

Stereo Review

US \$3.50 • UK £1.95 • CANADA \$4.50 • FEBRUARY 1994

BUYING GUIDE

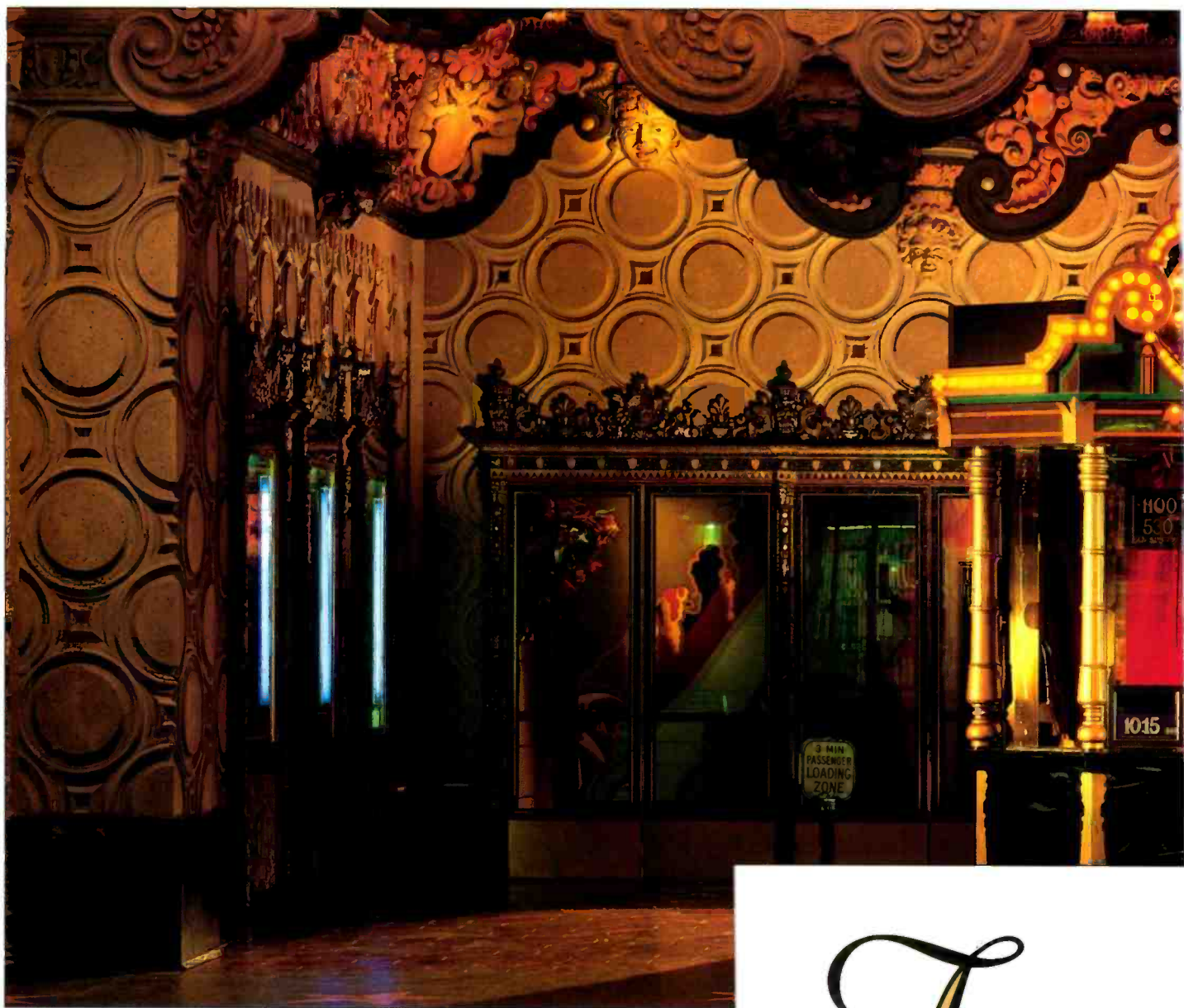
Features, Specs, and Prices of Receivers, CD Players, Speakers, Amplifiers, Tuners

GET IT TOGETHER: SYSTEM-BUILDING PRIORITIES

TESTED
Marantz A/
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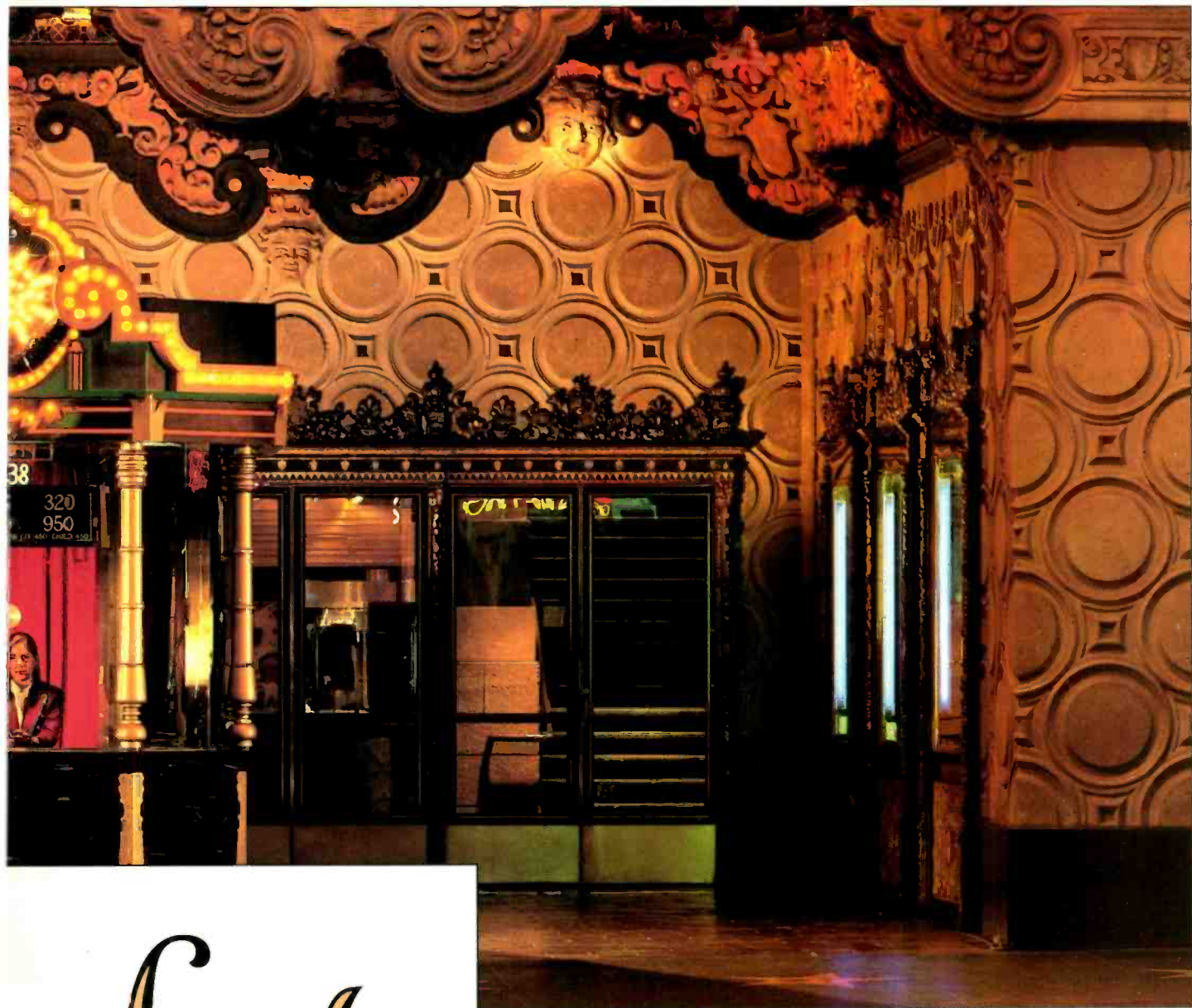




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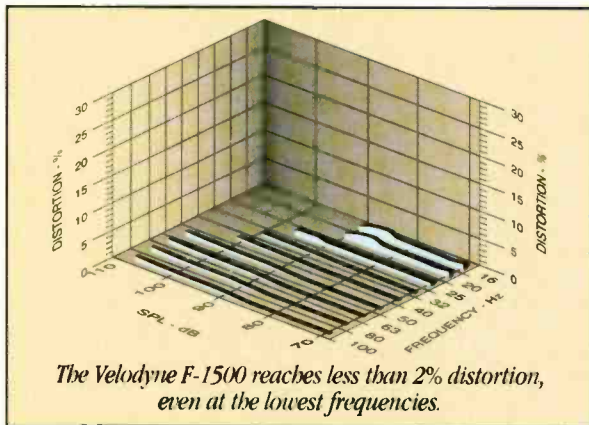
Once you've listened to our systems, it won't be long until you're sold on them.



**THEATER SOUND
FOR YOUR HOME.**

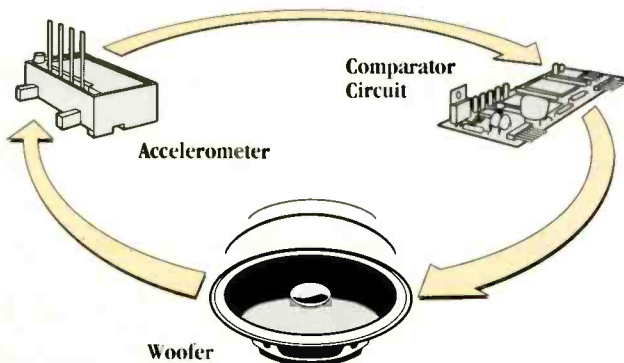
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"Muddy" or "boomy" sounding bass is the by-product of **TONAL HARMONIC DISTORTION (THD)**, the result of an increase in sound pressure level and a decrease in definition. THD is caused when a speaker is unable to accurately reproduce the required musical signal, creating extra harmonics that don't belong in the music. **And surprisingly, 25% THD is a typical accepted distortion specification for most of the subwoofers on the market today.**



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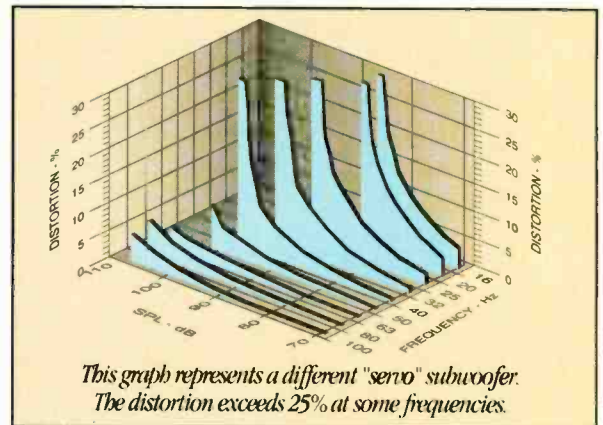
Velodyne solves the distortion problem with their patented "Motional Feedback – High Gain Servo" System. Unlike most "Servo" systems, which are based on voice coil impedance fluctuations and offer little improvement, Velodyne's system is based on a motion sensing device called an accelerometer.



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Velodyne

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* Graphs & quotes reproduced from "THUNDER IN THE LISTENING ROOM" by D.B. Keele, Jr. – *Audio Magazine*, Nov. 1992



Cover

Among the hundreds of components in our annual Equipment Buying Guide, starting on page 71, are (clockwise from top right) the Marantz AV500 preamplifier, Technics SL-PD947 five-disc CD changer, Pioneer Elite VSX-97 A/V receiver, Acurus Model 200X3 power amplifier, Mirage M-990 speakers, and Polk RM3000 three-piece sub/sat speaker system.

Photograph by Roberto Brosan

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Stereo Review

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BULLETIN

BY WILLIAM LIVINGSTONE
AND BOB ANKOSKO



JUMBO CHANGER BOOM?

CD changers are big sellers these days—especially carousel models that spin five or six discs on an LP-size platter. Now it appears that there may be a market for changers that spin—and store—as many as 100 discs. JVC's XL-MC100 (\$1,100) is the latest 100-disc model to hit the scene, joining Sony's 100-disc CDP-CX100 (\$1,200) and Fisher's 24-disc Studio 24 (\$499), among others. Actual selling prices of these changers are much lower than list in some parts of the country, which no doubt is fueling sales; Fisher's Studio 24, for example, has been advertised in New York-area papers for \$299. It's too soon

BMG GETS ACTIVE

BMG New Technologies, a new division of the \$3 billion Bertelsmann Music Group (BMG), has forged a joint venture with the multimedia publisher Ion that aims to develop "groundbreaking" interactive programs. The first release is a CD-ROM based on David Bowie's "Jump They Say" video that lets users edit their own video using raw footage.

In cooperation with cable giant Tele-Communications Inc. (TCI), BMG is also planning a midyear launch of an interactive cable-TV channel that will enable viewers to vote for favorite videos and to order concert tickets, T-shirts, and other music-related products. CD's won't be offered—at least initially.

to tell whether the reported flurry of sales activity in jumbo changers is a bona fide boom or an electronic hula hoop.

KNOCK ON NAK

In response to reports from Japan that one-time high-end cassette leader Nakamichi is abandoning the analog tape format to focus on CD components, a company spokesperson in the U.S. said the reports were based on a misinterpretation: "What they said [in Japan] was, 'As long as there is a market for cassette decks, we will produce them, but the market is shrinking.'"

MAINSTREAM MULTIMEDIA

Blockbuster Entertainment, the 3,000-store national video chain, recently began testing the sale and rental of CD-ROM-based multimedia hardware and software in fifty-two video stores and five music stores in San Francisco. More than 200 titles are being offered for five hardware systems: CD-I, 3DO, Sega CD, IBM PS/1, and Apple's new Macintosh TV. The TV-based CD-I, 3DO, and Sega CD systems are available for rental, at the rate of \$14.95 for three evenings. The rental rate for individual software titles is \$4 for three evenings. For \$19.95, customers can rent one of the players and three titles. The program will be

MUSICAL LEGENDS

The Musical Theater Hall of Fame has inducted George and Ira Gershwin, Jerome Kern, Alan Jay Lerner and Frederick Loewe, Ethel Merman, and Richard Rodgers and Oscar Hammerstein II. . . . Musicians to be honored with stamps issued by the U.S. Postal Service in 1994 include Mildred Bailey, Nat King Cole, Bing Crosby, Billie Holiday, Robert Johnson, Al Jolson, Ethel Merman, Ma Rainey, Jimmy Rushing, Bessie Smith, Ethel Waters, Muddy Waters, and Howlin' Wolf.

evaluated at the end of March, according to Mike van der Kieft, Blockbuster's director of business development. "Then we'll recraft it and hopefully roll it out nationally."

GET SMART WITH MOZART

Researchers at the University of California, Irvine, have demonstrated that listening to 10 minutes of Mozart's piano music before taking intelligence tests improved students' test scores significantly regardless of sex and musical tastes. The influence of country music, rap, rock, and jazz has yet to be tested. The recording used in the UC Irvine research—Mozart's Sonata for Two Pianos, K. 448, played by Murray Perahia and Radu Lupu (Sony 39511)—is available over the counter without a prescription.

AUDIO JOURNAL

Perreux, a highly regarded New Zealand-based maker of separates, is making a comeback in the U.S. market following a hiatus of several years. Five power amplifiers and two preamplifiers are now available under the twenty-year-old brand name. Call (716) 894-7183 for a brochure. . . . DCM, maker of the Time Windows speaker line, is celebrating its twentieth anniversary this year.

MUSIC ON TV

This month's lineup of artists on the popular Saturday night PBS show "Austin City

Limits" includes Bruce Hornsby and John Mayall (February 5), John Anderson and Billy Dean (February 12), and Patty Loveless and Monte Warden (February 19). The Best of Merle Haggard, a retrospective, will air on February 26.

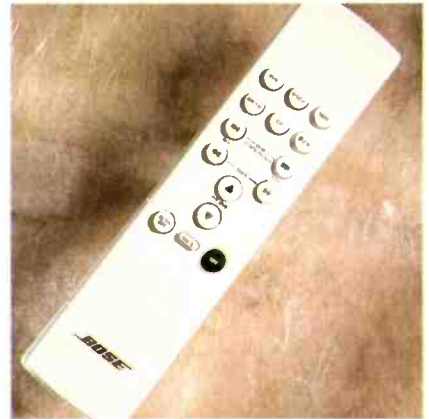
This year's Grammy Awards show put on by the National Academy of Recording Arts and Sciences will originate at Radio City Music Hall in New York City on March 1 and will be telecast by CBS.

ROCK 'N' ROLL MODELS

A recent survey conducted by the tape division of Fuji Photo Film U.S.A. indicates that two out of three 18- to 24-year-olds think musicians should do more than just make music. According to Fuji's latest "Voices of Young America" survey, 69 percent of young adults think musicians have a responsibility to be positive role models for their fans. Only 26 percent of those surveyed said they are involved in some kind of community-service activity, but 71 percent of those who are involved spend three hours or more per week in volunteer work.

Fuji itself participates in many community-service projects. Besides sponsoring sports activities for young people, the company supports the U.S. Marine Corps Reserve's Toys for Tots drive and has established college scholarships for aspiring young filmmakers and videographers.

All the controls you need to operate a high performance stereo system.



Ditto.

Obedience. Some people think the only way to get it from a stereo system is to stand there and fiddle around until it finally gives them what they want.

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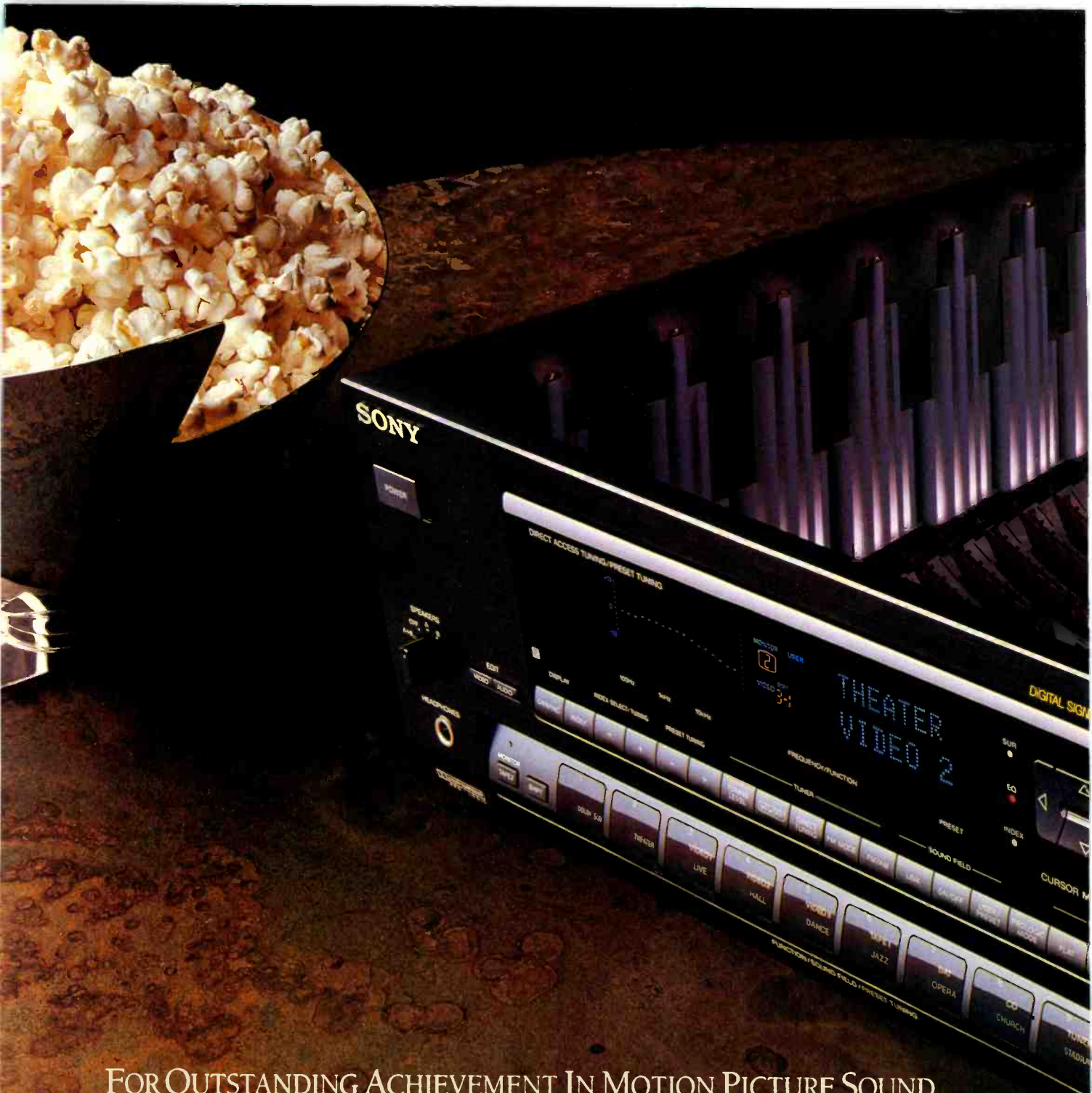
For the name of a Lifestyle® music system dealer near you, call Bose toll free:

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by Hachette Filipacchi Magazines, Inc.

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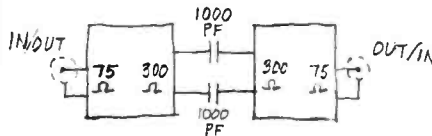
Home Theater Speakers

After watching a couple of movies, including *Jurassic Park*, at our local THX cinema, I am in agreement with Ralph Hodges's position ("The High End," November) that well-designed general-purpose loudspeakers are perfectly suitable for home theater. To my ears, the sound quality of a high-end home theater is at least equal to that of a THX cinema. This view is shared by the director James Cameron (*The Abyss*, *Aliens*, *Terminator*, and *Terminator 2*) in the May/June 1993 issue of *Wide-screen Review*.

TONY WONG
Edmonton, Alberta

Getting the Hum Out

Peter Mitchell's article on digital radio in November described [a hum-reducing method using] two baluns connected together (page 108, "Getting the Hum Out"). As he noted, that arrangement will not usually reduce hum caused by ground loops. Replacing the 300-ohm line conductors [in his diagram] with 1,000-picofarad capacitors (see sketch), however, creates a very



effective cable ground isolator. The parts required to build it can be obtained for a few dollars at any Radio Shack store.

JACK PORTER
San Diego, CA

After experiencing low-level hums and buzzy midrange from my stereo system, I disconnected all components except for the incoming cable, and the hum and buzz stopped. I called my cable company, but they spoke to me as if I were from another planet. They sent a man down to check the cable signal, which of course was perfect. When I called some reputable audio/video installers in the area, they said it shouldn't be happening but gave no help. The MAGIC Box from Mondial Designs described in Peter Mitchell's "Getting the Hum Out" proved to be the solution. Thanks for helping me keep my sanity.

TOM D'AURIA
West Islip, NY

I have been fighting ground-loop hum in my satellite-antenna A/V system for some time. Is there such a thing as a video ground-loop isolator?

RICARDO J. VEGA
San Jose, CA

We don't know of a commercial device, but you might try the hook-up described in Mr. Porter's letter above.

Thanks to Peter Mitchell's article, I am experiencing the greatest broadcast audio ever via DMX. When I had the DMX box installed, the first thing I noticed was an audible hum. The cable folks were stumped. After the usual troubleshooting, I discovered the cause (obvious if it had been a car stereo): a ground loop. (The cable has its own ground separate from the electrical system's.) I disconnected my stereo system's previous ground and grounded it to the DMX box, and all is okay.

BARRY W. MILLER
La Crosse, WI

Allison Acoustics

We here at Allison Acoustics thought readers would be interested in an update to Ralph Hodges's column about Allison loudspeakers and our company's founder, Roy Allison ("The High End," May 1993). Mr. Hodges implied that we had stopped producing Allison speakers. Actually, Stanford Acoustics, which acquired Allison Acoustics last winter, had already been manufacturing the Allison lines in its Kentucky plant for several years, and it continues to do so—in greater numbers than ever before.

