b>ACURUS</b>	VM-K71A LATEST HI-8
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<b>MIRA</b>	GFA-555MKII CALL	8MM CAMCORDERS
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<b>NHT</b>	<b>CARVER</b>	800 800 800
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<b>SWP</b>	DSP-A970 CALL	
<b>VELOCITY &amp; BIG</b>	CALL ETC FOR SONY HI-8 AUDIO	
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170	Call 675	CD-45R	Call 499
180	Call 700	CD-45R	Call 499
190	Call 725	CD-45R	Call 499
200	Call 750	CD-45R	Call 499
210	Call 775	CD-45R	Call 499
220	Call 800	CD-45R	Call 499
230	Call 825	CD-45R	Call 499
240	Call 850	CD-45R	Call 499
250	Call 875	CD-45R	Call 499
260	Call 900	CD-45R	Call 499
270	Call 925	CD-45R	Call 499
280	Call 950	CD-45R	Call 499
290	Call 975	CD-45R	Call 499
300	Call 1000	CD-45R	Call 499
310	Call 1025	CD-45R	Call 499
320	Call 1050	CD-45R	Call 499
330	Call 1075	CD-45R	Call 499
340	Call 1100	CD-45R	Call 499
350	Call 1125	CD-45R	Call 499
360	Call 1150	CD-45R	Call 499
370	Call 1175	CD-45R	Call 499
380	Call 1200	CD-45R	Call 499
390	Call 1225	CD-45R	Call 499
400	Call 1250	CD-45R	Call 499
410	Call 1275	CD-45R	Call 499
420	Call 1300	CD-45R	Call 499
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640	Call 1850	CD-45R	Call 499
650	Call 1875	CD-45R	Call 499
660	Call 1900	CD-45R	Call 499
670	Call 1925	CD-45R	Call 499
680	Call 1950	CD-45R	Call 499
690	Call 1975	CD-45R	Call 499
700	Call 2000	CD-45R	Call 499
710	Call 2025	CD-45R	Call 499
720	Call 2050	CD-45R	Call 499
730	Call 2075	CD-45R	Call 499
740	Call 2100	CD-45R	Call 499
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760	Call 2150	CD-45R	Call 499
770	Call 2175	CD-45R	Call 499
780	Call 2200	CD-45R	Call 499
790	Call 2225	CD-45R	Call 499
800	Call 2250	CD-45R	Call 499
810	Call 2275	CD-45R	Call 499
820	Call 2300	CD-45R	Call 499
830	Call 2325	CD-45R	Call 499
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850	Call 2375	CD-45R	Call 499
860	Call 2400	CD-45R	Call 499
870	Call 2425	CD-45R	Call 499
880	Call 2450	CD-45R	Call 499
890	Call 2475	CD-45R	Call 499
900	Call 2500	CD-45R	Call 499
910	Call 2525	CD-45R	Call 499
920	Call 2550	CD-45R	Call 499
930	Call 2575	CD-45R	Call 499
940	Call 2600	CD-45R	Call 499
950	Call 2625	CD-45R	Call 499
960	Call 2650	CD-45R	Call 499
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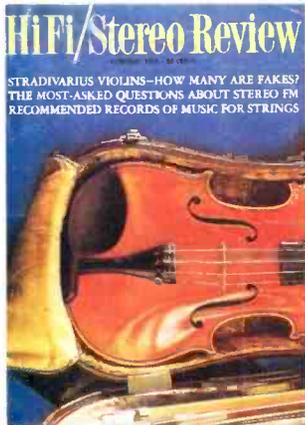
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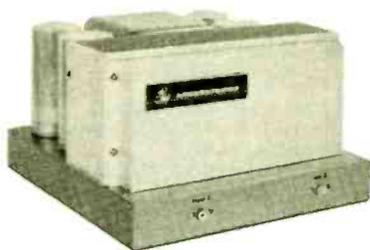
# TIME DELAY



## 30 Years Ago

In the February 1965 issue, composer Igor Stravinsky compared recent recordings of his *The Rite of Spring*. His favorite: a French import conducted by Pierre Boulez ("Excellent, but not quite as good as I had hoped"). His least favorite: a Deutsche Grammophon LP conducted by Herbert von Karajan ("Generally odd . . . there are no regions here for Germanic soul-searching").