Last summer we introduced new Allison speakers, notably our surround-sound systems, and we'll continue to add models that meet our high standards. We're also servicing all existing Allison speakers and honoring all warranties.

TOM RESSLER
VP/General Manager, Allison Acoustics
Danville, KY

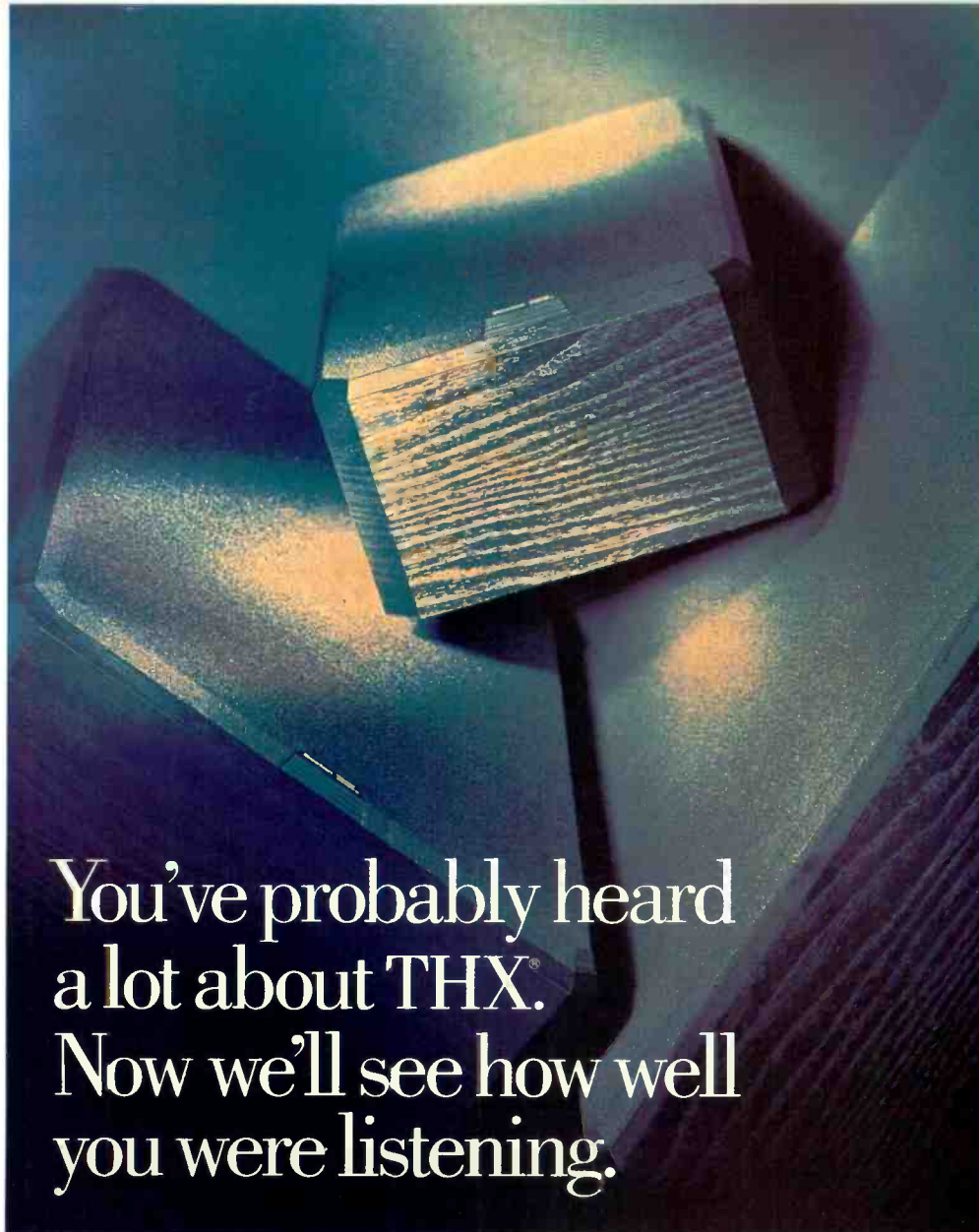
Ode to Billy Joe

Excited to see the Billy Joe Shaver "Best of the Month" review in November. Had to write to say there is a previous CD of his, called "Salt of the Earth," and it's great. I found it in a bargain bin two or three years ago. It's a Columbia release, looks like 1987 from the fine print. Anyone who likes Billy Joe Shaver should own this.

RITA MACHIO
Ridgefield, WA

Flip-Flopped Brass

In some circles it has been claimed for years that Canadians are different from Americans. The photograph accompanying Roy Hemming's article on the Canadian Brass in December proves it. David Ohanian's rare right-handed French horn is illus-



You've probably heard a lot about THX. Now we'll see how well you were listening.

What the heck is this THX thing? A running shoe? A dessert topping? Misconceptions abound. But here's the skinny. THX is a system designed by the folks at Lucas Entertainment. Its aim: to make a film sound just as impressive from your easy chair as it did from the director's chair in his fancy high-tech dubbing suite.

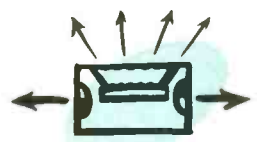
MISCONCEPTION #1. Most people think THX uses a new and different encoding method. Not so. In fact, at its heart, the THX controller has a Dolby ProLogic decoder, so it accepts any Dolby-encoded TV program, video tape or laser disc (unfortunately, that includes *Ishraq*). We like to think of it as Dolby ProLogic, refined.

MISCONCEPTION #2. Some folks think you need to buy the entire system all at once. But, in fact, the pieces of the Boston THX system are available separately. You can even power them with your existing Dolby ProLogic receiver and upgrade to the THX electronics later.

The system consists of six THX speakers, and a THX controller/amplifier combo. Boston Acoustics THX speakers offer a great deal more than conventional speakers when it comes to home theater. Specifically, dialog is clearer, effects are more readily localized

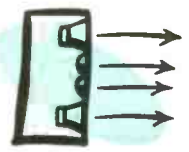


on and off screen, and panning is more natural (a horse galloping across the screen sounds as such, with a smooth transition from side to side). All of this thanks to the 555x speaker's narrow vertical dispersion pattern. Sound travels to your ears without ricocheting off the floor or ceiling, which can blur crucial dialog and effects. Another advantage: a sense of



MISCONCEPTION #3. A surround is a surround. Nope. By firing sound forward and rear, the dipole 575x surround washes your walls with sound. Thereby transporting you to the middle of a canyon, a city street, or the forest planet Endor (please don't feed the Ewoks). In fact, we believe the 575x is the finest surround speaker ever built.

true space is achieved with Boston 575x surrounds. These dipolar speakers, unlike conventional ones, use walls to reflect sound several times before it reaches your ears. So the sound envelops you and you feel like



MISCONCEPTION #4. THX is electronics. Actually, most of what THX is lies in how the speakers are configured. Take our 555x front speaker. We had one aim in building it: your ears. Sound disperses horizontally, but is limited vertically. Since the sound you hear hasn't bounced off of the floor or ceiling first, dialog is incredibly clear, effects are crisp.

you're right in the middle of the scene. And finally, what's a movie without an explosion or two? So we built the tight, powerful Boston 595x subwoofers to deliver the visceral side of a movie's sound effects and music. All of which can be heard at your local Boston dealer. Stop by for a demo. Now that you know what you're listening to.

BostonAcoustics
Just what's important

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trative of the difference. And Gene Watts's trombone appears to be custom-made as well, no doubt to accommodate a southpaw slide action.

GORDON C. WILEEN
Alexandria, VA

Only one member of the Canadian Brass is actually Canadian, but all five of them were "flopped" in production. Sorry.

Digital Connections

In January "Letters," David Ranada's reply to a query about recording CD to MiniDisc incorrectly refers to the Sony MDC-101; the actual model number is MDS-101. The MDS-101 does *not* have a nonstandard optical digital connector. It has a standard Toslink fiber-optic input and output that can use Sony's optical cable POC-15, which it has made for years. The nonstandard POC-MZ1 optical cable Mr. Ranada referred to is for Sony's MZ-1 and other portables.

GEOFFREY GARWOOD
Costa Mesa, CA

Technical Editor David Ranada replies: Mr. Garwood is entirely correct, and we apologize for misreading the original letter. But that doesn't absolve Sony and other manufacturers from requiring the separate purchase of "accessory" cables for what is an essential function of a digital recorder: di-

rect digital dubbing (eliminating a cycle of digital-to-analog-to-digital conversion).

"Catfish Row"

In his December review of the Levine/Chicago Symphony recording of Gershwin's orchestral music, Eric Salzman praised the *Catfish Row* suite and asked, "Where has it been all this time?" The St. Louis Symphony under Leonard Slatkin has recorded it twice, first in 1974 for MMG, then in 1987 for EMI.

DAVID WEINSTOCK
St. Louis, MO

Seiji Ozawa recorded the *Catfish Row* suite with the Berlin Philharmonic ten years ago, and it was issued on LP by EMI/Angel. According to the liner notes, the first performance was in 1936, but it was not called *Catfish Row* until it was revived in 1958 and given that title by Ira Gershwin.

WILLIAM I. BERNELL
San Francisco, CA

Used CD's

Ken Pohlmann's comments on the sale of used CD's in his December "Signals" column, "As Good as New," hit a chord with me. Entertainers' objections, and those of their publishers, to the resale of used CD's are greedy and self-serving.

If I record a selection off the air onto

MD, for example, the artist gets paid several times: for the original recording, for the broadcast, and as part of the purchase prices of my MD system and blank MD. Now they want the same protection from the marketplace for CD's. That word "protection" reminds me of Chicago during the Al Capone era. It's a payoff for doing nothing, and they're even getting Congress to provide the strong-arm tactics.

ALAN R. APPLEGATE
[city and state withheld by request]

Penultimate Power

I recently received an invitation from a local audiophile store to listen to the "penultimate power amp." I can only assume either that the store is going out of business and can't move its last two amplifiers, or that they'd like me to plan ahead and buy the second-to-last amp I'll ever own. I'm twenty-four. Do these guys know something I don't?

WYNN MARTIN
Houston, TX

We welcome your letters. Please address correspondence to Editor, Stereo Review, 1633 Broadway, New York, NY 10019. You should include your address and telephone number for verification. Letters may be edited for clarity and length.



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Home Alone	★ 0104208	Backdraft	★ 0559005
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Indecent Proposal	★ 1142009	Patriot Games	★ 1051309
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The Last Boy Scout	★ 0779108	Predator	★ 0364901
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The Last Of The Mohicans (1992)	★ 1071406	Star Trek VI—The Undiscovered Country	★ 1001007
Dances With Wolves	★ 0805200		
Terminator 2: Judgment Day	★ 0233205		
The Sound Of Music	★ 0003905		
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NEW PRODUCTS



▲ JVC

The latest CD "jukebox" comes from JVC in the form of the XL-MC100, a two-piece system featuring a standard-component-size controller and a 14-inch-square transport module that holds 100 discs; the two units are linked by a coaxial digital cable.

Discs can be stored and accessed by title or artist name as well as classified according to music type or other user-specified criteria. Up to ten user files can be created, each capable of storing information for sixteen discs, including tracks to be deleted



▼ M&K SOUND

M&K's 12-inch-tall S-90 speaker is designed to reproduce music or movie soundtracks. Frequency response is given as 72 Hz to 20 kHz ± 2 dB and power handling as 200 watts. Price: \$750 a pair in oak or black oak. M&K Sound, Dept. SR, 10391 Jefferson Blvd., Culver City, CA 90232.

• Circle 121 on reader service card



during playback. Disc searches can be done using the supplied remote control, which has an LCD panel. An album to hold CD liner notes is included. Price: \$1,100. JVC, Dept. SR, 41 Slater Dr., Elmwood Park, NJ 07407.

• Circle 120 on reader service card



▲ AIWA

A follow-up to the AMD-100 portable MD player/recorder introduced last year, Aiwa's play-only AMD-50 weighs less than 11 ounces and is small enough to fit in a shirt pocket. It features repeat and random play modes, a bass-boost switch, and a 3-second buffer memory said to

prevent gaps in playback when the unit is jolted. A miniature, full-function remote control with an LCD panel is wired into the cord of the supplied headphones. Price: \$550. Aiwa, Dept. SR, 800 Corporate Dr., Mahwah, NJ 07430.

• Circle 123 on reader service card

▼ REEL TO REAL DESIGNS

The Legacy power amplifier from Reel to Real Designs is a Class A/AB device rated to deliver 220 watts per channel into 8 ohms or 380 watts into 4 ohms. The amplifier uses zero negative feedback and is said to be stable

into 2 ohms. It supports biwiring and has both balanced and standard RCA inputs. Price: \$1,995. Reel to Real Designs, Dept SR, 3021 Sangamon Ave., Springfield, IL 62702.

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Introducing The Next Best-Selling Loudspeaker Of All Time.

More than 30 years ago, Henry Kloss designed the now-legendary KLH Model Six, the first speaker to fully exploit the potential of two-way design. By using the then-new principle of the acoustic suspension woofer, as well as creating a new type of long-throw integral-dome tweeter, he was able to make a speaker that provided outstanding performance at a moderate cost. A decade later, he took these principles still further with the Advent loudspeaker, one of the best selling speaker models of all time. Both speakers were considered industry benchmarks for price/performance.

We are now pleased to announce Cambridge SoundWorks' Model Six, a two-way system named in honor of Henry Kloss' first ground-breaking two-way system.

Not An "Extension Speaker."

Model Six is not an "extension speaker." It's a serious *main* speaker with sufficient frequency range and power-handling to satisfy serious listeners. Model Six speakers, when combined with a good receiver and CD player, comprise a music system for \$500-\$600 that seriously outperforms typical pre-packaged "shelf" or "rack" systems.

Two-Way Design Advantages.

We believe that when lowest cost is not the ultimate consideration, the best speaker design is a subwoofer-satellite system like our Ensemble® and Ensemble II systems. But a properly designed subwoofer-satellite system requires three-way design, which entails the cost of two more drivers and a third cabinet. While neither Ensemble system is "high end" in price, a complete stereo system starts at about \$800, still too much for music lovers on a budget.

"...the Model Six is truly a high-quality speaker...It has an 'all there' sound quality that belies its amazingly low price and does credit to its heritage...At only \$119 each, the Model Six is an exceptional value."
-Stereo Review



Model Six continues a long tradition of best-selling, high performance, high value, two-way speakers by Henry Kloss. Very natural, accurate, wide-range sound—only \$119 each!

What does Model Six give up compared to our Ensemble systems? With big amplifiers in large rooms, Ensemble and Ensemble II can play louder, and they have greater low-bass extension. They also give you tremendous room-placement flexibility, which allows you to optimize performance, with little impact on the decor of your room.

Costly Components. Thoughtful Design.

At the heart of Model Six are its drivers, a 1 1/4" cone tweeter with center 3/4" dome (the same tweeter we use in Ensemble), and a newly-designed 8" acoustic suspension woofer. While classic in their simplicity, these drivers differ greatly from other moderate-cost speakers.

Model Six's crossover frequency is 2,000 Hz, much lower than many other two-way designs. This makes it possible to ensure smooth, uncolored upper midrange with wide dispersion. Such a low crossover frequency would not work with conventional tweeters. But Model Six's tweeter uses a suspension that allows the "long throws" necessary to reproduce music in this range.

The 8" woofer cone is larger than those usually found in speakers of Model Six's size and price, allowing it to move substantial amounts of air at low frequencies. And Model Six puts emphasis on very low frequencies instead of the mid-bass "rise" common in many speakers. The result is bass that is more accurate and extended than similar systems.

But most important is how Henry Kloss went on to "voice" the system—painstakingly

fine-tuning the octave-to-octave balance. This is the most important factor in determining the overall sound of a speaker.

Elegant Cabinet Design.

We devoted considerable time and effort to making Model Six visually appealing. Convincing simulated wood finishes were chosen—in oak, teak and black ash. A subtly rounded "bullnose" molding frames a medium charcoal grey grill that was custom-woven for Model Six.

Factory-Direct Price: \$119 each!

Because we sell factory-direct, Model Six sells for *far* less than it would cost in stores. At \$119 each, in your choice of three finishes, it is *the* value in today's loudspeaker market. If you aren't satisfied, you can return Model Six within 30 days for a full refund.

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NEW PRODUCTS

▼ TWELVE DESIGNS

Twelve Designs' CD Catacombs wall storage system comes in unfinished maple, natural maple (shown), black, solid walnut, and solid cherry. Prices vary according to finish and capacity:

91 discs, \$55 to \$155; 169 discs, \$85 to \$275; 286 discs, \$125 to \$375. Twelve Designs, Dept. SR, 1314 NW Irving, #308, Portland, OR 97209. • Circle 124 on reader service card



▼ JAMO

Jamo's stylish SW 500 system includes a pair of 8¼-inch-tall satellites (shown with ST 52 stands) and a 21-inch-wide bass module that's rated down to 30 Hz. The satellites' finish is

smoked ash, the subwoofer's black-ash-stained wood with a smoked-glass top. Price: \$799. Jamo, Dept SR, 425 Huehl Rd., Bldg. 8, Northbrook, IL 60062. • Circle 126 on reader service card



◀ MONITOR AUDIO

Monitor Audio's 41-inch-tall Studio 50 speaker employs only ceramic-coated-alloy drivers, including two subenclosed 6½-inch woofers, and is rated down to 25 Hz. A selection of matched wood-veneer finishes is available. Price: \$9,900 a pair. Monitor Audio/Kevro, Dept. SR, P.O. Box 1355, Buffalo, NY 14205. • Circle 125 on reader service card

► PYLE

Pyle's Neodome car tweeter is available in three mounting configurations: the D-21N, for plate mounting (shown, \$63 a pair); the D-21N/H, with a swivel base (\$85 a pair); and the D-C21N, with a flush- or surface-mount housing. All feature a 1-inch chemically laminated titanium dome, a neodymium magnet, and ferrofluid cooling. Pyle Industries, Dept. SR, P.O. Box 620, Huntington, IN 46750. • Circle 127 on reader service card

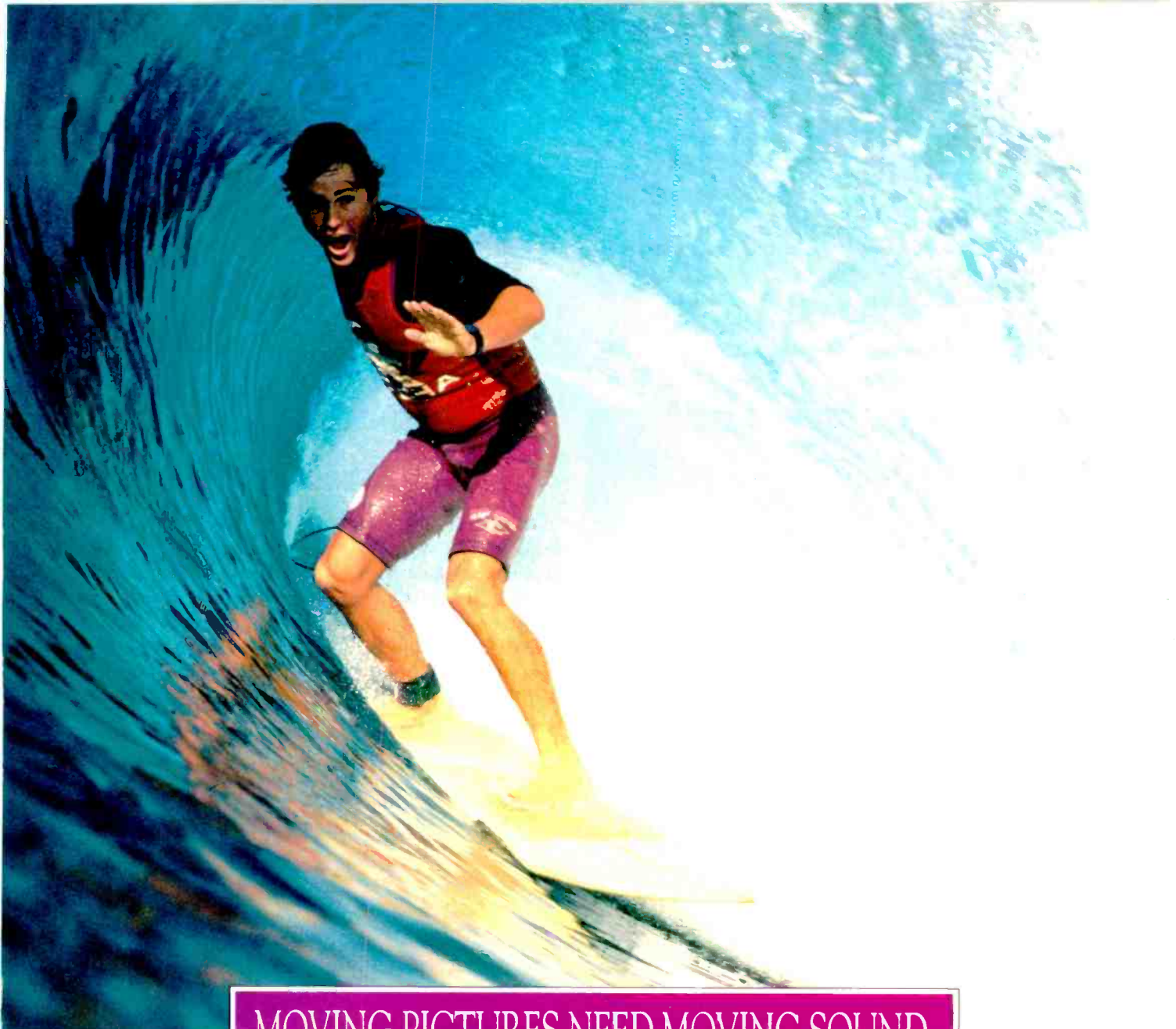


▼ BOSTON ACOUSTICS

The Tempo 3.1 is Boston Acoustics' first computer speaker. Only 7¼ inches tall, it features magnetic shielding and an amplifier with line-level inputs and outputs and active

equalization circuitry built into one speaker. Available in black or gray. Price: \$150 a pair. Boston Acoustics, Dept. SR, 70 Broadway, Lynnfield, MA 01940. • Circle 128 on reader service card





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NEW PRODUCTS

▼ CHASE TECHNOLOGIES

Chase Technologies' Trio system comprises two 9-inch-tall satellite speakers and a compact bass module whose built-in 60-watt amplifier has volume, bass, and treble controls and line-level

inputs. Low-frequency limit is 38 Hz. Price: \$399. Chase Technologies, Dept. SR, 13509 E. Boundary Rd., Suite F, Midlothian, VA 23113.

• Circle 129 on reader service card



▲ DZURKO ACOUSTICS

Dzurko Acoustics' 49-inch-tall Shadow speaker is divided into two modules: one containing a soft-dome tweeter and two 5-inch midrange drivers, the other housing two 9-inch woofers in their own subenclosures.

Frequency response is 42 Hz to 20 kHz ± 2.5 dB. Standard finish is cherry veneer as shown. Price: \$8,250 a pair. Dzurko, Div. of Audio Concepts, Dept. SR, 901 S. Fourth St., LaCrosse, WI 54601.

• Circle 130 on reader service card

► KINERGETICS RESEARCH

The KBA-75 THX power amplifier from Kinergetics is part of the company's THX-certified High Performance Home Theater series. The high-current, "pure Class A" stereo amplifier is rated to deliver 130 watts per channel into 8 ohms and more

than 400 watts into 2 ohms. Highlights include fan-cooled internal heat sinks and a platinum finish. Price: \$1,995. Kinergetics Research, Dept. SR, 4260 Charter St., Vernon, CA 90058-2596.

• Circle 131 on reader service card



▲ CLARION

Clarion's MDJ474, an in-dash car MD changer that accepts four MiniDiscs without a cartridge, is slated to hit retail shelves in April. Discs are inserted one at a time and held in an internal stocker mechanism. Technical features include 1-bit digital-to-analog converters, an eight-times-oversampling digital filter,

and a music-buffer memory to minimize gaps in playback that would otherwise occur when rough pavement is encountered. Track-access time is said to be less than one second. Price: \$1,000. Clarion, Dept. SR, 661 W. Redondo Beach Blvd., Gardena, CA 90247.

• Circle 133 on reader service card

▼ GO VIDEO

Go Video's Epic GV-3060 combines two four-head VHS Hi-Fi VCR's in one box. It features one-button recording, patented circuitry said to produce copies that are "indistinguishable" from

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Aldo Ciccolini: Satie, Gymnopédies EMI Classics 00380

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Nikolaus Harnoncourt: Haydn, The Seven Last Words ♦ Teldec 01222

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Sir Charles Mackerras: Delius, Sea Drift Argo 01228

Empire Brass: Class Brass: On The Edge Telarc 01298 C

Sibelius, The Swan of Tuonela ♦ Finlandia, more. Atlanta SO/Levi. Telarc 01304

Verdi, Opera Chorus La Scala/Muti. EMI Classics 00379

Carol Rosenberger: Réverie ♦ Delos 01322



Górecki, Symphony No. 3 Dawn Upshaw, Soprano. Zinman conducts. Nonesuch

The Demonic Liszt Mephisto Waltz, more. Earl Wild, piano. Vanguard 01493

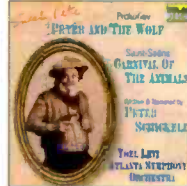
Offenbach In America The Boston Pops/Arthur Fiedler. RCA Living Stereo 01546

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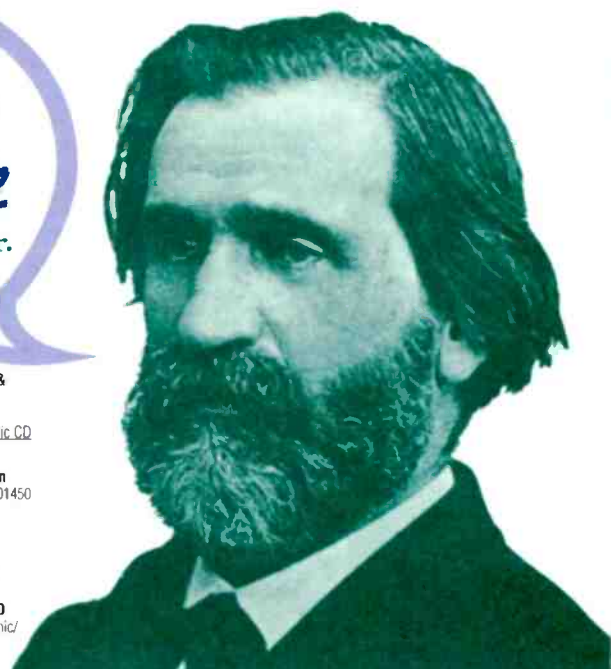
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Respighi, Roman Trilogy N.Y. Phil./Sinopoli. DG 35381 C

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PRODUCTS AND TRENDS

THAT GO BEYOND

MAINSTREAM AUDIO/VIDEO

CD-ROM: Multimedia on a Silver Platter

BY CARY LU

Imagine a compact disc that stores not only music but movies, video games, and the contents of hundreds of books, complete with photographs, illustrations, and text. Now imagine that you can explore its contents in many new ways—with instantaneous access to broad categories of information or narrowly defined topics. That's a fair description of CD-ROM (Compact Disc-Read Only Memory), a relatively new kind of CD designed for use with a computer rather than an audio system.

While most of us know compact disc as a digital storage medium for music, CD's can also be used to store many other kinds of information. Hence, a whole family of computer and computer-like products based on compact discs have become available in just the past couple of years. Some, such as the Compact Disc-Interactive (CD-I) players and the Sega and 3DO game machines, attach to a television set. Then there are CD-ROM drives that interface with a computer; most are outboard modules, but a growing number of computers now include a built-in CD-ROM drive. Think of a CD-ROM drive as a playback-only adjunct to the floppy drives and hard-disk drives common to most computers. The difference is, it plays CD-ROM discs (not to be confused with CD-I's or the discs used by TV-based systems like 3DO) that are capable of storing far more data than standard floppies or diskettes. How much more? One floppy can store the contents of an average-size novel, while a CD-ROM can hold 500 novels, or about 300,000 pages of text. What's more, the text is fully searchable, meaning you can find any word or phrase within seconds.

Audio, CD-ROM Style

All CD-ROM drives, except for a few discontinued models, can play or-

inary CD's in addition to the multimedia CD-ROM discs mentioned earlier. CD-ROM drives usually have only two controls—a disc-eject button and a volume control for a headphone jack. Other controls, such as play, stop, skip, and so forth, are handled by the software, which displays an image that resembles the faceplate of a CD player on the computer screen; a few programs even let you key in track numbers to assemble your own play lists. Most CD-ROM drives have a line-level output in the rear, but the connectors are usually nonstandard (a few drives have rear-panel phono jacks) and often not easily accessible, which is why many people take the "easy" way out and connect the drive to a stereo system via the headphone jack. Nevertheless, a CD-ROM drive isn't really a good replacement for a CD player, even in an office setting, except for background music. For one thing, computer fans are noisy. For another, if the computer's operation is interrupted for any reason, the CD stops playing. Most CD-ROM drives also require the use of a caddy to hold and protect the disc. That's fine for CD-ROM's, but at \$9 a pop it's unlikely that you'll buy a caddy for each music CD you want to play. Besides, caddied discs are a nuisance to load and unload.

Compared with conventional CD players, CD-ROM drives employ faster and more robust mechanisms. Although most people probably don't care whether it takes 1 or 2 seconds to



NEC's MultiSpin 3Xp and 3Xe triple-speed CD-ROM drives.

go from one music-CD track to another, access time is very important to CD-ROM because you may have to jump around the disc dozens of times within a few seconds to retrieve information. Also, the latest CD-ROM drives can spin the disc faster to increase the data-transfer rate: Double-speed CD-ROM drives are now common, and triple- and quadruple-speed drives are available. (All of these fast drives slow down to the relatively low speed required to play back a CD audio track on a CD-ROM or an ordinary CD.) CD-ROM drives are still very slow compared with a computer's internal hard-disk drive, however. Even the fastest drives take twenty times longer to find tracks and retrieve data at only one-third the rate of a hard-disk drive.

This relatively slow playback rate limits the quality of any video contained on a CD-ROM, which usually appears in a tiny window in the corner of the computer screen and is accompanied by monaural sound. The motion tends to be jerky, too, recalling a bygone era when "the flicks" really did flicker. Still, even tiny, less-than-

PERIPHERALS

perfect moving images add a valuable dimension to the information on a CD-ROM.

Sound Quality

Audio is stored on a CD-ROM in one of several ways:

- As standard 16-bit CD audio tracks when the highest quality is desired: 1 minute of 16-bit stereo sound takes up about 10.5 megabytes.
- In low-quality 8-bit monaural form (with low sampling rates) to conserve storage space. Depending on the degree of compression used, 8-bit recording formats require from 0.5 to 2 megabytes of disc space to store 1 minute of audio, allowing more than 10 hours of monaural sound to be stored on a single CD-ROM.
- As a MIDI (Musical Instrument Digital Interface) file with instructions that tell a MIDI playback device which notes to play and how to play them, rather than storing the actual sounds. MIDI files can be played back through a MIDI instrument such as a keyboard (with a suitable MIDI interface), or the computer can synthesize MIDI sounds, provided it has a suitable sound circuit. (A variety of add-on sound cards are available for PC's, but some of them cannot synthesize MIDI sound; Apple Macintosh computers have a built-in sound generator that does not require MIDI-specific circuitry.) MIDI is a very efficient format; a typical minute of MIDI music takes up only 10 kilobytes of disc space (1,024 kilobytes equal 1 megabyte).

To play back 8-bit soundtracks and MIDI files, an IBM PC or compatible computer needs a sound card (built into some newer computers) as well as an interface board for the CD-ROM drive; sometimes the two functions are combined in one board. Either way, installation can be difficult because of many arcane technical details you need to know to properly install one. Also, most CD-ROM software for IBM-type machines requires Microsoft Windows to run. It's much easier to install a CD-ROM drive in a Macintosh because all Macs have resident sound and CD-ROM interface circuitry. For an IBM PC or compatible, prices start at \$200 for a regular-

speed drive (without a sound card) that is designed to be inserted into the computer; outboard drives start at \$400. Multimedia accessory packages that include a CD-ROM drive, a sound card, and a modest pair of powered speakers are also available for \$450 to \$900. For the Macintosh, double-speed drives range from \$325 for an internal drive to \$400 for an external one.

While an ordinary CD player can play the CD-format audio tracks contained on a CD-ROM, it cannot play the 8-bit and MIDI audio tracks mentioned earlier. And no CD players, not even the fancy units with a digital output, can play a CD-ROM's data tracks, because they lack the necessary circuitry and computer interface. Newer CD players automatically mute if you try to play a CD-ROM's data tracks; older players will reproduce the data tracks as shrill noise.

CD-ROM Titles

Many general-interest CD-ROM's are available, ranging from encyclopedias to educational titles. Children's fare, such as the interactive book "Just Grandma and Me" (Broderbund Software) and "Microsoft Dinosaurs," typically sell for \$30 to \$60. Specialized reference titles sell for much more: The Oxford English Dictionary, for example, goes for \$895 (a bargain nevertheless—the print edition costs \$2,750). CD-ROM and multimedia are still relatively new concepts, so many titles are mediocre in terms of design and content. None of the many travel-guide CD-ROM's I've seen, for example, can match even the cheapest paperback guide.

Among the best CD-ROM titles are those that deal with music. Adding a musical accompaniment to related text and images can result in an extremely satisfying multimedia experience.

Microsoft's outstanding "Musical Instruments" (for Mac and PC) lets you hear, see, and read about over two hundred instruments from around the world. You can, for example, compare five different bagpipes or browse among African instruments such as the kuge or sistrum.

There are at least a dozen CD-ROM's that explore classical music.

Interactive versions of Beethoven's Ninth Symphony and Stravinsky's *The Rite of Spring* combine excellent annotations with full CD audio recordings of the music (from Microsoft for PC's, Voyager for Macs). If you have been baffled by modern "serious" music, Morton Subotnick's *All My Hummingbirds Have Alibis* (Voyager, Mac only) may not win you over but at least it lets you read the composer's intentions while you're listening, which may help put things in perspective.

Pop music CD-ROM's are also beginning to appear. Unfinished segments of "Freak Show," with music by the mysterious San Francisco rock group the Residents, show wildly quirky imagination with sophisticated graphics (Voyager, Mac only). Going back three decades, Voyager's version of *A Hard Day's Night* (Mac only) contains the entire Beatles film with much supporting material.

For jazz lovers, "The Multimedia History of Jazz" from Compton's NewMedia (PC and Mac) contains the full text of the 1993 book *Jazz: From Its Origins to the Present*. It also includes TV clips of classic jazz performances and 120 musical examples—unfortunately in MIDI form rather than original recordings.

The Future

CD-ROM technology is going in several directions at once. Recording drives for computers now sell for under \$4,000 and write-once blank discs for \$39 apiece. Such drives can be used to produce CD-ROM or CD audio discs one at a time. New quad-density CD's can store more than 2 gigabytes of data (a gigabyte is 1,024 megabytes) on one disc—but they're incompatible with all current CD-ROM drives. And then there are the new compression chips that promise full-screen, full-motion images on a CD-ROM with approximately VHS tape quality. By comparison, the audio world seems very stable. □

Cary Lu, a former editor of *High Technology* magazine and now a contributing editor of *Macworld*, writes about computers and is involved in TV production.

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So when the engineers at Adcom went back to the drawing board to try to top their latest success, they were hard-pressed to find areas for improvement. The electronics and sound reproduction were already near perfect. And then, *Voila!* The idea: add a carousel changer.

Round and round she goes.

One disc, superbly reproduced, was a magnificent accomplishment...but five discs mean five times the enjoyment. In typical user-friendly fashion, the Adcom GCD-600 lets you change four discs while one is playing, offers true random capability for one disc or all five, allows direct clockwise or counter-clockwise access for faster searches, and plays 3" discs without an adapter. The standard remote control gives you complete access to all playback features—including variable volume control—from the comfort of your favorite chair.

Class "A" without compromise.

The GCD-600's Class "A" analog audio amplifier section uses very fast, low noise, linear gain semi-conductors. These no-compromise audio circuits — based on the proprietary amps used in Adcom's

GFP-565 preamplifier — more clearly define low-level information for superior resolution and dramatically more musical CD reproduction. You will not find such superb component parts in any other CD player at any price.

The cure for "digititis".

The GCD-600's technically advanced analog and digital circuits and the user-selectable polarity inversion switch are designed to overcome the problems inherent in CD sound. Midrange harshness and glare are dramatically reduced. Sound stage imaging is deeper, more focused, more musically natural. The benefits of digital sound are realized, without the accompanying drawbacks.

Take the GCD-600 for a spin.

If you've been searching for a CD player that offers the convenience of a carousel changer *and* the sonic superiority of high-end single-disc models, take the GCD-600 for a spin at your authorized Adcom dealer. You won't have to go round and round to decide which CD changer gives you the most sound for your money.

*Peter W. Mitchell. *Stereophile*, Vol. 12 No. 6, June 1989

** *Stereo Review*. 1989

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SIGNALS

BY KEN C. POHLMANN

Your Worst Nightmare

As chairman of a major corporation that makes audio equipment and recordings, you are no stranger to cataclysm and upheaval. You watched the rise and fall of eight-track cartridges, you survived the debacle of quadraphonic discs, you sweated through the death throes of the LP—and you've been handsomely rewarded by the remarkable rise of the CD. Where others hesitated and were lost, you have profited. Now, suddenly, your future is gloomy and confused.

Just a month ago, your life was good. CD profits were spiraling upward, and the new DCC and MD formats were off and running. Now the roof has caved in. Your desk is strewn with as many strategies and charts as a general's in the midst of battle. Your employees are scared—you can see it in their eyes. A few are even openly talking of MAD. . . .

In Athens, back in 1989, a group of major audio hardware and software companies agreed not to market any new formats until all had agreed on terms. Now a bunch of companies have announced their intent to launch a consumer-oriented write-once recordable CD format (CD-R) that lets people copy prerecorded CD's digitally and play the copies on conventional CD players. That could blow away the balance of power, upsetting your ability to profit from hardware sales as well as prerecorded-CD sales. Some speculate that CD-R recorders may soon sell for as little as \$950. Sure, you could take part of the profit from that new manufacturing market, but it would be at the expense of your cash cow—the \$9 billion recorded-music market. CD-R breaks the most important rule: You simply cannot launch a new format that does not add a new music medium.

And CD-R is not the worst of your

worries. The rumors are already flying about, and it's only a question of time before the public gets wind of it. For years, your hardware labs have been sitting on low-cost erasable-CD (CD-E) technology. The problem of making a fully recordable and erasable CD was solved back in the 1980's. Take a look at a MiniDisc recorder. It plays polycarbonate prerecorded MD's, manufactured alongside full-size CD's, and it records magneto-optical discs as well. The format's small size necessitates the use of data compression, but anyone can see that MD is essentially a CD-E recorder in disguise. Just yank out the data-compression chips, plop in a full-size disc, and you'd have a CD-E recorder that would also play any existing prerecorded CD. The only limitation would be that CD-E discs could not be played on conventional CD players. Not that anyone would care—CD-E machines would still be compatible with existing CD libraries.

You collapse in your chair, running your fingers through your suddenly graying hair. Clearly, the CD-R an-

MAD isn't a new format; it is Mutually Assured Destruction. When CD-R recorders are cheaper than DCC and MD recorders, those formats will begin to falter. The DCC and MD companies will nervously eye one another, waiting to see who will pull the plug first. Not too fast, because you don't want to lose face—but not too slowly, because enormous profits are at stake. Finally, as sales plummet, one format's plug will be pulled. The owner of the defeated format will have no choice but to go "MAD" by immediately launching a full-blown CD-E format to annihilate both its own floundering erasable format and the competitor's still-surviving erasable format. The only ultimate survivor will be CD-E, and the chance for a new software market, an alternative to conventional CD, will be lost.

Your phones are ringing, vice presidents are pounding on your locked office door, the fax machine is spilling over onto the carpet. You raise your head from your desk. The press releases say the CD-R launch is now officially under way. There is already

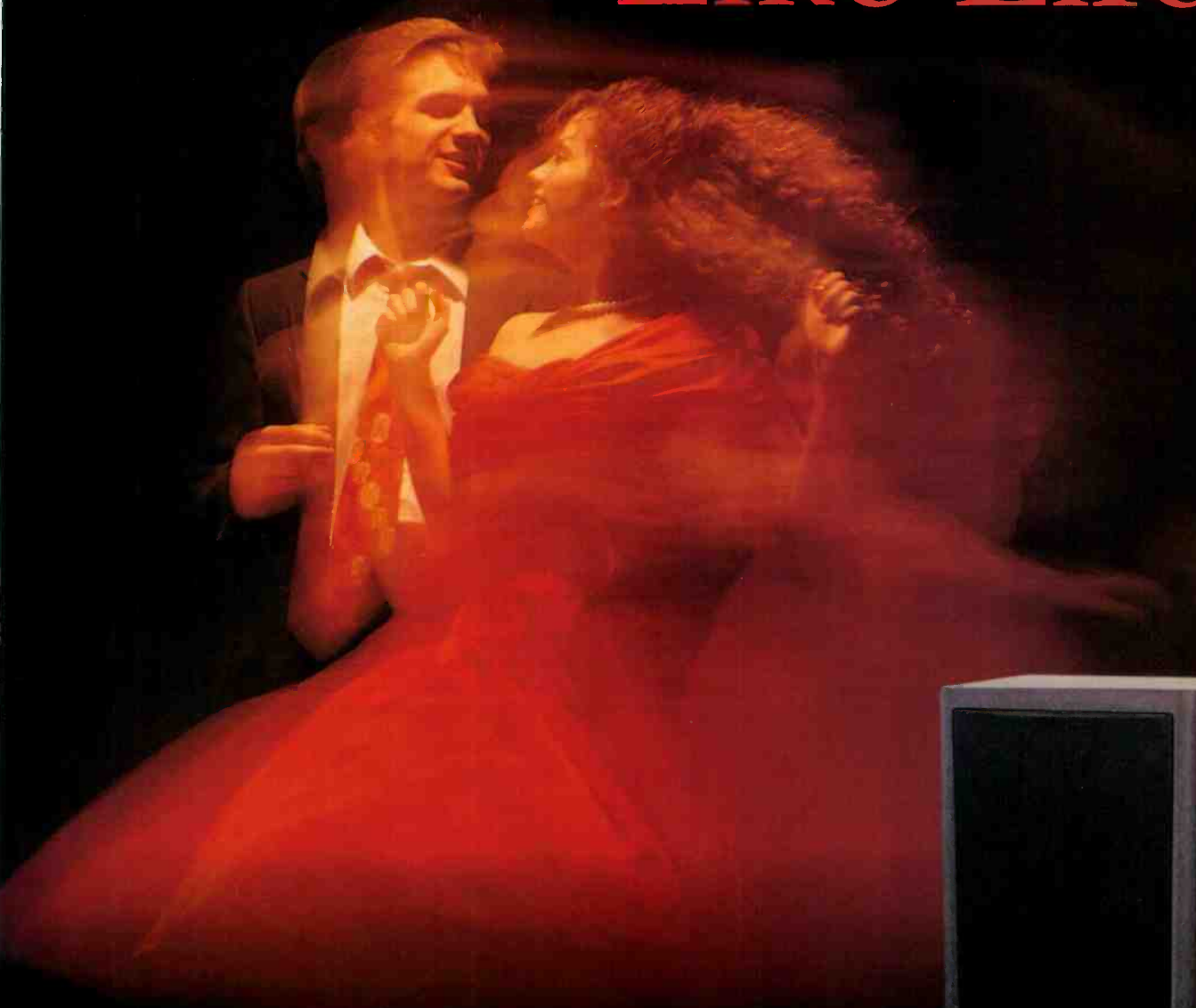
You are the chairman of a large audio corporation. Some of your competitors have just announced the launch of recordable CD. Now what?

nouncement has started the clock on a time bomb that will blow the entire industry to pieces. Once a few companies launch CD-R, all the major players will have to follow suit—the CD-R market is far too important to miss. When competition sets in, the prices will fall. Suddenly, the DCC and MD formats will seem too expensive. Although they offer erasability and excellent portability, those features will not be enough to counter CD-R's compatibility with existing CD players and literal CD sound quality. And that will bring the industry to the brink of MAD.

talk of CD-E. The analog cassette is clearly terminal. A host of cable, communications, and entertainment corporations want to merge and let the consumer have direct data access, doing away with prerecorded media altogether.

You tried to run an orderly industry. You tried to manage technological evolution wisely. You fought against obsolescence. You tried to protect the consumer, and your shareholders. Now it has come to this: your worst nightmare. You reach over to the corner of your desk, your finger poised over a flashing red button. . . . □

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AUDIO Q & A

BY IAN G. MASTERS

Underpowering Speakers

Q *I still haven't got this straight. You have often said that it's okay to hook speakers up to an amplifier with greater output than the speakers are rated for, but an audio salesman insists that I can severely damage the speakers that way. He says it's much safer to underpower them—with, say, a 60-watt amp powering 100-watt speakers. Which is correct?*

JAY DUCHARME
Easthampton, MA

A It does seem natural to suppose that the more power you put into a speaker, the more likely you are to blow it apart, and that is true in extreme cases. But the rated power capacity of a speaker, however the number may have been arrived at (and methods vary widely), is approximate at best and usually refers to the power the speaker can handle more or less continuously over some range of frequencies. For

brief periods, almost all speakers can handle much more, and musical peaks tend to be very brief. Thus, using an amplifier with higher output than the speaker is rated for is unlikely to damage it in normal (nonabusive) operation and has the added benefit of handling peaks cleanly.

When a modest 20-dB musical peak comes along, the demand on the amplifier will suddenly be one hundred times the average power—in the range of 100 watts or possibly more. A 60-watt amplifier may be able to deliver that briefly, but it may not. And it's very unlikely that it could cope with a 40-dB peak.

When an amplifier runs out of power, it "clips": It chops off the top of the waveform, leaving a type of square wave. By its nature, such a waveform contains high-level high-frequency elements that can be difficult for tweeters to handle. Instead of the fraction of a watt the tweeter is used to

(most of the power is normally absorbed by the woofer), it may receive many times that. An underpowered amplifier usually spends a lot of time clipping, as you try to push it to a satisfying output level, and that can mean trouble for your tweeters. It's true that a higher-wattage amplifier will briefly feed more power to the speaker than a modest one, but it will have the sort of spectral balance the speaker was designed for and may thus be safer.

Video via Receiver

Q *Today's A/V receivers provide inputs for video sources such as VCR's and videodisc players. Obviously there are reasons to feed the audio of these components to the receiver, but how about the video signals themselves? Does the receiver enhance the video in some way? If not, what's the advantage in routing video sig-*



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nals through the receiver rather than feeding them directly to the TV's video inputs?

STEVE SWEENEY
Houston, TX

A It's mainly a matter of switching convenience. When you select between videocassette and videodisc, for instance, you need only hit a button on the receiver or its remote, rather than having to select the audio on the receiver and the video on the TV. It also cuts down on the number of cables, as there need only be a single wire from the receiver to the television, rather than individual wires for each video component—a particular advantage if the TV is at one end of the room and the source components at the other.

Also, most A/V receivers provide some on-screen indication of what functions have been selected, and this may be useful (although sometimes it gets jumbled up with the source component's own on-screen info, or even that of the TV). As for enhancement, a few receivers do provide some, but of a fairly rudimentary sort; you can always switch it off, however.

Rear Stereo

Q I understand that the rear speakers in my surround system are useless unless I'm actually watching an encoded movie, so I would like simply to feed the front signal to the rear speakers as well when listening to other sources. Is there a way to install a switch to make the reconnection easier?

DEAN FOXWELL
Richmond, British Columbia

A A simple double-pole, double-throw (DPDT) switch, available for pennies at any electronic-supply store, should do what you want. Make sure it's a "break-before-make" type that disconnects one amplifier before connecting the other; otherwise you will be briefly connecting the front and rear amplifier outputs in parallel, which is not a good thing to do even for a moment.

Before you go to that trouble, however, try listening to some music in the various modes offered by your surround decoder. Far from being "useless" with anything other than encoded material, a surround system can extract sonic information that adds depth to conventional stereo recordings. And even the simplest decoders usually provide at least a rudimentary ambience mode for enhancing music. Give it a listen—it will probably sound a lot better than simply duplicating the stereo signal unmodified in the rear of the room.