New products this month included CM Laboratory's CC-1 transistorized control center (preamplifier) and 35D 70-watt power amplifier; the James B. Lansing transistorized SG520

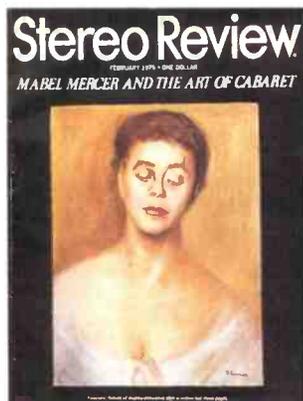


CM Labs' CC-1 preamp, 1965

Graphic Controller, a preamp with slider controls and distortion under 0.15 percent; the Scott LK-72B 80-watt amplifier kit (\$150); and Sonotone's Sonomaster bookshelf speaker system, which could handle 40

watts of average input. In test reports, Julian Hirsch examined the Leak Sandwich speaker system, acoustically damped to suppress unwanted resonance (\$190), and Sony's Sterecorder 600, a \$450 portable four-head tape recorder that he felt was "close enough to professional performance standards to make it suitable for the most discriminating amateur."

**Diva Fever:** In Best of the Month, George Jellinek hailed an Angel version of *Carmen* starring Maria Callas as "in a word, sensational . . . the most convincing and most exciting *Carmen* ever recorded."



## 20 Years Ago

Winners of STEREO REVIEW's Record of the Year Awards included Ry Cooder's "Paradise and Lunch," Alica de Larrocha's "Mostly Mozart," Keith Jarrett's "Solo-Concerts Bremen/Lausanne," Billy Joel's "Piano Man," and the Tokyo String Quartet's disc of Haydn's Opus 50 "Prussian" Quartets. The editors also honored legendary cabaret singer Mabel Mercer (1900-1984) "for her outstanding contributions to the quality of American musical life."

Among the new products previewed this month were



Sony's TC-756, 1975

Radford's HD 250 integrated amplifier, whose high-level inputs claimed a response out to 32,000 Hz (\$650), Sansui's QRX-7001 four-channel receiver, which could decode all the current quad formats, and Soundcraftsmen's SC-7 speaker system. Julian Hirsch tested Sherwood's S-7110 receiver, Ortofon's VMS 20E phono cartridge, the Technics SL-1300 automatic turntable, and Sony's TC-756 tape deck, which he said "set new records for performance of home tape decks."

In Best of the Month, Richard Freed raved about Henryk Szeryng's recording of the Brahms Violin Concerto with Bernard Haitink on Philips, and Peter Reilly compared Billy Joel's second album, "Streetlife Serenade," to the works of novelist Nathanael West. In other reviews, Eric Salzman recommended a version of Schoenberg's *Moses und Aron* conducted by Michael Gielen, calling the music "important, unlovable, but often moving." And Noel Coppage, pondering "Journey" by ex-Zombie vocalist Colin Blunstone, observed that "when there's a demand for albums that have nothing whatever to do with human feelings, there'll be a mad scramble for this one."



## 10 Years Ago

Our eighteenth annual Record of the Year Awards included some of the decade's biggest-selling LP's as winners—Bruce Springsteen's "Born in the U.S.A.," Tina Turner's "Private Dancer," and "Purple Rain" by Prince. The issue's cover story was a profile of violinist Isaac Stern, the recipient of SR's 1985 Mabel Mercer Award. Sign of the times: a special CD award, to a Mahler Ninth conducted by Herbert von Karajan on DG, as well as nods to long-form videos by David Bowie and Devo.

Another sign of the times: Julian Hirsch examined the \$1,200 Pioneer CLD-900, the world's first combi-player for both CD's and laserdiscs, which he called "one of the most versatile and technically sophisticated pieces of home electronic entertainment equipment we have seen."

—Steve Simels



Pioneer's CLD-900, 1985



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