CD Wasteland

Q In my business, I receive a lot of computer programs on CD-ROM. Updates always include the earlier material, so the older discs are not needed anymore. I have been saving these CD-ROM's in the hope that one day there will be a way to record over them with music. Am I wasting my time?

MICHAEL PATINELLA
Glendale, AZ

A I'm afraid there's no good reason to save them, so you might as well pitch them. Although recordable CD does exist, it requires special discs for recording. You are no more likely to be able to overwrite your CD-ROM's than to put new music on your old vinyl LP's. Even MiniDisc, which is recordable, uses very different kinds of discs for home recording and for prerecorded releases. Prerecorded MD's resemble CD's and can't be reused.

Getting the Lowdown

Q I am considering adding a powered subwoofer, but my main speakers are already rated down to 36 Hz. Would the extra low-frequency speaker provide a significant improvement, or would the change be subtle?

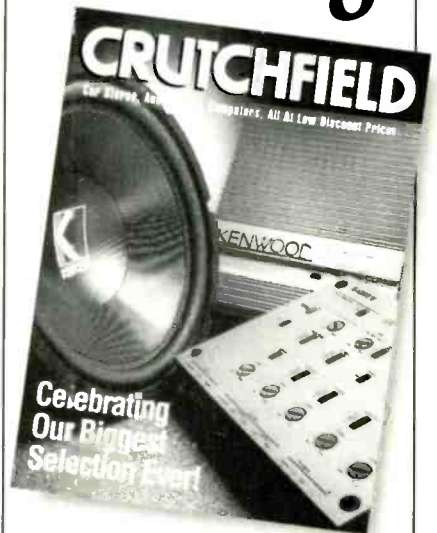
JON BUTCHER
Waltham, MA

A It could go either way, depending on circumstances. For instance, your speakers may indeed produce some output at 36 Hz, but not very much. In that case, a subwoofer might be just the ticket. Or they may be only 3 dB down at that frequency and put out considerable sound even an octave lower (18 Hz), in which case the sub might be unnecessary.

If you think your system is shy on very deep bass (and remember that most music contains little or nothing below about 50 Hz) try a subwoofer, but make sure the dealer will take it back if it doesn't do what you want. Before you trot it back to the store, however, experiment with crossover settings, if possible, and a number of different locations in your listening room—placement will influence any speaker's low-frequency extension and smoothness to some degree, and in the case of a subwoofer, it will affect the blend with the main speakers as well.

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TECH TALK

BY JULIAN HIRSCH

Terminology Translated

Every technical activity has its own jargon, familiar to its practitioners but often meaningless to outsiders. Sometimes a vocabulary is precisely defined as it applies to a particular specialty but may be used more loosely or even incorrectly by people operating outside that field.

For example, consider the matter of amplifier power ratings, which received considerable attention about twenty years ago when the Federal Trade Commission stepped in to control the ridiculously inflated claims being made for the power outputs of many amplifiers and receivers. At the time, it was not uncommon for amplifiers to be rated by combining the nominal continuous power output capability of all channels, doubling that figure (sometimes justified as a "peak power" rating), and adding a bit for emphasis. By this tortured logic, a 30-watt-per-channel stereo receiver might be advertised with a "125-watt" rating.

After a series of hearings, the FTC issued a ruling that served to stabilize the wattage war that was rampant in the audio industry. It is now the accepted standard in home audio.

The primary power rating for a home audio amplifier—the one that is supposed to be stated first and most prominently in advertising—is currently defined as the maximum continuous output that one channel can deliver into a given load impedance over a given range of frequencies without exceeding a given amount of distortion, all specified by the manufacturer and spelled out in the published rating. This allows the performance of any home audio amplifier to be compared with that of others in a more or less meaningful way.

The FTC's ruling also called for measuring amplifier distortion while driving *all* channels simultaneously at full rated power into the specified

load impedance as well as at lower power levels. Another requirement was that the amplifier be "preconditioned" before measurement by simultaneous operation of all channels at one-third of rated power at 1 kHz for one hour. This step was intended to bring the entire amplifier to its highest operating temperature.

For many years I adhered to the FTC requirements as closely as possible, but the current trend toward more-than-two-channel amplifiers and receivers has made it impractical (and technically unnecessary) to drive all amplifier channels simultaneously to rated power. A surround receiver usually has at least five power amplifiers, which would only very rarely, if ever, be driven to rated power simultaneously while reproducing actual program material. The surround-channel signals in most cases are not in phase with the main channels, so that even if they were driven to rated power, the amplifier would never have to deliver the sum of two or more maximum-signal power outputs at the same instant.

For the same reason, there is no need to bring all channels to a high

plifier (or one channel of a multichannel amplifier) that can be specified and measured, plus five more that are peculiar to multichannel amplifiers. Measuring a stereo amplifier with strict adherence to all the tests specified in RS-490 would be a truly formidable and time-consuming process, even with the fast computer-driven test instruments available today. I have no doubt, however, that most reputable manufacturers do just that (or something close to it) in their development process.

But as a reviewer I have to look at things from a slightly different viewpoint. The time required to evaluate a product as complex as a modern integrated amplifier or receiver is considerable, and unlike a development engineer, who may devote his working time to a single product for an extended period, I have to divide mine among a diverse and constantly changing array of components.

My goal is to sort out a product's pluses and minuses, not so much from the perspective of the manufacturer's engineering staff, but rather from the standpoint of a potential user (not

Twenty years ago, an amplifier's rated power might be the combined outputs of all channels, doubled to arrive at the "peak power," plus a bit for emphasis.

temperature for preconditioning. Most surround receivers get hot enough in normal operation that the preconditioning is effectively accomplished by normal test procedures.

The procedures I follow for testing amplifiers, whether separate components or part of a receiver, are based on EIA (Electronic Industries Association) Standard RS-490, "Standard Test Methods of Measurement for Audio Amplifiers," and generally adhere to its provisions and intent. RS-490 is a comprehensive standard defining some twenty-one different characteristics of a single-channel am-

necessarily technically minded). To this end, I rely on an extensive, but not exclusive, use of laboratory tests, in combination with some decades of experience with electronic instruments and audio components.

In future columns, I will describe in more detail the measurements I make on various products, roughly how they are made, what their results mean, and how they relate to commonly used audio terms. Even readers with virtually no technical knowledge of audio measurements should gain a better understanding of the process and its terminology. □

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TEST REPORTS



RDL Acoustics F-1 and FS-1 Loudspeaker Systems

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

Although its name is new in the audio world, RDL Acoustics has its roots in the early days of hi-fi. One of its principals, Edgar Villchur, founded Acoustic Research in 1954 and was responsible for such seminal developments as the acoustic-suspension loudspeaker and the dome tweeter. A few years later, Roy Allison went to work at AR, where he was responsible for the design of a number of now-legendary speakers, including the AR-3a and the AR-LST. He also developed a unique tweeter whose convex dome has since become a hallmark of Allison products.

Allison made an intensive study of the interaction between the bass output of a speaker and the adjacent room boundaries that showed how to optimize a system's low-frequency response by establishing a correct relationship between its woofers and the

room boundaries. In 1974 he founded Allison Acoustics to produce a line of speakers based on that research. Now together again, Allison and Villchur have set up RDL (for Room-Designed Loudspeakers) Acoustics.

RDL Acoustics sells its products, as well as complementary electronic products from other manufacturers,

directly by telephone or mail, offering a five-year warranty and a thirty-day no-strings-attached return policy if a customer is dissatisfied for any reason. (The company even maintains a computer bulletin board that you can use to obtain information, ask questions, and order by modem.) Each of its speakers is optimized for a specific placement in the room, in accordance with Allison's findings in his research on room-boundary effects.

Since most of the models in the RDL line are designed to give essentially the same, or at least very similar, performance when properly placed, we thought it would be interesting to see how close the company had come to achieving this difficult goal. The largest of the five models currently available are the F-1 and FS-1. In almost every respect, these two speakers are identical, using an 8-inch acoustic suspension woofer with a 1½-inch voice coil and a ½-inch linear-excursion capability together with a 1-inch convex-dome tweeter whose ½-inch voice coil is damped and cooled by ferrofluid. Both models use a 2-kHz crossover, with 6-dB-per-octave slopes, and have a rated sensitivity of 87 dB sound-pressure level (SPL) at 1 meter with a 2.83-volt input. The nominal system impedance is 8 ohms, with a 5-ohm minimum. The speakers are recommended for use with amplifiers rated between 15 and 150 watts per channel.

The F-1 and FS-1 also have the same dimensions, styling, finish, weight, and price. Indeed, there is only one difference between them: The FS-1 is a conventional floor-standing system with both drivers on the front panel and the woofer close to the bottom, whereas the F-1 has its woofer on the top, facing upward. Where the FS-1 has a black wooden top plate, the F-1 has a black removable grille. Both have a removable front grille, plus a special panel section that positions the tweeter about ½ inch forward of the front baffle.

The instructions that come with the speakers are specific as to the recom-

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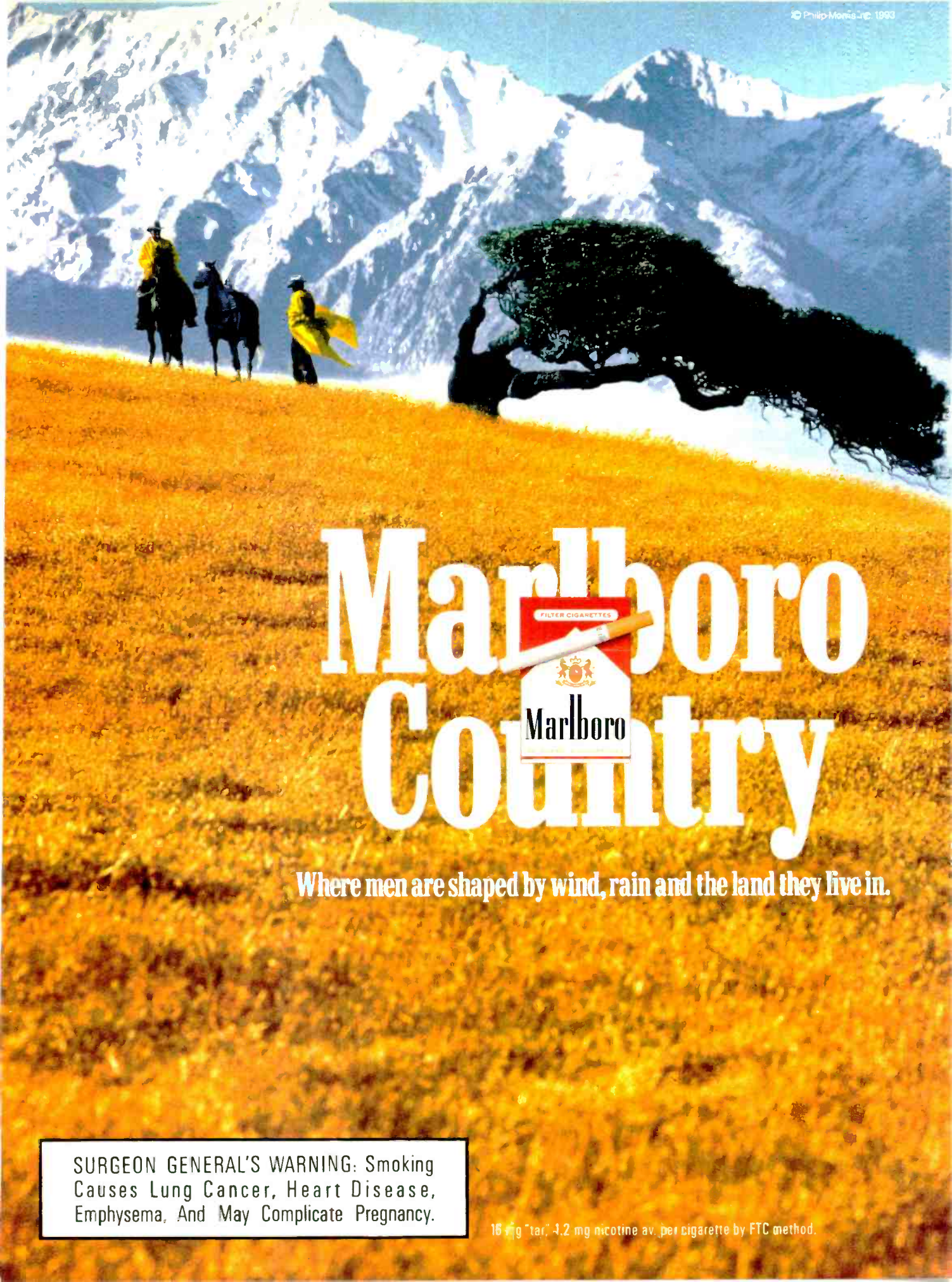
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mended placement for each model. The FS-1, the more "conventional" of the two, is designed to be placed on the floor well away from any wall. The F-1, on the other hand, *must* have its back close to a wall but can be at floor level or anywhere above it.

Both speakers are handsomely finished in lacquered cherry, with black cloth grilles. Their input connectors, five-way binding posts, are recessed into the back panel. They are supplied with 50 feet of 16-gauge connecting cable and a wire cutter and stripper for installation, plus a Phillips-head screwdriver that enables the user to replace any driver, should that ever be necessary, without returning the entire speaker to RDL.

We installed the RDL FS-1 and F-1 speakers according to the manufacturer's recommendations. The FS-1's were placed about 6 feet apart, 4 feet from the side walls and about 3 feet in front of the wall behind them. The F-1's were placed on shelves against the wall, 26 inches from the floor and respectively 28 and 44 inches from the side walls. We used these locations to measure the room responses, averaged for the left and right speakers, and we also used them for our listening tests. Other measurements, including quasi-anechoic MLS response and close-miked woofer response, were taken on individual speakers moved to convenient positions.

The averaged room responses of the two RDL speakers were essentially alike, and their woofer responses were absolutely identical (within about 0.5 dB) from 20 Hz to 1.2 kHz. Thus, the composite frequency-response curves for the two were alike for all practical purposes. Unfortunately, this measurement technique, though convenient and capable of giving a good sense of a speaker's *potential* bass performance, does not give a fully realistic description of its *actual* performance in any particular room.

Nevertheless, the composite response curves confirmed the speakers' generally excellent performance. Relative to the 1-kHz level, the woofer output was flat within 2 dB down to 150 Hz, rose another 2 dB to its

maximum between 60 and 70 Hz, and returned to its 1-kHz level at 45 Hz, falling at 12 dB per octave below that point. In the tweeter range, the output varied only ± 2.5 dB from 2 to 20 kHz. But though the average output of the speakers was exceptionally uniform over almost the full range from 45 Hz to 20 kHz, there was a dip of 4 to 5 dB in the octave from 1.1 to 2.2 kHz. The dip showed up in room-response measurements and in the close-miked woofer measurement as well as in several of the MLS measurements, and it seems to be real, although not specifically audible with normal program material. The horizontal dispersion of the Allison-designed tweeter was exceptional, with the response 45 degrees off-axis diverging only slightly from the on-axis response above 4 kHz, by -2 dB at 10 kHz and -8 dB at 20 kHz.

The impedance curves of the two speakers differed only slightly, with bass resonance peaks of 16 or 17 ohms at 52 Hz, an overall maximum of 25 or 27 ohms at 1.5 kHz, and a minimum reading of 7 ohms between 100 and 200 Hz. Sensitivity was 87 dB, as rated. Driven with 4 volts (corresponding to a 90-dB SPL), the woofer distortion was between 0.6 and 1 percent from 60 Hz to beyond 1 kHz, rising at lower frequencies to 2 percent at 50 Hz and 4 percent at 38 Hz. This is exceptional performance for an 8-inch driver in a modest-size enclosure and reflects the heritage of these speakers.

Equally impressive was the pulse power-handling ability of the F-1 and FS-1 systems. The woofer did not overload audibly with a single-cycle 100-Hz input of some 860 watts (the clipping point of the amplifier into the speaker's 7-ohm impedance at that frequency). The speakers easily withstood pulse inputs of many hundreds of watts at 1 and 10 kHz.

We were most curious to evaluate the sound quality of these two systems, with their different driver configurations but very similar basic performance measurements. On most (but not all) program material, the FS-1 and F-1 systems sounded distinctly different. Most often the F-1's (against the wall) gave a markedly wider

spread of sound than the floor-mounted FS-1's. That was not entirely surprising, since the F-1's actually *were* spaced a couple of feet further apart. The upward-firing orientation of the F-1 woofers may also have been a factor, since presumably that would cause more of the system's midrange output to reach the listener by way of reflections from the walls and ceiling than would be the case with a conventional front-firing driver. On the other hand, the FS-1 system had a distinctly warmer sound, which was not explainable by any of the measurements we were able to make.

These sound characteristics were not always apparent (as often happens in speaker evaluation, they were program dependent). Sometimes the two systems sounded alike, but more often than not there was no difficulty in identifying which was being heard. We also tried interchanging the speakers, putting the FS-1's against the wall and the F-1's in a free-standing position. They still sounded different, but in a different way. All in all, we preferred them in their correct locations.

It is possible that these effects were simply the result of too little distance between either pair of speakers and a reasonable listening position or of their different heights (floor level vs. about 30 inches off the floor). In the end, we don't think it matters very much, since both of these systems are truly excellent, with a smoothness of response and low distortion that do credit to their lineage. That they do not always sound exactly alike simply reflects a point I have been making for many years: Loudspeakers will always sound different in different rooms or different locations in the same room, even if they have been carefully designed to minimize those differences. In a more optimal room layout, these two might have sounded more similar. Even under the imperfect conditions of our tests, however, the RDL speakers always sounded first-rate, and since the company's sales policy gives you the benefit of an extended at-home audition, we would not hesitate to recommend giving them a try. □

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Toni Braxton. *Breathe Again; Another Sad Love Song; Love Affair*, etc. (LaFace) 464-362



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Babyface—For The Cool In You (Epic) 464-222

Kris Kross—Da Bomb (Ruffhouse/Columbia) 463-703

Miles Davis & Quincy Jones—Live At Montreux (Warner Bros.) 463-554

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Mark Chesnut—Almost Goodbye (MCA) 463-273

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Dave Koz—Lucky Man (Capitol) 461-848

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"Poetic Justice"—Orig. Sndtrk. (Epic Soundtrax/NDM) 461-665

Bjork—Debut (Elektra) 461-152

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Another Bad Creation—It Ain't What U Wear (Molown) 468-249

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Conway Twitty—Final Touches (MCA Nashville) 466-607

Fight—War Of Words (Epic) 461-658

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James Taylor—Live (Columbia) 463-687/393-686

Tony Toni Tone—Sons Of Soul (Mercury) 463-679

Billy Ray Cyrus—It Won't Be The Last (Mercury/Nashville) 463-240

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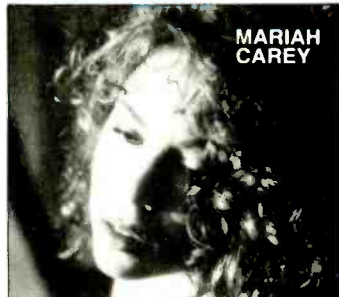
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Enya—Shepherd Moons (Reprise) 431-718

U2—Achtung Baby (Island) 431-213

Frank Sinatra—Sinatra Reprise: The Very Good Years (Reprise) 430-363

Stevie Ray Vaughan & Double Trouble—The Sky Is Crying (Epic) 429-258

Red Hot Chili Peppers—Blood Sugar Sex Magik (Warner Bros.) 428-367

Sade—Love Deluxe (Epic) 449-439

"The Bodyguard"—Original Soundtrack (Arista) 448-159

Kenny G—Breathless (Arista) 448-142

Tears For Fears—Elemental (Mercury) 460-808

The Steve Miller Band—Wide River (Polydor) 460-758

Natalie Cole—Take A Look (Elektra) 460-741

Bette Midler—Experience The Divine: Grts. Hits (Atlantic) 460-386

Little Texas—Big Time (Warner Bros.) 460-204

Paul McCartney—All The Best (Capitol) 459-776

"Menace II Society"—Original Soundtrack (Jive) 459-586

Robert Plant—Fate Of Nations (Es Paranza) 459-024

Inner Circle—Bad Boys (Big Beat/Atlantic) 458-810

Anthrax—Sound Of White Noise (Elektra) 458-489

Dave Grusin—Homage To Duke (GRP) 458-471

ABBA—Gold-Greatest Hits (Polydor) 458-406

Diane Schuur—Love Songs (GRP) 458-323

Toby Keith—(Mercury/Nashville) 458-315

Jeff Lorber—Worth Waiting For (Verve) 458-299

Intro (Atlantic) 458-091

Yanni—In My Time (Private Music) 458-018

Primus—Pork Soda (Interscope) 457-192

Luther Vandross—Never Let Me Go (Epic/LV Records) 457-176

Michael Franks—Dragonfly Summer (Reprise) 457-028

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The Stranger. She's Always A Woman, Just The Way You Are, etc. (Columbia) 277-491

Piano Man. The Ballad Of Billy The Kid; Travelin' Prayer; more. (Columbia) 239-863



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

Barry White—Grt. Hits (Casablanca) 428-102

Public Enemy—Apocalypse 91 (Def Jam/Columbia) 428-003

Boyz II Men—Cooler, highharmony (Motown) 424-754

"Phantom Of The Opera" Highlights (Orig. London Cast) (Polydor) 424-333

John Cougar—American Fool (Riva) 423-566

Bonnie Raitt—Luck Of The Draw (Capitol) 423-186

Van Halen—For Unlawful Carnal Knowledge (Warner Bros.) 420-273

Madonna—The Immaculate Collection (Sire/Warner Bros.) 414-557

Garth Brooks—No Fences (Capitol) 411-587

Paul Simon—Graceland (Warner Bros.) 345-751

Dr. Hook's Grt. Hits (Capitol) 317-495

Gordon Lightfoot—Gord's Gold (Grt. Hits) (Reprise) 291-724

U2—The Joshua Tree (Island) 354-449

The Police—Every Breath You Take—The Singles (A&M) 348-318

Peter Gabriel—So (Geffen) 345-777

Mary Chapin Carpenter—Come On, Come On (Columbia) 440-560

Ravel: Bolero; Pavane; etc. Barenboim, Chicago Sym. (Erato) 454-181

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New Edition—Grt. Hits, Vol. 1 (MCA) 430-066

Nightly By Nature (Tommy Boy) 429-993

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Tom Petty—Full Moon Fever (MCA) 382-184

The Pretenders—The Singles (Sire) 362-541

Soul Asylum—Grave Dancers Union (Columbia) 445-510

George Benson—Love Remembers (Warner Bros.) 439-265

Spin Doctors—Pocket Full Of Kryptonite (Epic/Assoc.) 428-482

Rickie Lee Jones—Traffic From Paradise (Geffen) 467-928

Branford Marsalis—Bloomington (Columbia) 460-089

Poison—Native Tongue (Capitol) 454-926

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1 Rush me these 4 HITS RIGHT NOW (write one number in each box)

•	•	•	•
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2 My main musical interest is (check one): (But I may always choose from any category)

<input type="checkbox"/> Hard Rock Van Halen, Aerosmith	<input type="checkbox"/> Soft Rock Michael Bolton, Manah Carey	<input type="checkbox"/> Alternative The Cure, Dinosaur Jr.	<input type="checkbox"/> Light Sounds Neil Diamond, Barbra Streisand	<input type="checkbox"/> Dance Pop Madonna, En Vogue
<input type="checkbox"/> Heavy Metal Megadeth, Ozzy Osbourne	<input type="checkbox"/> R&B/Soul Boyz II Men, Luther Vandross	<input type="checkbox"/> Easy Listening Frank Sinatra, Ray Conniff	<input type="checkbox"/> Rap L.L. Cool J, Cypress Hill	<input type="checkbox"/> Country <input type="checkbox"/> Jazz <input type="checkbox"/> Classical

3 Mr. Mrs. Miss Print First Name Initial Last Name Age

Address Apt.

City State Zip

4 Do you have a VCR? (04) Yes No Do you have a credit card? (03) Yes No Do you have a telephone? (01) Yes No 733A/S94

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TEST REPORTS



Nakamichi MB-4s MusicBank Compact Disc Changer

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

Nakamichi's MusicBank CD changers, introduced several years ago, have a unique mechanical design that enables a multidisc changer mechanism to be built into a cabinet of normal dimensions. The disc loading slot and drawer appear and operate like those of any conventional single-disc player. But after a disc is placed in the drawer and loaded, the drawer can be opened again (even while a CD is playing) to receive another disc, up to a total of seven.

The new line of Nakamichi MusicBank CD players consists of four models, varying in refinement and priced accordingly from \$349 to \$1,200. The least expensive of the group, the MB-4s, uses dual 16-bit digital-to-analog (D/A) converters with four-times-oversampling digital filters (the other models use 18- or 20-bit converters and eight-times-oversampling filters). Although some of their performance specifications differ, all of these players should be

capable of delivering excellent sound quality.

Apart from its disc-changing capability, the MB-4s is a relatively bare-bones CD player. The front panel is almost starkly simple, with buttons for forward and reverse fast scan and track skipping, play, stop, and pause. A row of seven buttons provides direct access to any disc, and an adjacent larger button opens and closes the disc drawer. There are no control knobs.

A modest display window provides the usual information on disc and

track numbers, plus indicators for the individual MusicBank slots that light when the corresponding slot is filled. The power switch and disc drawer occupy the left portion of the panel. The rear apron is even simpler, containing only the two audio output jacks.

In spite of its spare appearance, the Nakamichi MB-4s provides most of the programming versatility found in other modern CD players. The programming features can be operated only via the supplied wireless remote control, however. This compact handset, less than half the size of typical remote controls, duplicates the front-panel disc-transport controls and offers direct numerical access to tracks. Discs are selected by means of a pair of buttons that step sequentially up and down the MusicBank stack.

The MB-4s's programming system enables playback of as many as fifty tracks in any order from any combination of the seven discs. The entire programmed sequence can be repeated indefinitely, as can the normal disc sequence. The tracks on all discs can be played randomly, and this mode can be extended indefinitely (with a newly randomized sequence after each completion of the loaded discs).

Nakamichi advises that the MusicBank units will accept 3-inch CD's (very rare in this country, anyway) only in Disc Position 1. Attempting to

DIMENSIONS

16 $\frac{1}{2}$ inches wide, 3 $\frac{1}{4}$ inches high,
10 $\frac{1}{2}$ inches deep

PRICE

\$399

MANUFACTURER

NAKAMICHI AMERICA CORP., DEPT. SR, 19701
S. VERMONT AVE., TORRANCE, CA 90502

TEST REPORTS

use one in any other slot can cause jamming, with possible damage to disc and player. Accessory "disc stabilizers" are also not recommended.

The Nakamichi MB-4s was as easy to use as any conventional single-play machine (easier than most, in fact), thanks to its simple and obvious panel design. The instruction booklet (only five pages) provides all necessary operating information for the four models in this series of players. We had to study the part dealing with programming the player, but the actual process was straightforward and simple.

The MB-4s's measured performance, which conformed closely to its published specifications and to measurement data provided by Nakamichi, was not as advanced as that claimed for its more expensive siblings (or many other more conventional CD players). But our results—which are still quite good—are consistent with what was clearly Nakamichi's design goal for the MB-4s, to bring the convenience of the MusicBank system to a price range affordable by a much larger number of people.

Typically, the MB-4s's distortion ratings were about an order of magnitude greater, its noise ratings about 10 dB greater, and its channel-separation ratings about 12 to 22 dB less than the corresponding ratings for the three higher-priced MusicBank models, two of which also have digital outputs and headphone jacks. Otherwise, the four changers are similar in operation.

When judging these CD players, it is well to consider the performance attained by the most expensive and refined record players, tape decks, or tuners offered to the audio consumer market. The fact is that almost any decent CD player is so far superior to most of the other electronic components and to many of the available recordings and broadcasts that there is a tendency to look down on one that has a signal-to-noise ratio (S/N) as "poor" as 87 dB, distortion as "high" as 0.035 percent, or channel separation of "only" 78 dB—all much better than what one could expect from consumer hi-fi components of the analog era. My point is that the MB-4s sounds about as good as any other



MEASUREMENTS

Maximum output level	..... 1.86 volts
Frequency response	..... 20 Hz to 20 kHz +0.03, -0.4 dB
Channel separation	
100 Hz	..... 78 dB
1 kHz	..... 78 dB
20 kHz	..... 72.5 dB
Signal-to-noise ratio	
(A-wtd., L/R)	..... 85.6/90 dB
Dynamic range (L/R)	..... 87.3/89.4 dB
Quantization noise (L/R)	..... 82/87 dB
Distortion (THD+N)	
1 kHz (-70 to 0 dB)	..... 0.008 to 0.028%
20 Hz to 20 kHz (0 dB)	..... 0.035 to 0.8%
Linearity error (at -90 dB)	..... +3.6 dB
Max. interchannel phase shift	..... +1°
Defect tracking	
(Pierre Verany #2 test disc)	..... 750 µm
Disc-change time	..... 7.5 seconds
Impact resistance	
top	..... A
sides	..... B

high-quality CD player, regardless of price or technical sophistication, and is considerably more versatile and easy to use than most of them. If you think you *can* hear a difference between it and some other model, ask yourself how much that difference really matters to you.

Overall, the MB-4s gives you a lot more than it sacrifices in respect to utility, ease of operation, and appearance. The MusicBank is unquestionably the easiest-to-use, most intuitive CD-changer mechanism that I have encountered, and its realization in a relatively low-price player is a noteworthy achievement. □

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HI- Classic Audio: Honolulu.
IA- Audio Logic: Des Moines • Camera Corner: Davenport • Custom A/V: Cedar Rapids • Hawkeye: Iowa City, Cedar Falls.
ID- Good Ear: Boise.
IL- United Audio Centers: Chicago • Suburbs • Cars & Stereo: Rockford • Jon's Home Center: Quincy • Stereo Studio: Palatine • Select Sound: Naperville • Sterling Elect.: Sterling • Sundown One: Springfield.
IN- Ovation Audio: Clarksville, Indianapolis.
KS- Accent Sound: Overland Park • Advance Audio: Wichita • Audio Junction: Junction City.
KY- Ovation Audio: Lexington, Louisville.
LA- Alterman Audio: New Orleans, Metairie, Covington • Wright's Sound Gallery: Shreveport.
MA- Goodwills Audio: Boston, Shrewsbury • Nantucket Sound: Hyannis.
MD- Audio Assoc.: Annapolis, Laurel, Rockville • Cumberland Elec.: Cumberland • Gramophone: Balt., Ellicott City • Soundscape: Balt. • Sound Studio: Salisbury.
ME- Cookin': Portland.
MI- Pecar's: Detroit, Troy • Classical Jazz: Holland • Front Row A/V: Flint • Future Sound: Ypsilanti • Court St. Listening Room: Midland, Saginaw.
MN- Audio Designs: Winona • Audio Perfection: Minneapolis.
MO- Independence A/V: Independence • Sd. Central: St. Louis.
NC- Audio Lab: Wilmington • Audio Video Systems: Charlotte • Stereo Sound: Durham, Greensboro, Raleigh, Winston Salem • Tri City Elect.: Conover.
ND- Precision Audio: Grand Forks.
NE- Custom Electronics: Omaha, Lincoln.
NH- Cookin': Nashua, Manchester, Newington, Salem, S. Nashua.
NJ- Hall's Stereo: Trenton • Sound Waves: Northfield • Sassafras: Cherry Hill • Woodbridge Stereo: W. Caldwell, W. Longbranch, Woodbridge.
NM- West Coast Sound: Albuquerque, Santa Fe.
NV- Upper Ear: Las Vegas.
NY- Audio Breakthroughs: Manhasset • Audio Den: Lake Grove • Audio Expressions: Newburgh • Chemung Elect.: Corning, Elmira • Clark Music: Albany, Syracuse • Stereo Exchange: Manhattan, Nanuet • Hart Elect.: Vestal • Innovative Audio: Brooklyn • Listening Room: Scarsdale • Rowe Camera: Rochester • Sound Mill: Mt. Kisco, Yorktown Hts. • Speaker Shop: Amherst, Buffalo.
OK- K Labs Premium Audio: Tulsa.
OH- Audio Craft: Akron, Cleveland, Mayfield Hts., Westlake • Audio Etc.: Dayton • Speaker Shop: N. Lima.
OR- Bradford's HiFi: Eugene • Chaise A/V: Portland • Beaver-ton • Kally's Home Ctr.: Salem • Smart Homes: Bend.
PA- GNT Stereo: Lancaster • Hart Electronics: Blakely, Kingston • Listening Post: Pittsburgh & suburbs • Sassafras: Bryn Mawr, Montgomeryville, Whitehall • Stereoland: Natrona Heights • Studio One: Erie.
RI- Eastern Audio: North Providence.
SC- Dashboard: Charleston • Upstairs Audio: Columbia.
TN- Hi Fi Buys: Nashville • Lindsey Ward: Knoxville • Modern Music: Memphis • New Wave Elect.: Jackson • Sound Room: Johnson City.
TX- Audio Tech: Temple, Waco • Audio Video: College Station • Brook A/V: Beaumont • Bunkley's Sd. Systems: Abilene • Bjorn's: San Antonio • Don's Hi Fi: Amarillo • High Fidelity: Lubbock • Home Entertainment: Dallas, Houston • Marvin Electronics: Ft. Worth • Sound Towne: Texarkana.
UT- AudioWorks: Salt Lake City • Stokes Bros.: Logan.
VA- Audio Associates: Arlington, Fairfax • Audiofronics: Roanoke • Digital Sd.: Va. Bch. • Stereotypes: Charlottesville.
VT- Audio Video Authority: S. Burlington.
WA- Audio Waves: Everett • Definitive Audio: Bellevue, Seattle • DESCO Electronics: Olympia • Evergreen Audio: Silverdale • Pacific Sight & Sound: Wenatchee • Sound Mart: Spokane • Tin Ear: Kennewick.
WVA- Sound Post: Princeton.
WI- Absolute Sound & Vision: Sheboygan • Audio Emporium: Milwaukee.
Puerto Rico- Precision Audio: Rio Piedras.
Canada- Advance Electronics: Winnipeg • Audio Ctr.: Montreal, Ottawa, Quebec City • Bay Blast: Toronto • Digital Dynamics: Clearbrook B.C. • Great West Audio: London • Peak Audio: Halifax • Sound Hounds: Victoria B.C. • Sound Room: Vancouver • Sound Station: Courtenay B.C.
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TEST REPORTS



Onkyo T-450RDS AM/FM Tuner

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

The moderately priced Onkyo T-450RDS AM/FM tuner is the first we have tested that is designed to work with the Radio Broadcast Data System (RBDS, or, more familiarly, RDS), the North American version of the RDS system already in wide use in Europe. RDS enables transmission of additional information on an FM carrier, simultaneously with the program, which can then be picked up and displayed by an RDS-aware receiver tuned to that station. For example, RDS can show the category of the current program (such as news, sports, jazz, classical, and so forth) or display test or alert announcements. The T-450RDS supports the following RDS information categories: the station call letters, program category, traffic information, frequencies of stations carrying the same program in a given area, scrolling text (when the information requires more than an ab-

breivated fixed display), the time, and emergency alert warnings. RDS also enables the tuner to scan for stations broadcasting a particular category of programming or to choose for best reception among several stations transmitting the same category.

The T-450RDS provides a number of other convenience features as well, including several station-tuning modes and a thirty-station preset memory (for both FM and AM bands). Its auto-tuning system can, at the touch of a button, scan and memo-

rize for instant recall the frequencies of the twenty strongest receivable FM stations. You can also program each preset with the call letters of the station assigned to it, which will then be displayed whenever you select that preset. Onkyo's Classified Memory system enables you to assign each preset to any of six groups, identified as Class A through Class F, which can be used to categorize the presets and scan by type of programming, for example.

On the right side of the front panel is a large tuning knob, which turns with an impressively smooth feel. It has two operating modes. In one, it works much like the tuning knob of an analog tuner, moving from channel to channel as you turn it, clockwise going up in frequency, counter-clockwise going down. In the other, a slight turn of the knob either way initiates a scan, stopping on the next receivable signal found in that direction.

The T-450RDS has a feature that Onkyo calls Automatic Precision Reception (APR), which chooses wide or narrow IF (intermediate-frequency) bandwidth and mono or stereo operation based on the signal conditions.

DIMENSIONS

18 INCHES WIDE, 3½ inches high,
12 INCHES DEEP

PRICE

\$355

MANUFACTURER

ONKYO, DEPT. SR, 200 WILLIAMS DR.,
RAMSEY, NJ 07446

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TEST REPORTS

Normally, a strong stereo signal that is free of interference will be received in stereo with the wide IF bandwidth. If there is interference from an adjacent channel, the APR system switches the tuner to its narrow IF bandwidth for greater selectivity. If the signal is too noisy for proper reception (or if it is broadcast in mono), the tuner automatically switches to mono. These characteristics can also be set manually, but the APR system is designed to always give the best reception possible.

The T-450RDS's front panel has small buttons for such functions as direct frequency input, IF-bandwidth selection, stereo/mono switching, muting, band selection (AM or FM), and tuning mode. Larger buttons below the display window in the center of the panel call up the programmed classes of channels, and others control the RDS functions. The display window shows the tuner's complete operating status, including any RDS information that may be receivable.

On the tuner's rear apron are a 75-ohm FM antenna jack, spring clips for connecting the supplied AM loop antenna, audio outputs, and jacks for connection to other compatible Onkyo components for system operation from a single remote control (the tuner does not come with a remote).

All of the tuner's programming functions worked well in our tests, and the APR system operated reliably and unobtrusively. Some stations triggered selection of the narrow IF bandwidth, but most were received in the wide mode. The stereo threshold (the signal strength required to switch the tuner from mono to stereo) was fixed at 28 dBf—high enough to insure reasonably quiet and listenable stereo reception.

Our laboratory measurements dramatically demonstrated the considerable difference that the IF-bandwidth selection made in the tuner's FM performance. Switching from wide to narrow IF bandwidth greatly increased adjacent-channel selectivity, from a fairly typical 7.3 dB to 30 dB (the highest we have ever measured). Such high selectivity can be valuable when you are attempting to receive a distant station close in frequency to a

MEASUREMENTS

All figures are for FM only except frequency response; "wide/narrow" refers to IF bandwidth.

50-dB quieting sensitivity

mono (wide/narrow) 19/17 dBf
stereo (wide/narrow) 40.3/37 dBf

Signal-to-noise ratio (at 65 dBf)

mono (wide/narrow) 79/79.3 dB
stereo (wide/narrow) 71/71.5 dB

Distortion (THD+N at 65 dBf)

mono (wide/narrow) 0.105/0.28%
stereo (wide/narrow) 0.115/0.65%

Capture ratio (at 65 dBf)

wide/narrow 1.6/10.8 dB

AM rejection (at 65 dBf)

wide/narrow 62/66 dB

Selectivity

alternate-channel (wide/narrow) ... 65/84 dB
adjacent-channel (wide/narrow) ... 7.3/30 dB

Pilot-carrier leakage

19-kHz -75 dB
38-kHz none detectable

Hum none detectable (<-85 dB)

Channel separation

100 Hz (wide/narrow) 32/23 dB
1 kHz (wide/narrow) 40/27.5 dB
10 kHz (wide/narrow) 32.5/30 dB

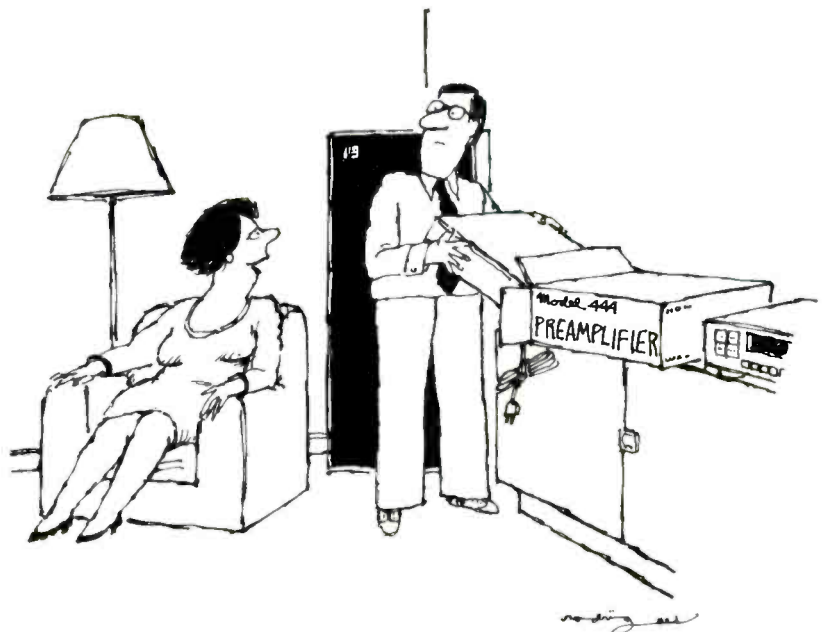
Frequency response

FM 30 Hz to 15 kHz +1.3, -0 dB
AM -6 dB at 110 Hz and 2 kHz

local one. As we would expect, some other performance characteristics suffered from the change, which is why the tuner uses the wide mode whenever it can without suffering interference from adjacent-channel stations. Capture ratio, in particular, went from very good in the wide IF-bandwidth mode to poor in the narrow. Other measurements were good or better, and it is noteworthy that the power-line hum in the tuner output was (for the first time in our experience) too low to detect, let alone measure. AM performance was much like that of almost every other tuner we have tested, with perhaps more restricted frequency response than most.

At the time of our tests, only one FM station in our reception area was transmitting RDS information, which appeared in the tuner's display window a few seconds after the station was tuned in. We hope RDS comes into wide use, since it offers significant benefits: if it does, the T-450RDS is ready to take advantage of them.

Overall, the Onkyo T-450RDS is a very fine tuner. Most of its features truly enhance its listening performance and ease of use. Best of all, this combination of performance and features is available for a very affordable price. □



"Oh, that's nice, dear. My first husband Noel's preamplifier had oxygen-free-copper Litz wire."

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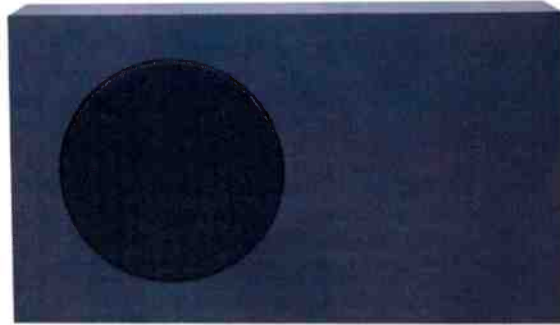
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Now Cambridge SoundWorks has introduced Ensemble II, a more affordable version of Ensemble using only one cabinet to hold both subwoofer drivers. Ensemble II has joined Ensemble in the ranks of the country's best-selling speak-



The real difference is in the subwoofer.

ers. We believe Ensemble II is a better system than its best-known competitor. And because we sell it factory-direct, it's half the price. *Stereo Review* said "Ensemble II performs so far beyond its price and size that it can be compared only with much larger speakers at substantially higher prices." We agree with the writer who said, "It's hard to imagine going wrong with Ensemble." The question is, which Ensemble system is right for *you*?

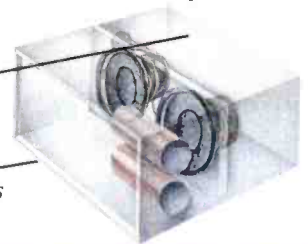
The Same Satellite Speakers.

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Unlike many competing systems, Ensemble's satellites are true two-way speaker systems, each containing a high performance tweeter and a 4-inch woofer. *Stereo Review* said, "The Ensemble satellites delivered a smoother output than

True acoustic suspension, sealed subwoofer cavity.

Cavity acts as acoustic band-pass filter.



"Ensemble may be the best value in the world."
Audio



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Ensemble satellite speakers are available primed for painting, so they can match your decor exactly.

The Same Overall Sound.

In many rooms, Ensemble II sounds virtually the same as Ensemble, especially when Ensemble's two subwoofers are placed right next to each other. The real difference between the two systems is that Ensemble, with its two ultra-compact subwoofers (12"×21"×4½"), gives you *ultimate placement flexibility*.

The Same Attention To Detail.

Ensemble and Ensemble II are constructed with the very best materials and no-compromise workmanship. Their subwoofers use heavy-duty woofers in true acoustic suspension enclosures. The satellites are genuine two-way systems with very high quality speaker components. Individual crossover networks are

built into every cabinet for maximum wiring flexibility. Robust construction is used throughout, featuring solid MDF cabinets and solid metal grilles.

The Same Factory-Direct Savings.

Cambridge SoundWorks products are available *only* factory-direct. By eliminating the middle-men, we're able to sell Ensemble and Ensemble II for hundreds less than if they were sold in stores.

The Same 30-Day Total Satisfaction Guarantee.

Choosing a loudspeaker after a brief listen at a dealer's showroom is like deciding on a car after one quick trip around the block. So we make it possible to audition our speakers the *right way*—



Stereo systems featuring Ensemble and Ensemble II speakers with Pioneer or Philips electronics start at only \$799, including CD player. Dolby Surround Sound systems start at only \$999.

in your own home. You get to listen for hours without a salesman hovering nearby. If within 30 days you're not happy, return your speaker system for a full re-

fund. We even reimburse original UPS ground shipping charges in the continental United States.



The only difference in satellites is that the original Ensembles use gold-plated connectors that allow use of even the heaviest gauge wire.

The Real Difference: The Ultimate Placement Flexibility Of Dual Subwoofers.

Placement of bass and high-frequency speakers in a room—and how those speakers interact with the acoustics of the room—has more influence on the overall sound quality of a stereo system than just about anything. As an alternative to spending hundreds (or thousands) of dollars on this or that "latest" amplifier or CD player design, you should invest some of your time experimenting with various speaker positioning schemes. Ensemble's two ultra-slim (4½") subwoofers give you more placement flexibility than any speaker system we know of (including Ensemble II), and is most likely to provide the performance you want *in the real world...in-your room.*

How To Order.

The dual-subwoofer Ensemble system is available in two versions. With handsome black-laminate subwoofers for \$599. Or with black vinyl-clad subwoofers for \$499. Ensemble II is priced at \$399. For more information or to order call our audio experts, 24 hours a day, 365 days a year. We'll send you our 64 page color catalog with stereo and surround sound components and systems from Cambridge SoundWorks, Pioneer, Philips, Denon and others. Because we sell factory-direct, eliminating expensive middle-men, you can save hundreds of dollars.

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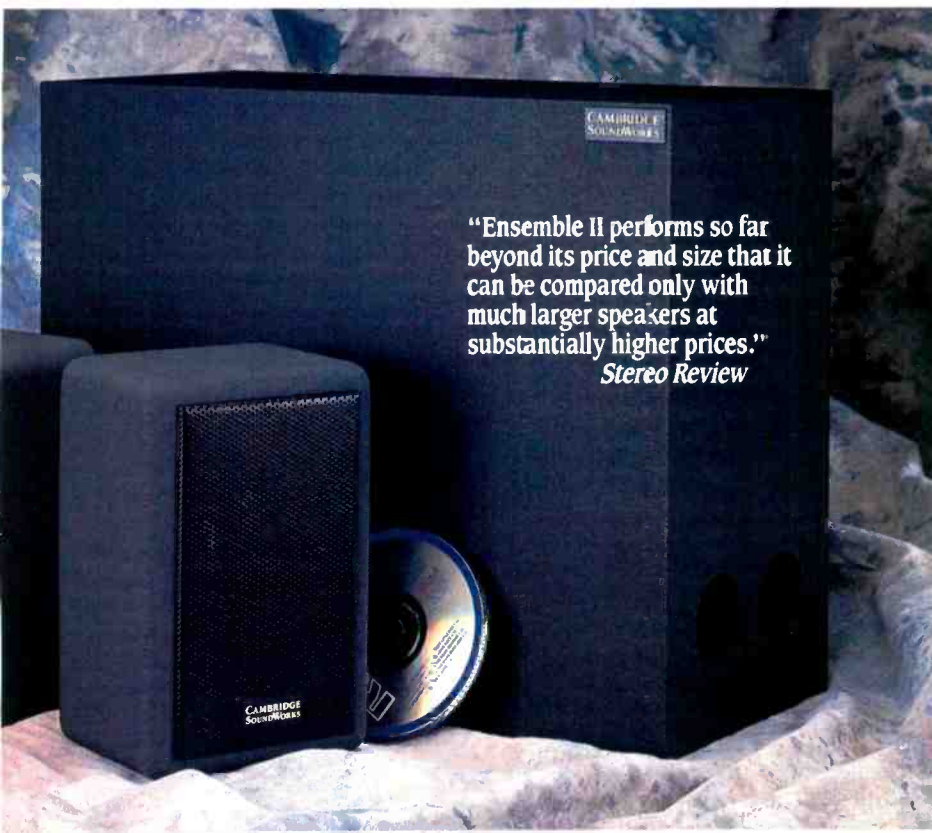
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CIRCLE NO. 6 ON READER SERVICE CARD



"Ensemble II performs so far beyond its price and size that it can be compared only with much larger speakers at substantially higher prices."
Stereo Review

TEST REPORTS



DGX Digital Deconvolution Audio System

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

The unusually named Digital Deconvolution system is the initial offering of a new company, DGX Audio of Ronkonkoma, New York. It consists of a pair of fairly conventional speakers (DDL-1) meant to be driven by an unconventional amplifier (DDA-1).

As DGX explains in the manual, an ideal speaker should have a flat (uniform) frequency response and zero phase nonlinearity across the entire audible frequency range. Real speakers, however, generate sound that is, as DBX puts it, "blurred" by imper-

DIMENSIONS
DDL-1 LOUDSPEAKER: 15½ x 39½ x 11 inches
DDA-1 AMPLIFIER: 16½ x 4¾ x 14¼ inches

FINISH
ROSEWOOD VENEER

PRICE
COMPLETE SYSTEM (DDA-1 AMPLIFIER AND
TWO DDL-1 SPEAKERS): \$1,795

MANUFACTURER
DGX AUDIO CORP., DEPT. SR,
778 MARCONI AVE.,
RONKONKOMA, NY 11779-7230

fect phase (time) characteristics and irregular frequency response. The language of the United States patent granted to inventor David Chiang (the "D" of DGX) is heavily mathematical, but its principal claim is easily stated: By knowing the amplitude and phase irregularities of a speaker over the audio range it is possible to design a "finite impulse response" (FIR) digital filter that enables the signal to be "predistorted" to compensate for those irregularities. The result, it is claimed, is an acoustic output much closer to that of the original program than would be possible if the loudspeakers were simply driven by a conventional amplifier. The process of measuring the speaker and then generating compensatory digital-filter characteristics goes by the technical term "deconvolution," hence the name of the system.

The loudspeaker portion of the Digital Deconvolution Audio System (DDAS) is a pair of DDL-1 floor-standing, three-way, dynamic-driver systems in floor-standing vented enclosures. Each has a 12-inch woofer with a mica-filled polypropylene cone and a die-cast frame, a 2-inch soft-dome midrange driver, and a 1-inch soft-dome tweeter, the latter two drivers both cooled by magnetic fluid.

The DDL-1 enclosure stands 39½ inches high and weighs a solid 68 pounds. It is attractively finished in rosewood veneer on all visible surfaces (including the front and back), even though most of the front panel is covered by a removable black cloth grille. The woofer port and the gold-plated binding-post terminals (which accept banana plugs or wires) are recessed into the rear panel.

The DDA-1 amplifier has all the basic qualities of a fine conventional amplifier, which it resembles in its dimensions and appearance. Even its basic audio specs are conventional: 100 watts per channel into 8 ohms at less than 0.01 percent total harmonic distortion (THD) and 140 watts into 4 ohms. It is a dual-mono design and incorporates a separate power supply for each channel.

What sets the DDA-1 apart from other amplifiers is its digital circuitry. No, this is not a "digital" amplifier—

PHOTO: JOCK P. LEUNG

its amplifying circuits are quite orthodox analog designs. But deep within is a custom digital signal processing (DSP) integrated circuit whose operations have been designed specifically to complement the characteristics of the DDL-1 speakers.

Because the DSP circuits operate only with digital signals, the DDA-1 amplifier contains analog-to-digital (A/D) converters that enable it to be driven from any conventional preamplifier or other line-level analog source. The amp also has digital-to-analog (D/A) converters to restore the processed signals to analog form for driving its power amplifier section. But you can bypass the internal A/D converters and save yourself half a data-conversion cycle by feeding the amplifier from any consumer digital-signal source.

The unit's rear apron has standard phono jacks for analog and coaxial-digital inputs, plus an optical digital input. There is also a slide switch that engages the deconvolution filter. Next to this is a three-position slide switch that will enable selection of other (optional) filters in future production units. Also on the rear of the amplifier are the speaker-output binding posts, which on our early-production test sample were spaced too widely for dual banana plugs. DGX says that this will be corrected.

The DDA-1's front panel has a volume-control knob, a smaller balance control, and an input selector for analog, coaxial-digital, and optical-digital sources. There is a power button with a pilot light in its center (green normally and red when the internal protection circuit disconnects the outputs). A red Digital Overflow light on the front panel comes on if the level of the input signal to the deconvolution processor is too high.

We measured the DDL-1 loudspeakers the same way we test conventional speakers except that we drove them from the DDA-1. For most tests, the amplifier's analog input was used, driven from the analog output of our Audio Precision System One test system. We usually bypassed the digital filter and processor portions of the amplifier except for certain tests in which we measured the

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TEST REPORTS

speaker's performance with and without the digital processing. Some of these used digitally encoded test signals generated by the Audio Precision equipment.

The room response of the DDL-1 speakers was flat within ± 3 dB from 120 Hz to 20 kHz. The close-miked bass response spliced easily to the room curve, yielding a composite frequency response of ± 4.5 dB from 20 Hz to 20 kHz. That includes a slight bass rise in the 60- to 100-Hz range and a gradual fall in output below 50 or 60 Hz.

The speaker's horizontal dispersion was good, with the output 45 degrees off-axis decreasing by 2.5 dB at 10 kHz and by 10 dB at 20 kHz. The speaker's sensitivity was exceptionally high, with a 2.83-volt input of pink noise producing a 95.5-dB sound-pressure level (SPL) at 1 meter. We measured the woofer distortion with an input of 1.5 volts (equivalent to a 90-dB SPL in the sensitivity measurement). It was between 1 and 2 percent from above 1 kHz down to 100 Hz, falling to a minimum of 0.23 percent at 60 Hz and rising to 3 percent at 40 Hz and 10 percent at 30 Hz.

Although it has no particular significance when the speaker and amplifier are used as a system, the speaker's measured impedance was about 7 ohms at 100 Hz and from 20 to 30 Hz and reached its minimum of 5.6 ohms at 2 kHz. The maximum value of 26 ohms was measured at 56 Hz. Although there was no clear evidence in the impedance curve (or in our acoustic measurements) to indicate the crossover frequencies, the manufacturer gives them as 2.3 and 8.3 kHz.

The speaker's quasi-anechoic MLS frequency response at 1 meter (on-axis) with the deconvolution filter switched off was within 5 dB overall from 300 Hz to almost 20 kHz, although it fell rapidly above about 16 kHz. Switching the digital filter in produced generally minor changes in the curve, but it did flatten out the top end response noticeably. Similar measurements 2 meters from the speaker produced more decisive results. The response over much of the range became markedly flatter with the filter on, showing only a ± 2 -dB variation

MEASUREMENTS

DDA-1 AMPLIFIER

All measurements were made with the digital deconvolution filter off.

Output at clipping (1 kHz)

8 ohms 145 watts
4 ohms 200 watts

Clipping headroom

(re rated output) 1.6 dB

Dynamic power

8 ohms 175 watts
4 ohms 310 watts

Dynamic headroom

8 ohms (re rated output) 2.4 dB

Maximum distortion (20 Hz to 20 kHz)

8 ohms 0.021% (100 watts at 7 kHz)

Sensitivity

(for a 1-watt output into 8 ohms) 80 mV

A-weighted noise (re a 1-watt output)

minimum volume -100 dB
maximum volume -60 dB

Frequency response

..... 20 Hz to 20 kHz +0.1, -1.5 dB

from 450 to 6 kHz. The average level of the higher frequencies, though slightly reduced, was also markedly smoother with the DSP filter, and the overall high-frequency drop-off of 10 dB from 10 to 20 kHz (with the filter off) was essentially eliminated, leaving only a ± 1 -dB variation between 6 and 20 kHz.

We tested the DDA-1 amplifier with 8- and 4-ohm resistive loads in the usual manner. With the deconvolution filter off, its response was ± 0.1 dB from 20 Hz to 15 kHz, falling to -1.7 dB at 20 kHz. Switching the filter on drastically changed the shape of the amplifier's response curve, as expected. Output dropped some 7 dB from its maximum at the lowest audio frequencies to a series of bumps and dips, whose peak-to-trough amplitude was as great as 5 dB, from 100 Hz upward. The linearity of the amplifier's D/A converters, which we tested with digital signals from the Audio Precision system, was very good from a 0-dB level to about -87 dB and still acceptable down to -95 dB.

The DDA-1 amplifier's clipping power was well above its rated values into either 8 or 4 ohms, and its dy-

amic power was substantially greater than that. During these tests we frequently drove the amplifier into clipping, which caused it to shut down momentarily with a click of its internal relays. It was none the worse for this heavy-handed treatment.

Listening tests confirmed the dramatic improvement in the upper octave resulting from the digital deconvolution filter. In that frequency range, the effect was to add definition to the program rather than to change its tonal balance. Although we heard no significant differences in the low- and mid-frequency ranges, we were unable to engage in the extensive listening tests that would be needed to detect such modest effects. We were also unable to measure the single-cycle pulse power capability of the speakers, which exceeded the maximum output of the amplifier.

While using the DGX system, we found that the amplifier's red "digital overflow" light came on when we drove it at low frequencies (40 Hz or below) with a 0-dB digital-maximum signal. Some distortion was audible under these conditions. We assume that this was because of a misadjustment or malfunction of the amplifier (which, like the speakers, was a very early production model).

The DDAS appears to be an excellent value, considering that its price includes a pair of attractive and very listenable speakers and what amounts to a combination power amplifier and control center. Unless you want to include phono capability in your system, you may not even need a conventional preamplifier. And you have the advantage of connecting your CD or any other digital sources directly to the D/A converters in the DDA-1 amplifier, eliminating any possibility of hum or other extraneous signals entering your system.

Viewed as a complete system, the price is definitely right. I found the DGX system combination thoroughly satisfying, even though it is not as "different" sounding as one might expect from its unconventional design. As with any speaker purchase, you should audition it before buying if possible, since only you can decide whether it is right for you. □

D R E A M

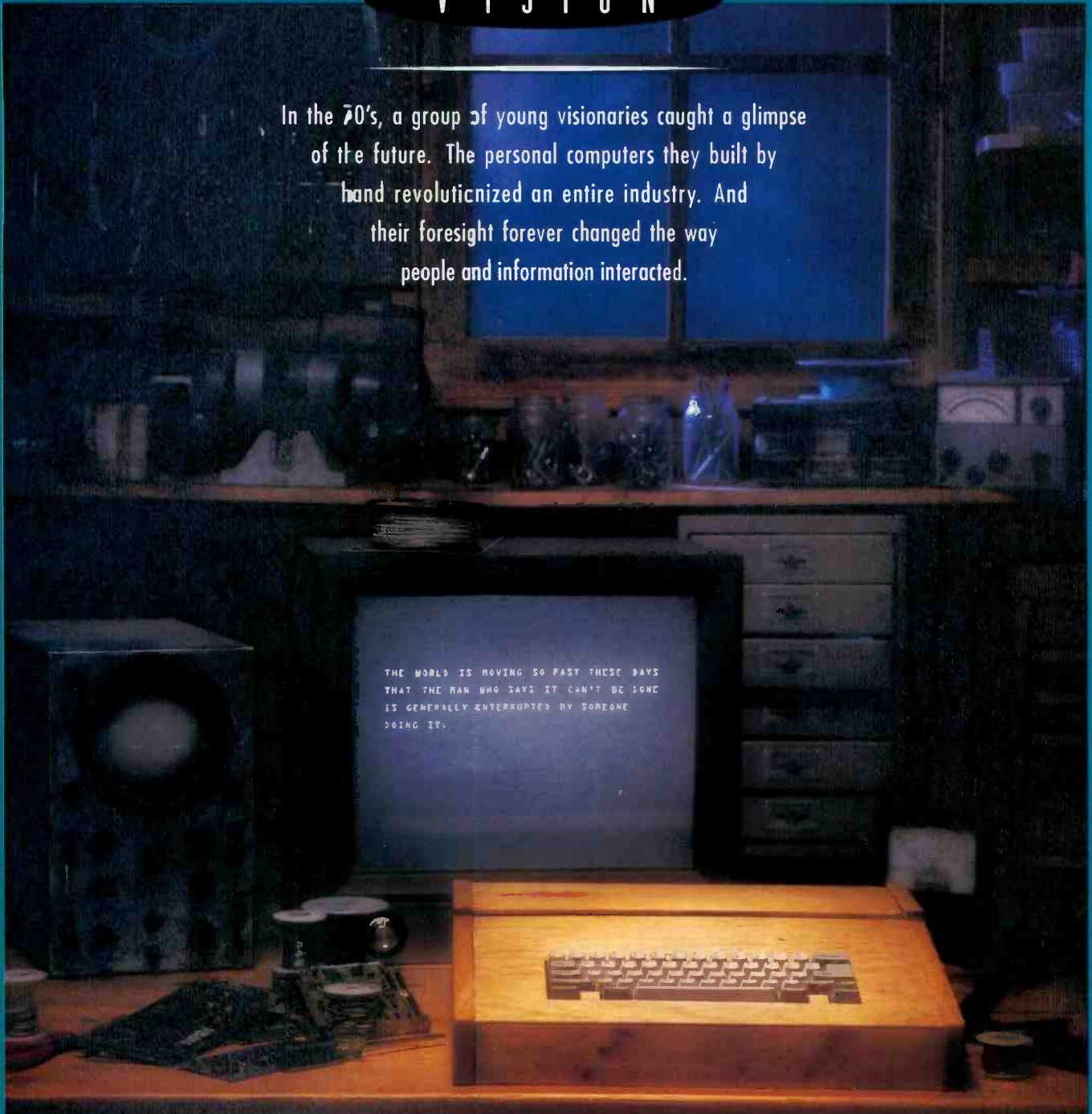
During the 60's, a team of dedicated men and women
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consumed an entire nation. A dream so
powerful, it propelled Apollo 11
and mankind all the
way to the moon.



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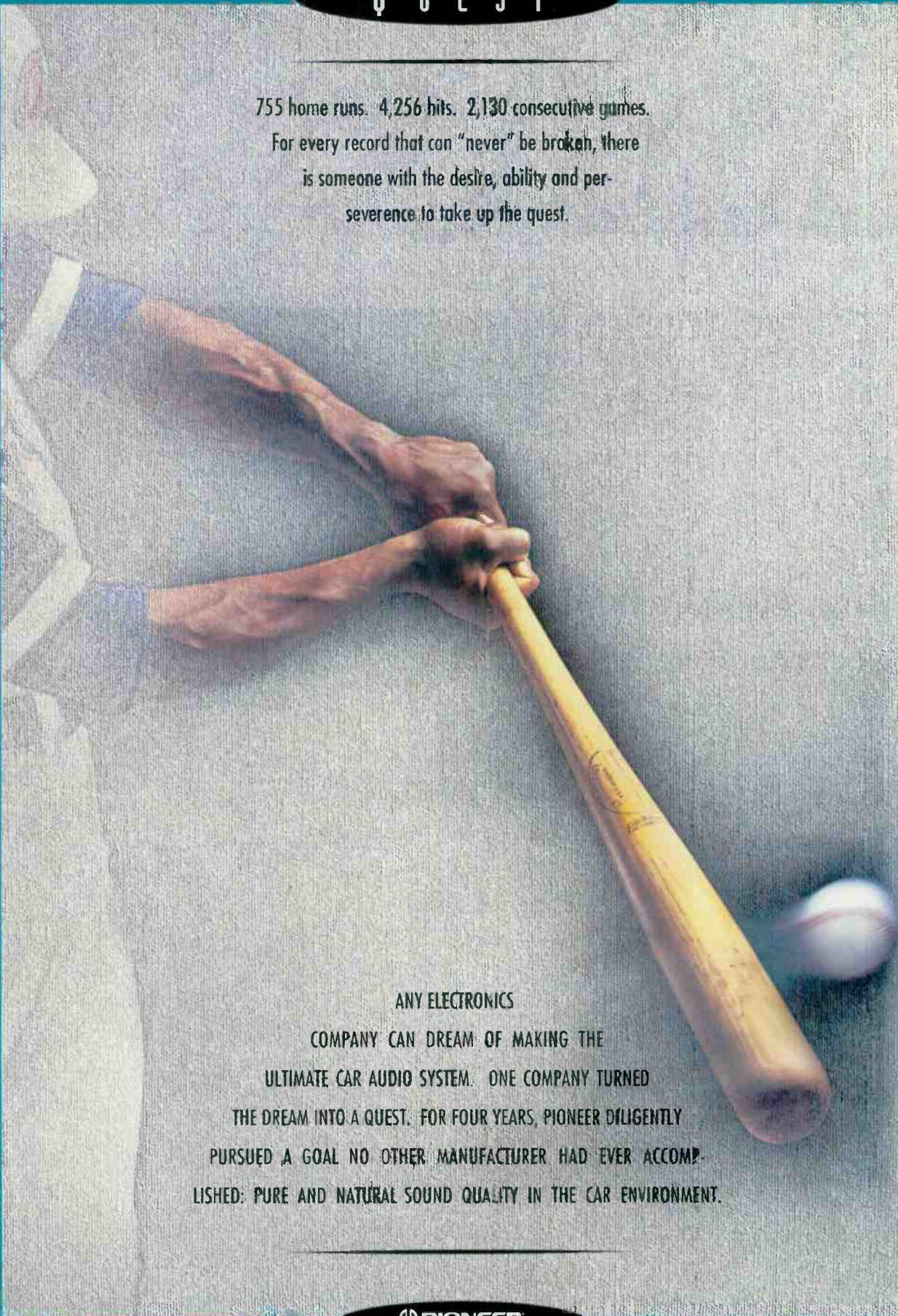
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TEST REPORTS



Marantz SR-73 Audio/Video Receiver

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

The Marantz SR-73 is a powerful, full-featured audio/video (A/V) receiver that can drive five audio channels in its surround-sound mode: three front channels (left, center, and right) rated at 75 watts each into 8 ohms, or 120 watts into 4 ohms, and two surround channels rated at 35 watts each. In ordinary stereo operation, each front channel has a 75-watt rating.

In addition to its built-in AM/FM tuner, the SR-73 has phono and CD inputs and outputs for two audio recorders. One of the recorder connections is identified as "DCC," but both sets are equally usable for analog or non-DCC digital recorders. There are also composite-video inputs and outputs for two VCR's, a laser-disc-player input, and a video output to a TV monitor. The audio preamplifier outputs for all five channels are brought to line-level jacks on the rear apron for driving external power amplifiers if desired, although the SR-73's internal amplifiers also remain connected at all times.

The rear apron contains output connectors for two pairs of left and right front speakers (individually selectable by front-panel buttons), two surround speakers, and a center-channel speaker. The front-speaker connectors are insulated stripped-wire binding posts on ¼-inch centers. These connections are also compatible with dual banana plugs, although Marantz claims that they are not. But the surround- and center-speaker outputs use spring clips that accommodate only wires.

The SR-73 features a premium-grade Dolby Pro Logic decoder system, with automatic input-channel

balancing and adjustable delay for the surround outputs. In Pro Logic operation, the delay is adjustable between 15 and 30 milliseconds; in the receiver's two music-enhancement modes, Matrix and Hall, the range of adjustment is from 2 to 33 ms. In the Hall mode, the surround channels carry an identical delayed sum signal (L + R), and in Matrix mode they carry a difference signal (L - R). The Simul (simulated-stereo) mode is used for enhancing mono signals. It passes a mono signal through both channels, but with an adjustable delay between them.

A fairly large receiver, the SR-73 has the kind of handsomely styled charcoal-gray (essentially black) panel and cabinet typical of Marantz products. The basic controls are a large volume knob (motor-driven when operated from the remote control) and smaller center-detented knobs for bass, treble, and balance. A small round button to the left of the knobs activates a Bass EQ circuit that boosts output in the low-bass range.

The other operating functions are controlled by pushbuttons. All are marked with excellent clarity in contrasting white characters. In addition to small buttons that select up to thirty FM and AM station presets and

DIMENSIONS

16½ INCHES WIDE, 5¼ INCHES HIGH,
13½ INCHES DEEP

PRICE

\$699

MANUFACTURER

MARANTZ USA, DEPT. SR,
1150 FEEHANVILLE DR.,
MOUNT PROSPECT, IL 60056

TEST REPORTS

among the various surround modes, there is a row of larger rectangular source-selection buttons across the center of the panel. Sound and picture sources can be selected independently. An Acoustic Preset Memory button can be used to store up to five combinations of surround mode, speaker balances, and delay time.

A large display window above the station selectors shows the selected station frequency in large numerals and the full status of the tuner section (auto-stereo, correct tuning, etc.). A small signal-level display is located at the left of the window.

The SR-73's amplifiers are designed to drive either 8- or 4-ohm loads safely and without degraded performance. Although not rated for sustained continuous operation into 2-ohm loads, the receiver can safely drive them to high dynamic power levels, and Marantz says it can handle two pairs of 4-ohm speakers simultaneously from the front-channel outputs.

The Marantz SR-73 comes with a system remote control that can "learn" the infrared-remote commands for almost any other component likely to be used with the receiver. Very well filled with sixty-eight buttons and three slide switches, the remote is far more formidable than the receiver itself, and we rarely used it for more than the most basic operations beyond the few that require its use (some functions—such as adjusting the surround- and center-speaker balances—can be performed only via the remote).

The SR-73 lived up to its claimed audio performance with room to spare. Although its clipping headroom was relatively small (in other words, it delivered only slightly more than its continuous rated power into 8- or 4-ohm loads), the output into low-impedance loads (4 or 2 ohms) was impressively high, especially in dynamic measurements, which more closely reflect actual listening conditions.

The Bass EQ circuit was unusual in the magnitude and frequency of its effect. Its principal action was below 100 Hz, and its maximum boost was a large 12.75 dB at 50 Hz. The effect was sometimes pleasing at low listening levels, but some speakers could be



at risk if inadvertently driven to full power in that range (and the amplifiers in this receiver would certainly be capable of driving many small speakers beyond their safe limits).

The tuner section was fairly typical

of most good receivers, with adequate FM performance in terms of sensitivity and most other characteristics.

Overall, we see the Marantz SR-73 as a first-rate midprice A/V receiver with all the versatility that most people will ever need, yet not so much as to exhaust a user's patience. In addition to its versatility and fine performance, it is an unusually handsome component in this day of visually indistinguishable A/V receivers. And if the remote control proves to be overwhelming, remember that if you do not have the full complement of possible associated components your task will be correspondingly simplified—fewer than half of the buttons are used for the receiver itself. □

MEASUREMENTS

AMPLIFIER SECTION

All figures are for main front channels only except as noted.

Output at clipping (1 kHz)

8 ohms	81 watts
4 ohms	121 watts

Clipping headroom (re rated output)

8 ohms	0.3 dB
4 ohms	0 dB

Dynamic power

8 ohms	110 watts
4 ohms	160 watts
2 ohms	250 watts

Dynamic headroom (re rated output)

8 ohms	1.7 dB
4 ohms	1.2 dB

Distortion at rated power

	0.024%
--	--------

Sensitivity

(for a 1-watt output into 8 ohms)

CD	31 mV
phono	0.54 mV

A-weighted noise (re a 1-watt output)

CD	-86.3 dB
phono	-76 dB

Phono-input overload

(1-kHz-equivalent levels)

20 Hz	80 mV
1 kHz	67 mV
20 kHz	70 mV

Phono-input impedance

48,000 ohms in parallel with 124 pF

RIAA phono-equalization error

(20 Hz to 20 kHz) +0, -2 dB

Frequency response (tone controls

centered) 20 Hz to 20 kHz ±0.5 dB

Bass EQ response +12.8 dB at 50 Hz

Tone-control range

100 Hz	+10, -9 dB
10 kHz	±8 dB

TUNER SECTION

All figures are for FM only except frequency response.

50-dB quieting sensitivity

mono	17.5 dBf
stereo	40 dBf

Signal-to-noise ratio (at 65 dBf)

mono	78 dB
stereo	71.3 dB

Distortion (THD+N at 65 dBf)

mono	0.32%
stereo	0.30%

Capture ratio (at 65 dBf)

2 dB

AM rejection

64 dB

Selectivity

alternate-channel	66 dB
adjacent-channel	6.5 dB

Pilot-carrier leakage

19-kHz	-73 dB
38-kHz	-80 dB

Hum

-73 dB

Channel separation

100 Hz	34 dB
1 kHz	46 dB
10 kHz	45 dB

Frequency response

FM	30 Hz to 15 kHz +1.4, -0.12 dB
AM	-6 dB at 60 Hz and 3.6 kHz



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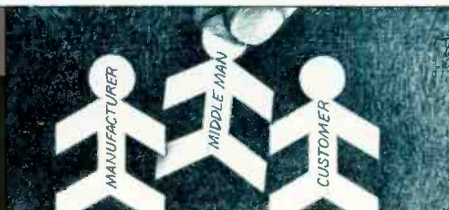
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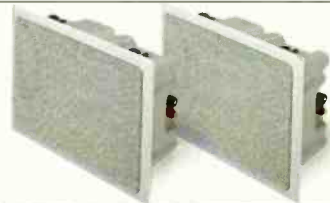
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TEST REPORTS

SECOND OPINION

Marantz SR-73 A/V Receiver

The surround-sound circuits of this unusually good-looking receiver tested well both in the lab and the listening room. Measurements of Dolby Pro Logic performance produced fine results in nearly all respects, including distortion, noise level, and channel separation. Only two figures stand out as marginally acceptable. The first is the high-frequency response of the center channel in Dolby Pro Logic mode. It started rolling off around 1 kHz and was down by 1 dB at 7 kHz and by 3 dB at 14.1 kHz. A rolloff of this nature can be audible, but probably only in direct comparison with a unit that has flatter center-channel performance. I heard nothing untoward from the Marantz SR-73 that I could attribute to it. In fact, the rolloff could relieve a bit of the harshness that some soundtracks take on when played loudly.

Also relatively benign was the typically large Dolby Pro Logic surround-channel calibration error of 5 to 6 dB. Most of this error arises because a receiver's Dolby decoder chips have a different reference point from the one we use. Dolby decoder chips typically have reference points of around 300 millivolts, whereas we test decoders through the laserdisc input at the laserdisc-player reference output level of 141.4 mV, approximately 6.5 dB lower. The jury is still out as to whether an error that large will cause audible noise-reduction mistracking with typical program material—it is clearly audible with pink noise at the right level—mainly because without direct access to the chips themselves a controlled test is difficult to conduct. Still, the smaller the error the better, especially if you are indeed using a videodisc player.

On the whole, the SR-73 sounded excellent in Dolby Pro Logic

operation, producing accurate sound steering with our entire collection of Pro Logic torture passages. Background noise was very low, and the considerable power the SR-73 can generate was beneficial with action-movie soundtracks.

Unfortunately, I found the two music-enhancement modes practically

SURROUND PERFORMANCE

All measurements are referred to 1-kHz output levels of 2.83 volts (1 watt into 8 ohms) with laserdisc input reference levels of 200 millivolts (mV) for the left and right front channels and 141.4 mV for the center and surround channels. All measurements were made with the Normal center-channel setting except frequency response and channel separation, which were made with the Wideband setting. All measurements are for Dolby Pro Logic operation only.

Frequency response

left, right 20 Hz to 20 kHz +0.33, -0.31 dB
center 20 Hz to 14.1 kHz +0, -3 dB
surround 55 Hz to 6.6 kHz +0, -3 dB

A-weighted noise

left, right -77.2 dB
center -77.8 dB
surround -73.7 dB

Distortion (THD+N)

left, right 0.02%
center 0.14%
surround 0.11%

Surround decoder input-overload levels

left, right +19.2 dB
center +21.5 dB
surround +18.5 dB

Surround-channel-delay indicator error

error none

Surround-channel noise-reduction calibration error

at 1 kHz +6 dB
at 3 kHz +5 dB

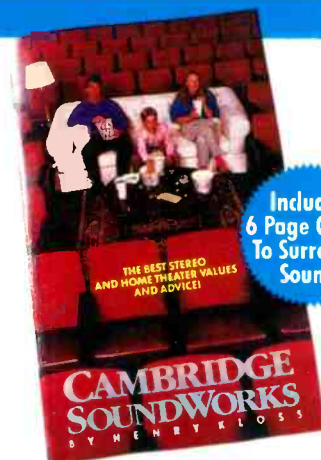
Channel separation (100 Hz to 7 kHz)

left output, right driven >48 dB
left output, center driven >27 dB
center output, surround driven >31 dB
surround output, left driven >40 dB
left output, surround driven >36 dB
surround output, center driven >40 dB
center output, left driven >40 dB

useless. The manual says that the Hall and Matrix modes send to the surround speakers a delayed version of the sum (L + R) or difference (L - R) signal, respectively. That is indeed the case. But the manual neglects to mention that there is considerable inverted-phase crossfeeding of the two front (left and right) channels. And that crossfeeding is accompanied by overall level changes and weird frequency responses. For example, in both Hall and Matrix modes the left-channel output when we fed the receiver a left-channel signal showed two wideband response dips of about 9 dB, centered at 200 Hz and 1.5 kHz, accompanied by an overall boost of about 6 dB. Response below 40 Hz was rolled off, too. When fed only through the right channel, the *left-channel* output showed a broadly humped response, peaking at +6 dB at 1 kHz and rolling off below 100 Hz and above 10 kHz. All told, switching between Hall and Matrix made little sonic difference compared with the "phasing," the reduced front-image spread, and the gratingly harsh frequency response introduced by using those modes in the first place. Too bad, because the SR-73's music-enhancement capabilities would be much better if Hall and Matrix did only what the manual says that they do.

Although forbidding in appearance, the remote control is rather easy to use, especially if you don't want to program it with the commands from other handsets. All the receiver controls except power are logically arranged on the lower half of the remote, which also contains all the necessary controls for proper Dolby Pro Logic level setting. I encountered no difficulties with hookup, setup, or operation.

The SR-73 is a very good receiver to serve as the basis of a hometheater system, especially if it is to be used mainly to play Dolby Surround soundtracks. Its lack of a useful music-enhancement mode should not deter those who would not normally use such features from considering its many other virtues. —David Ranada



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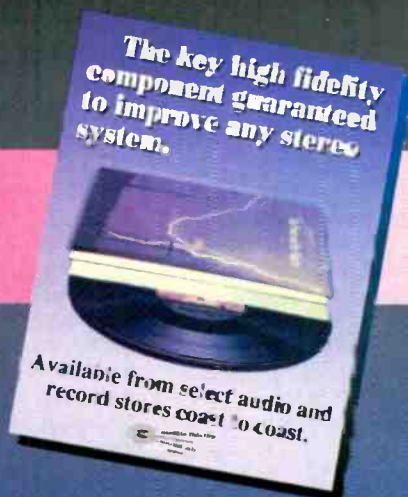


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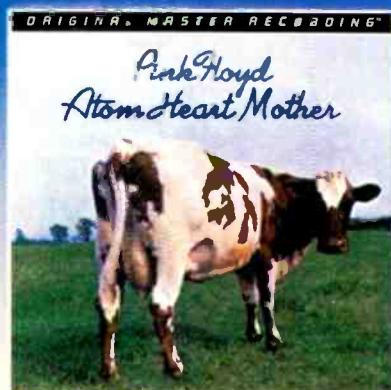
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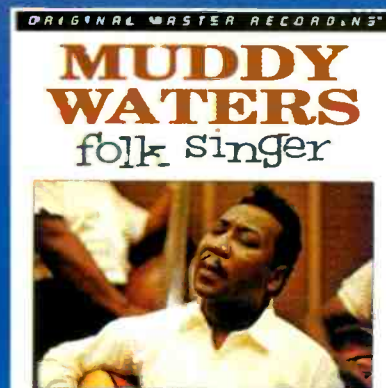
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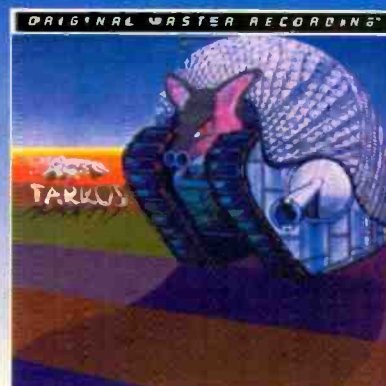
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Well, it's February, and you know what that means—celebrating President's Day, mourning the death of Mr. Ed (2/28/79), and, most important, finding out the winners of STEREO REVIEW's Record of the Year Awards. Yes, once again our editors and critics have chosen (as they have now for almost three decades) what they consider the top twelve pop and classical albums of the past year.

You'll find our delightful dozen on the next two pages, along with an additional twenty-four releases cited as honorable mentions. As usual, the winners were chosen on the basis of musical interest, quality of performance, and sonic excellence.

We're also pleased to give a Special Achievement Award to a monumental thirteen-CD set, "Vladimir Horowitz: The Complete Columbia Masterwork Recordings 1962-1973."

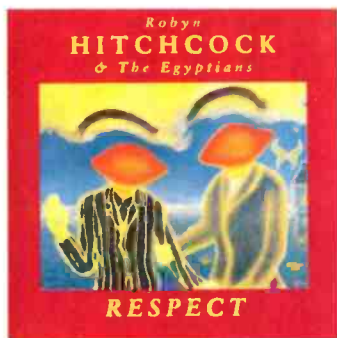
We think our winners suggest that 1993 was a pretty good time for recorded music. We hope you agree.

—Steve Simels and Robert Ripps

RECORD OF THE YEAR AWARDS

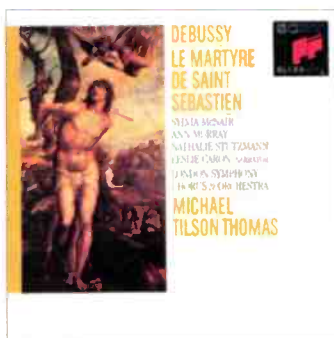
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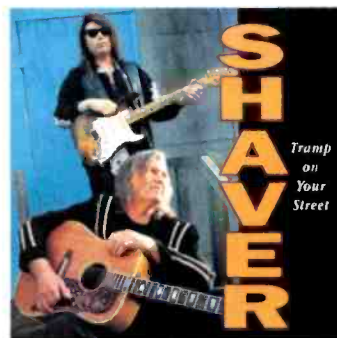
ROBYN HITCHCOCK AND THE EGYPTIANS
Respect

A&M. "Maybe Hitchcock's greatest accomplishment to date."



DEBUSSY

The Martyrdom of Saint Sebastian
Sylvia McNair, Ann Murray, Nathalie Stutzmann, Leslie Caron: London Symphony Chorus and Orchestra. Michael Tilson Thomas conducting. SONY. "What a marvelous score! . . . This could be a breakthrough recording."



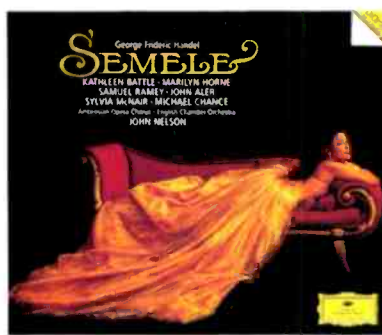
SHAVER

Tramp on Your Street
ZOO. "That an album this real came out of Nashville in 1993 is simply a miracle."



BARTOK

The Wooden Prince; Cantata Profana
John Aler, John Tomlinson: Chicago Symphony Chorus and Orchestra, Pierre Boulez conducting. DEUTSCHE GRAMMOPHON. "Listeners who are not familiar with these works will find the CD an enchanting discovery . . ."



HANDEL
Semele

Kathleen Battle, Marilyn Horne, Samuel Ramey, John Aler, others: Ambrosian Opera Chorus; English Chamber Orchestra. John Nelson conducting. DEUTSCHE GRAMMOPHON. ". . . the 'first full-length English opera' gains added strength from this vitally dramatic performance."



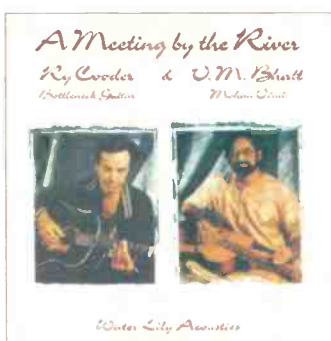
NENEH CHERRY
Homebrew

VIRGIN. "More than just exciting, fresh music—it's a balm to the soul."



CECILIA BARTOLI

If You Love Me: 18th Century Italian Songs
György Fischer (piano). LONDON. "Bartoli's art combines simplicity and sophistication."



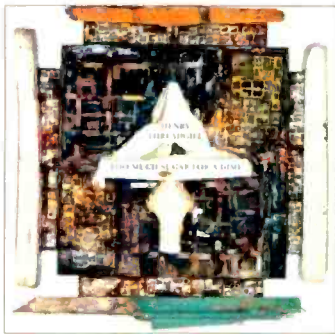
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 COLUMBIA. "The Red-Headed Stranger is back with a vengeance."



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BEETHOVEN

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Four Sea Interludes from "Peter Grimes."

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BIG STAR

Columbia: Live at Missouri University.
 ZOO.

ROSANNE CASH

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 Emanuel Ax. SONY.

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Anne Sophie von Otter, Bengt Forsberg (piano).
 DEUTSCHE GRAMMOPHON.

PJ HARVEY

Rid of Me. ISLAND.

HINDEMITH

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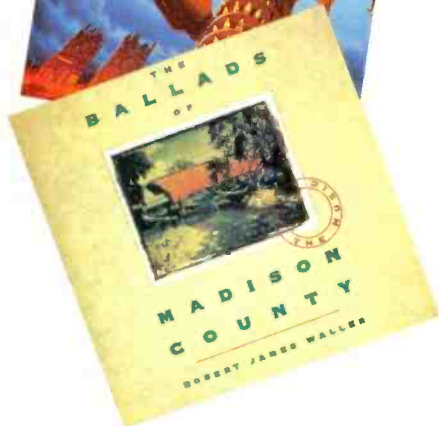
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U2

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PETE TOWNSHEND

Psychoderelict

ATLANTIC. "Crazy, man, crazy." *P.P.*

DAVID CROSBY

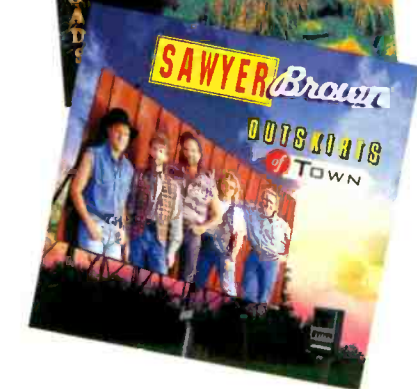
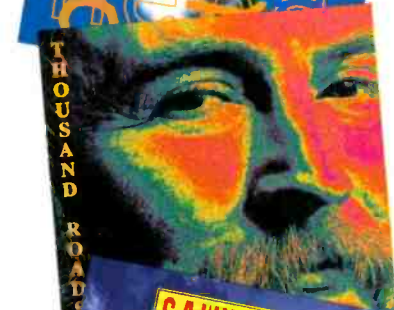
Thousand Roads

ATLANTIC. "More Mister Rogers than mystic. Crosby is, in a word, cloying on an album sopped from the Phil Collins school of milkoast." *P.P.*

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GETTING IT TOGETHER

A STEP-BY-STEP GUIDE TO SYSTEM BUILDING

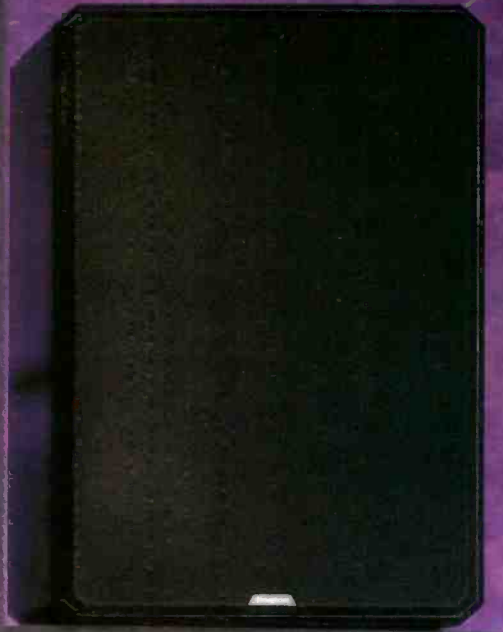
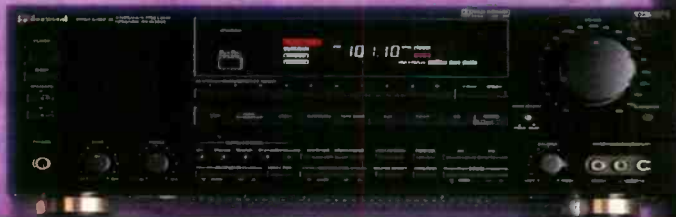
Putting together a sound system is tougher than ever. For one thing, there are far more good choices now than there were in, say, 1984—not only in speakers, but also in power amps, receivers, outboard processors, and source components, especially CD players. For another, you have to figure out just what *sort* of setup you're aiming for: A minimalist audiophile system, or a feature-rich, automated array? An elegant suite of minicomponents, or a towering techno-stack? And then there's the home theater question: Will your system be used purely for music, or is it destined to double up on cinematic and musical audio/video extravaganzas? Either way, literally hundreds of excellent components are available, all vying for space in your equipment rack. But where do you start?

Though some would argue the point, the fundamentals of good sound are constant, whether your goal is to reproduce music or movie soundtracks. So it makes sense to approach system design from the classic "stereo" point of view—without losing sight of the many home theater upgrade opportunities that exist today. You can assemble a fine-sounding basic system for \$750, or you can build one that's no more elaborate on the surface for five times as much. It all depends on what you want. One thing's certain: Today's audio

Opposite page, from top left: Atlantic Technology Model 154 SR surround speakers (\$169 a pair), Sherwood RV-6030R A/V receiver (\$475), Atlantic Technology Model 151 LR satellite speakers (\$169 each), Rotel RB980BX power amplifier (\$600), Adcom GTP-450 preamp/tuner (\$450), Yamaha CDC-635 CD changer (\$299). Far right, a pair of Boston Acoustics HD8 speakers (\$250 a pair) and Atlantic Technology's Model 153C center-channel speaker (\$139).

PHOTO BY JEFFREY KRIEN

BY DANIEL KUMIN





Carver's AV-634 power amplifier (\$600) is designed for audio or A/V systems that employ more than two speakers. Rated to deliver 60 watts into each of four channels, it features a three-channel mode and an adjustable electronic subwoofer crossover.



The AC-650 two-way speaker (\$269 pair) from Pinnacle is 16 $\frac{1}{2}$ inches tall and features a patented Diaduct port that terminates in the rear of its cabinet to enhance bass response. Its low-frequency limit is given as 40 Hz. Available in cherry woodgrain and black vinyl finishes.



Denon's five-channel AVR-1000 A/V receiver (\$700) packs a Dolby Pro Logic surround-sound decoder and a digital processor with three movie and three music modes. Total power output is 250 watts, including 70 watts each to the three front channels.



The Philips DCC-900 Digital Compact Cassette recorder (\$800) automatically inserts track numbers during recording and has a title-search mode for selecting songs on a prerecorded DCC. Dolby C noise reduction is included for analog cassette playback.



KEF's 26-inch-tall Q30 speaker (\$500 a pair) is a ported two-way design with a single 6 $\frac{1}{2}$ -inch Uni-Q driver—a woofer with a soft-dome tweeter in its core. The Q30 is magnetically shielded and boasts a maximum output of 110 dB SPL. Available in gray, black-ash, and oak vinyl finishes.



JVC's XL-M409TN "6+1" CD changer (\$330) has a six-disc magazine for extended playback and a single-disc tray for on-the-fly disc swapping. You can create your own thirty-two-track playback sequence, pulling tracks from any of the seven discs currently loaded.

and A/V components offer better performance and more features for fewer dollars than you would have paid, say, ten years ago. Take receivers. In 1983, a 70-watt-per-channel stereo receiver sold for about \$500. Today, for the same amount of money, you can buy a five-channel A/V receiver that packs 200 watts of total power *and* has a built-in surround-sound decoder, among other things.

The best place to begin your shopping expedition is at home: Grab a cup of coffee and map out—either mentally or on paper—a plan for the system of your dreams. Then develop a budget around those plans. One bit of fiscal advice: If you determine that, say, \$2,000 is your limit, begin your search in the \$1,500 range. That way you'll be able to accommodate the one "must-have" component you hadn't figured on in your spending plan.

Next, take a good hard look at how you plan to use the system: Do you *really* want surround-sound capability from the get-go, or can you add it later? Will you actually *use* a turntable? How about a cassette deck? Every component or extension you can eliminate or put off at the outset will free up money for the fundamental components—speakers, amplifiers, and primary sources.

Speaker Survey

Speakers are the single most important element of any system—a point that few would dispute. Your choice will dictate to a large extent the range—and quality—of the sound produced by your new system; the speakers you choose will also have a direct bearing on how much amplifier power you need and how loud the system will be able to play.

Extensive listening is, of course, the key to selecting speakers that you'll be happy with for years to come. Unfortunately, auditioning speakers in a retail demo room is a far cry from living with a particular model for a few days or even weeks. One thing you can count on: Room acoustics will have a profound—and unpredictable—effect on musical balance, imaging, and transparency. So be sure to look into the store's return/exchange policy before you begin shopping. Happily, most reputable dealers let their customers return or exchange products within a month or so after purchase.

Never base your buying decision

purely on size—especially if your budget is limited. Choosing a high-quality bookshelf speaker over a questionable larger "tower" model almost always pays off in musical accuracy. The tradeoff, of course, is less deep bass. But you can always add a powered subwoofer a few months or years down the road—and there are plenty of reasonably priced models to choose from. (Also, keep in mind that a subwoofer is a popular addition come home theater time.)

On the other hand, if you're working under fewer monetary constraints, floor-standing speakers generally offer an excellent performance/value ratio. Three-piece "subwoofer/satellite" systems, whether prepackaged by a single manufacturer or assembled with expert sales help, are another extremely popular alternative. Such combos offer a wealth of space-saving placement options, often without sacrificing sound quality.

Regardless of the configuration you decide on, it's a mistake to select a speaker on the basis of a particular design principle or how many drivers it has. The audio world is full of excellent two-way speakers that outperform three-way models. Similarly, avoid imposing-looking four- and five-way speakers that are offered at suspiciously low prices: These are almost always designed more for looks than sound. While most speakers use conventional dynamic drivers—cones 'n' domes—you're also bound to come across superb-sounding planar and electrostatic designs, but generally in the higher price regions only.

Here are a few general guidelines that should help you narrow the speaker field:

- Ask the demonstrator to use an amplifier (or receiver) and CD player in your power and price range—but alternate with higher-end gear to get a broad view of the speakers' sonic potential.

- Listen to a variety of music, but concentrate on the sort of material you favor. Buying speakers that impress to no end with Bruckner's Ninth makes little sense if you never listen to classical music for pleasure.

- If you're comparing speakers via an A/B switcher—an ear-opening option many dealers offer—be absolutely certain that the comparator is responsibly balanced to play the competitive models at equal volume. It's a psychoacoustic fact that the speaker that plays loudest will almost always

be perceived as "better" by unsuspecting listeners. At any rate, go through A/B comparisons and extended listening sessions before making a final judgment.

Home Theater: If home theater is in the cards, consider restricting your speaker choices to brands offering a center-channel speaker that tonally matches the stereo pair you're interested in; a good center-channel speaker is necessary to accurately reproduce movie soundtracks. An alternative tactic is to choose a good pair of small bookshelf speakers now, with the intention of buying a higher-performance front-speaker trio in the future and reassigning the bookshelf speakers to surround-channel duties.

Powering Up

Speaker selection and amplifier power go hand in hand. Along with room size and listening tastes, your speakers play a key role in determining the power requirements of your system. To get some idea of how much power you need, you can look at a speaker's specification for sensitivity (sometimes erroneously called "efficiency"), which indicates how loud (in decibels of sound-pressure level, or SPL) it plays with a given input (usually 1 watt) measured at a given distance (usually 1 meter). Basically, the higher the number, the louder the speaker. Sensitivity specs of 87 to 93 dB SPL (1 watt at 1 meter) are typical. Also keep in mind that the larger the listening room, the more power you'll need to achieve a reasonably loud volume.

Generally speaking, it's all but impossible to have too much power. Extra watts insure that the amplifier won't clip, no matter how dynamic the music, large the room, or high the volume. While there's no hard-and-fast rule, it's reasonable to aspire to a power amplifier that's rated to deliver at least 50 percent of your speakers' "maximum recommended input power" (assuming the speakers are from a reputable maker whose specs are technically reliable). And, if you have room in your budget, there's no reason to avoid aiming for or even somewhat exceeding the 100-percent mark, especially if you favor classical music and other types that have a wide dynamic range.

Unfortunately, the cost of power rises geometrically as you climb the wattage ladder. Most entry-level ste-



The MDS-501, Sony's first full-size MD recorder, offers several advanced editing features and has a jog dial for quick access to any track. You can also store up to 1,700 characters worth of other information—song titles, etc.—for each disc you record.



Going beyond the five-CD capacity of most carousel CD changers, Onkyo's Integra DX-C606 (\$470) accepts six discs. You can change three discs while one is playing and choose the next track you wish to hear without interrupting the one currently playing.



NAD's Model 1600 preamplifier/tuner (\$449) has five line-level inputs, a discrete phono section, an external-processor loop, and fourteen AM/FM presets. It also has a defeatable Bass EQ circuit that boosts only the lowest bass frequencies by 6 to 8 dB.



The Harman/Kardon HK6350R integrated amplifier (\$499), rated to deliver 60 watts per channel into 8 ohms, has four inputs, including one for phono, two tape loops, an external-processor loop, a defeatable infrasonic filter, and a loudness switch.

reo receivers deliver 30 to 60 watts per channel, which should be adequate for moderate listening levels in an average-size room. Keep in mind that doubling the wattage (or more) is the only significant power upgrade: twice the power yields only 3 dB more usable dynamic range, a very modest increase.

If you proceed much beyond the 100-watt range, you might want to consider separate components—pre-amplifier, power amplifier, and tuner—in place of the ever-popular receiver. Receivers have a clear value advantage, however, and they're obviously more compact. They can also deliver superb performance and offer an array of features unknown to most preamps. Separates, on the other hand, have inherently greater upgrade flexibility—you can increase power simply by replacing the power amp, or get the tuner performance you want by mixing brands or models.

Don't overlook integrated amplifiers. Something of a forgotten component in the U.S., integrated amps are very popular in Europe and Japan, and they offer excellent performance value. An integrated amp is particularly apt for those with no desire for radio—as well as for radio fans who want the flexibility to select a separate tuner without following the full-separates path.

Home Theater. Here the angle is twofold. First, surround-sound A/V receivers and A/V integrated amps offer significant value. Even if you're not planning a multichannel setup right away, you should at least consider an A/V model; it's all but certain to be less costly than adding an outboard surround processor and a multichannel power amp later on. (A/V receivers dominate the shelves anyway—in fact, you may have a hard time finding a plain-vanilla model that meets your performance needs.) Second, the power equation is balanced somewhat differently in a surround-sound setup. With four or more channels playing simultaneously, individual power needs drop significantly, perhaps by as much as a third. But keep in mind that you're still likely to do much of your music listening in two-channel stereo mode, so power up accordingly.

If you decide to add an outboard surround-sound processor later on, you'll need to patch it into the system via the "tape loop" of the receiver or preamp. So if your blueprint calls for one or more recorders, make sure the

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receiver or preamp has enough inputs and outputs. Receivers and integrated amps with separable pre-out/main-in jacks offer another level of hookup flexibility come expansion time. One more consideration is video switching. A central component with integrated, one-touch audio/video source switching is a real convenience (although not a strict necessity). Most surround-equipped A/V receivers include this feature.

Consider the Source

With the loudspeaker and power questions settled—or at least narrowed down—your next vital decision concerns source components. Unless you're a stubborn vinyl freak, it's a given that your system will include a CD player. But what sort? A \$149 back-page ad special or a kilobuck high-end model? A single-disc player or a changer that can play five or more CD's?

It's a fact that the audible differences between, say, \$200 CD players are minuscule, if perceptible at all. (And, generally speaking, their feature complements are not all that different, either.) It's also a fact—though less widely acknowledged—that the sonic distinctions between a \$200 CD player and a \$2,000 one are probably less dramatic than those between a \$200 turntable and a \$300 one. There are differences, tiny as they may be; it's just that you need an audio system of exalted performance to notice them—let alone make value judgments.

Nonetheless, there are compelling arguments for buying above the bottom of the line. Features are one: Clearer, more informative visual displays, home-taping automation aids, and elaborate track-programming and library/grouping abilities are just three refinements that more expensive models offer. But inherent physical quality is perhaps more valuable. Bigger-buck players are generally more solidly built and employ better mechanical and electronic parts. None of that *necessarily* corresponds to better sound, or even greater longevity—although the latter is probable—but hey, who wouldn't prefer a Rolex to a Timex, given the choice?

Multidisc changers are popular because they offer good value, extended playback, and quick disc access with near single-play convenience. Carousel changers that accept five or six discs on a platter are the hands-down best-selling configuration today, per-

THE HOME THEATER UPGRADE

If you're planning to upgrade an existing system—or one you've got in mind—to full, surround-sound home theater status, here's a checklist of things to chew on:

- SPEAKERS.** Does the manufacturer of your main speakers make a tonally matched center-channel speaker? If your primary speakers are small and suitable for surround-channel work, you may do well by moving them toward the back of your listening room and buying a matched, three-piece speaker array for the front channels. Speakers designed for surround channels are usually small, two-way systems with a wide dispersion pattern; specially designed "dipole" surround speakers are an excellent but more expensive alternative.
- THE SUBWOOFER.** Do you want to plan for a subwoofer? If your main speakers are less than full-range (if they play down to only 80 or 100 Hz), a subwoofer is a valuable addition that will bring movie soundtracks to life. But you might decide to add one at a later date, since a good powered subwoofer can be very expensive.
- MULTICHANNEL POWER.** Are you better off replacing a stereo receiver or amplifier

with a five-channel-power A/V receiver or integrated amp, or adding an outboard processor and amplifier to your stereo system? It depends on the condition, performance, and power of your existing rig as well as your upgrade budget.

- A/V SWITCHING.** An A/V receiver or amplifier will probably include integrated audio/video switching, so that one touch can select both video and audio components for monitoring or recording. Many add-on processors and processor-amps also provide this convenience.
- A/V SOURCES.** Consider a laserdisc/CD combi-player, especially if it's time for a CD player upgrade. Laserdiscs are the best A/V source available today. A VCR equipped with the VHS Hi-Fi sound system is essential for videotape playback.
- ROOM LAYOUT AND CABLING.** You'll need space for a center-channel speaker, two surround speakers—preferably high on the side walls toward the back of the room—and possibly a subwoofer. You'll also need to connect everything, so put some forethought into concealing the wires. Several firms make flat wiring that can be run under carpeting.



The Fosgate Audionics Model Three A audio/video preamplifier (\$2,499) boasts four surround modes for movie soundtracks—including Dolby Pro Logic and Home THX—and five music modes. It has six A/V inputs, including two with S-video connections.



Kenwood's SS-92 processor-amplifier (\$300) is designed to convert a two-channel system into a home theater setup. It features a Dolby Pro Logic surround-sound decoder, a 30-watt center-channel amp, and a 15-watt surround-channel amp.

THE LITTLE THINGS

Some of us are content to have our gear and recordings stacked in orange crates and cardboard cartons, while others demand an everything-in-its-place wall unit. Decide at the outset which group you're in, and budget accordingly. A/V furniture could cost you a C-note or two, or more than your entire system—it all depends on size, quality, and finish. Storage for CD's, LP's, and tapes is another item that may well deserve a budget line. Speaker stands (for bookshelf-size speakers) are one furniture accessory with a real sonic payoff. Stacked milk crates work, too, but one way or another get those small speakers up off the floor.

Similarly, don't forget accessories. If LP's figure prominently in your listening, a good record cleaner is a must. Properly handled CD's don't require regular cleaning, but there are plenty of good CD cleaners for the less attentive. Speciality cables and speaker wiring may or may not deliver audible enhancements, but they can impart a sense of sonic security. An AC-line filter/power-conditioner could protect delicate gear from line spikes, and it may contribute to slightly lower noise from digital audio sources in areas where the AC power is polluted by RF "hash." Excellent stereo headphones provide superb private listening, and they can resolve the occasional listening-room/television household conflict. As for the thousand-and-one other audio accessories of less immediate importance, now's the time to start a list for distribution to your nearest and dearest next Christmastime.

haps because it's easy to see which CD's are loaded in the changer and because you can change other discs while one is playing. Magazine changers that accept a pull-out six- or ten-disc cartridge come next; a few models even accept two or three cartridges for all-day playback. Unless you need super-long unattended playback, or crave the magazine format's potential exchangeability with a compatible car CD changer, a carousel is the most flexible choice. Figure on spending a fourth to a third more at any price level for a changer that's the performance equivalent of a similar-quality single-play model.

The latest rage in CD land is the big-capacity changer. Models that accept twenty-four, fifty, a hundred, or even two hundred discs are now available. You will pay much more for jumbo changers that handle fifty or more discs, but in exchange you'll get bountiful unattended-playback capability, long-term (or even permanent) library storage, and a wealth of cataloging/custom-playback features.

CD player specifications are particularly uninformative, as even the lowliest players generally perform extremely well in such areas as frequency response, noise, and distortion. In short, value your own perception of features, function, and construction (and sound) quality over any published specs you might encounter.

Home Theater. One last CD player genre deserves attention. If you have visions of a home theater in your future, take a long, hard look at CD/laserdisc combi-players. These hybrids function as conventional CD players but can also play laserdiscs—by a wide margin the best-quality source for recorded movies and videos. Combi-players generally carry a price premium of about 50 percent above comparable single-CD players, but they are well worth the stretch if serious home theater looms on your horizon. A few models even combine five-disc carousel CD-changer functionality with laserdisc playback.

Beyond CD

What about other components?

Obviously, if you have a large collection of LP's and want to keep listening to them, a turntable is a necessary component of your system. Conversely, if you don't have any analog discs, forget it. For those of us in between, the question is whether to concentrate on building and using a CD

collection, or to keep LP playback among our listening habits. Don't automatically sell the analog record short. While LP's are fast drying up on retail shelves, the format is capable of excellent sound, if a bit lower in dynamic range (noisier) than the CD. Remember, though, that money you set aside for a new turntable could be used to buy a bundle of CD's.

If a turntable is a must, avoid the \$129 budget model: It probably won't sound particularly good and will likely do less than the utmost to preserve your irreplaceable LP's. Consider \$200 a reasonable minimum for an acceptable turntable-and-cartridge combo. And the phono cartridge is every bit as important as the turntable itself—don't skimp on it. Analog record playback is one sphere where dollars can buy a clear sonic payoff: A \$500 turntable and cartridge are usually audibly superior to a \$200 setup.

Turntable specs will vary a good deal according to type (and measurement techniques), but a few numbers may prove useful. Look for rumble that's -70 dB (DIN) or lower (a bigger negative number), wow-and-flutter below about 0.08 percent (DIN), and a cartridge with full-range response (± 3 dB or better from 20 Hz to 20 kHz) and channel separation of at least 20 dB or so.

If your system will be assembled around a receiver, radio is included, no questions asked. For separates buyers, including a tuner is often automatic. Either way, FM radio offers both no-brainer, all-day entertainment and serious listening opportunities—including many live concert broadcasts. Choosing a tuner by the numbers is relatively safe: A lower total harmonic distortion (THD) and a higher signal-to-noise ratio (S/N) usually correlate well with audible gains in dynamic realism and definition; higher selectivity (especially adjacent-channel selectivity) should translate to better reception from fringe stations; lower capture ratio and higher AM suppression reduce distortion from multipath interference.

Because of its inherently inferior quality, AM radio is a forgotten medium today. Most audio buyers pretty much ignore it—and the AM sections of most receivers, including many expensive models, are woeful things. But stereo AM broadcasts have become more widespread in recent years, and a few home receivers can now decode them.

Only five years ago, a tape deck meant cassettes. Today, you can select an analog cassette, DAT, or Digital Compact Cassette (DCC) tape deck—or a MiniDisc (MD) recorder. Analog cassettes still rule the roost, in terms of both ubiquity and cost-effectiveness. For \$300 to \$400 you can buy a deck of remarkable sound quality; double your money and you can get a machine that approaches state-of-the-art performance. For serious use, consider Dolby C noise reduction a prerequisite for top-grade sound. Flagship decks that include the new Dolby S system are definitely worthwhile where cassette recordings will be used as a critical music source.

Low-end, \$199-grade cassette machines are okay for casual playback of prerecorded tapes and making an occasional car tape, but don't expect to dub good CD's without hearing a noticeable difference on tape. This caveat includes most (though not all) dual-well "dubbing" decks, particularly in the lower price ranges. The only good reason to look at double decks is that you intend to do extensive tape copying (and dubbing prerecorded tapes is hardly worth the effort). If not, stick to a one-well design.

Analog-cassette specs can be difficult to compare because of variations in measurement techniques and in the tapes and test signals employed, so proceed with caution. Most midprice-and-up decks today deliver a frequency response of 20 Hz to 18 or 20 kHz ± 3 dB. Signal-to-noise ratio (S/N) without noise reduction should be 55 to 60 dB; Dolby C should add about 20 dB to this figure, and Dolby S another 5 to 10 dB.

If your taping will be confined to self-made recordings and you are starting pretty much from scratch, consider DAT. Basic DAT decks are currently no more expensive than high-end cassette decks, and they offer pure, CD-quality recording and playback and CD-like track-indexing and search capabilities (though much slower than with CD's). Blank DAT's, however, are considerably more expensive than blank cassettes.

In a sense, DCC decks offer the best of both worlds. You can make DAT/CD-quality digital tapes, yet still play back existing analog cassettes (though they may not sound as good as they would on a topnotch analog-only deck). You cannot, however, make new analog recordings. Finally, MiniDisc recorders—both portable

and home-style—provide indefinitely repeatable recordability and erasability with all the speed and convenience of a disc-based medium, portability, and a long-term robustness no tape medium can match.

Whatever its type, a digital recorder should deliver performance that on paper very nearly matches that of your CD player, so specs will not be of much use. Get to know any digital tape or disc recorder by ear before you buy by listening critically over headphones to recordings of CD's.

Mood Processors

The range of signal processors (devices meant to enhance or modify music signals) that you can add to a basic hi-fi system is broad indeed, but at the top of the list is the surround-sound processor. Of course, if your system has been built around a surround-equipped A/V receiver, the point is moot. But with a traditional stereo setup you'll likely look to a surround processor first. Most standalone models provide Dolby Pro Logic decoding—the standard for motion pictures and videos—along with a few enhancement modes for music, monaural-TV, and other program sources. Higher-end DSP-equipped surround models add more elaborate ambience modes for music and additional movie modes. A standalone processor will require one or more companion amplifiers to drive a surround setup's additional speakers.

Processor-amplifiers are usually the best value: They not only provide surround functions but also include amplifier channels for extra speakers. There are typically three channels: one for the center speaker (ideally the power for it will match that going to the left and right front speakers) and two for surround speakers.

Other stereo signal processors include graphic equalizers, dynamic-range enhancers, and bass-signal enhancers. Each of these types (and others) may have a place in your system, but generally none of them has to be included in a basic high-performance setup. If after extended use you determine that you want an equalizer—say, to help improve the sound of historic records or early tapes—or a bass-enhancer to pump up home parties, by all means shop the signal-processor ranks. But concentrate your attention (and dollars) on topnotch fundamental components, and in the long run the sonic payoff will be substantial. □

BUYER'S CHOICE

Where you buy may be as important as what you buy. If your shopping will include extensive critical listening, find a dealer whose demo rooms are intelligently laid out, tidy, and inviting. Then find a salesperson who is knowledgeable, patient, and intelligible, and stick with him or her. By the same token, don't waste a busy retailer's valuable time with casual listening sessions if you're not shopping seriously. Be sure to check prices and service at a few competing dealers around town, and don't be afraid to negotiate the best price once your system is set. But don't let a few dollars one way or the other determine your choice. Try-before-buy loans and trade-up options are worthwhile extras not all dealers offer. A year or two down the road, price differences will seem trivial, but a flexible and informative dealer won't.

If you already have your system worked out and don't require any advice, mail-order or telephone shopping may be a convenient and money-saving alternative. Most mail-order houses are up-front operations, but a few caveats are in order. Make sure of make, model, and the price you're actually paying. Ask for a written confirmation of your order. Get a shipping date. Understand the return and refund/exchange time periods and policies. Is there an extra "restocking" or shipping charge for returns? Is the seller offering any warranty other than the manufacturer's? What is the maker's guarantee? Is the mail-order house an authorized warranty repair station?

Finally, three cardinal rules of mail-order buying:

1. Be sure you're buying legitimate, U.S.-market goods.
2. Know who you're dealing with: Get a full name and his or her position in the company, and keep copies of all transactions (take notes of phone conversations).
3. Buy by credit card *only*, and get an explicit agreement that your card will not be charged until the merchandise is actually shipped.



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1994 EQUIPMENT BUYING GUIDE

Putting a sound system together can be quite an adventure in the 1990's. Shopping for components is no longer an audio-only affair—audio and video come together through receivers with Dolby Pro Logic surround-sound decoding, multichannel power amplifiers, speakers designed to recreate the cinema experience at home, and CD/laserdisc combi-players. But don't worry, there's still plenty of "traditional" audio equipment to choose from.

Whether you're just starting out or upgrading, our Buying Guide is a great first step, providing features, specs, and prices of hundreds of components.

In the following pages, you'll find a sampling of models in the key categories of equipment from companies whose products are widely distributed. (Recording equipment and blank media, both analog and digital, will be covered next month.) If a particular model or brand does not appear, that does not reflect on its quality.

All information was provided by the manufacturers, and the prices given are suggested retail; actual selling prices may vary. For more information, contact the manufacturers (see the directory at the end of the Buying Guide) or their authorized dealers. Have fun. —Bob Ankoski

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AMC

R4 65-W/ch Receiver

2 channels. 65 W x 2 into 8 ohms. 4 inputs including phono. Features microprocessor-based design. Remote volume and source selection. Amp: FR 20-20,000 Hz; S/N 78 dBA MM. 75 dBA MC. 85 dB line\$900



Fisher RS-737

BANG & OLUFSEN

The following feature dynamic output-level adjustment, auto scan tuning, direct station access, and Power Link connectors for Beolab powered speakers.

Beomaster 7000 50-W/ch RDS Receiver

2 channels. Integrates with Beosystem 7000. 50 W x 2 rms into 8 ohms with 0.09% THD. Radio Data System decoder for 10-character station labeling optional. Features multiroom capability; 20 AM/FM presets; clock/timer with battery backup; Beolink 7000 remote control. Amp: S/N 78 dBA phono. 80 dBA line. FM: 50-dB quieting sens 40 dBf; AM rej 57 dB; cap ratio 1.7 dB; adj-ch sel 10 dB; alt-ch sel 70 dB; S/N 70 dB. Polished-aluminum or white finish. 16½ x 3 x 12¾ in; 19.2 lb\$3,000

Beomaster 4500 20-W/ch Receiver

2 channels. Integrates with Beosystem 4500. 20 W x 2 rms into 8 ohms with 0.1% THD. Multiroom capability; 20 AM/FM presets; programmable volume and tone levels; Beolink 1000 remote control. Wall-mount brackets optional. Amp: S/N 77 dB. FM: 50-dB quieting sens 19 dBf mono, 40 dBf stereo; cap ratio 1.7 dB; S/N 70 dB stereo. Polished aluminum finish with white trim. 24¾ x 2¾ x 9¾ in\$1,200

CARRERA

CR-2530 30-W/ch Receiver

2 channels. 30 W x 2. Headphone jack with volume control. Amp: FR 20-20,000 Hz; THD 0.25%. FM: cap ratio 1.7 dB; alt-ch sel 58 dB. 13 lb\$200

CARVER

HR-895 365-W A/V Receiver

5 channels. Dolby Pro Logic. 110 W x 2 rms (front) + 75 x 1 rms (center) + 35 x 2 rms (rear), all into 8 ohms from 20-20,000 Hz with 0.1% THD. 7 audio inputs; 4 composite-video inputs; 3 S-video inputs; front-panel composite/S-video A/V input; headphone jack; 4 AC outlets. Features multipath-suppression and ambience-enhancement circuitries. Multiroom capability; 4 surround modes; 30 AM/FM presets; FM-mono switch; auto/manual tuning; signal-strength indicator; timer; programmable remote control. Includes infrared receiver and second remote control. Amp: S/N 80 dBA MM. FM: AM rej

65 dB; cap ratio 2 dB; alt-ch sel 70 dB; S/N 78 dB stereo; THD 0.2% at 1,000 Hz\$1,250

HR-875 295-W A/V Receiver

5 channels. Dolby Pro Logic. 75 W x 3 (left, right, center) plus 35 x 2 (rear). 6 audio inputs; 3 composite-video inputs; multiroom-speaker outputs; 2 video-monitor outputs; pre-out/main-in loops for each channel; line-level subwoofer output; multiroom output for infrared receiver. Features 12-dB/oct subwoofer crossover at 70 Hz. 3 surround modes; adjustable time delay (5-40 ms); adjustable Dolby surround delay (15-30 ms); 30 AM/FM presets with 5-character station labeling; remote control.\$850

HR-742 80-W/ch Receiver

2 channels. 80 W x 2 into 8 ohms or 130 x 2 into 4 ohms from 20-20,000 Hz with 0.09% THD. 6 audio inputs; 3 video inputs; 2 video outputs; switchable cable/antenna inputs; pre-out/main-in loops; headphone jack; 2 AC outlets. Features multipath-suppression and ambience-enhancement circuitries; motor-driven volume control. 30 AM/FM presets with scan; auto/manual tuning; remote control. S/N 80 dBA MM. FM: AM rej 62 dB; cap ratio 2.2 dB; alt-ch sel 65 dB. 19 x 5¼ x 15½ in\$650

DENON

AVR-3000 400-W A/V Receiver

5 channels. Dolby Pro Logic. DSP. 110 W x 3 (front, center) + 35 x 2 (rear), all into 8 ohms. 9 audio inputs; 5 video inputs; 4 S-video inputs; 10 audio outputs; 3 video outputs; 3 S-video outputs; 2 center-channel outputs. Features 4 Dolby modes: wide-screen, live, mono-movie, classic, rock, church, jazz, stadium, and matrix-surround DSP modes; bass boost; dialog-enhancing EQ; auto input balance for Dolby Pro Logic; adjustable delay and room-size parameters; 16 AM/FM presets; nonvolatile memory for control settings; basic-function and programmable remote controls\$1,400

AVR-2000. As above. 80 W x 3 (front, center) + 25 x 2 (rear). No bass boost, dialog-enhancing EQ, or basic-function remote. 6 audio inputs; 3 video inputs; 2 S-video inputs; 2 video outputs; 2 S-video outputs\$900

AVR-1000 250-W A/V Receiver

5 channels. Dolby Pro Logic, DSP. 70 W x 3 (left, right, center) + 20 x 2 (rear), all into 8 ohms. 3 video inputs; 2 video outputs; 6 audio inputs; 6 audio outputs. Features 3-pole-equivalent tuner front end. 4 Dolby modes: wide screen, mono movie, classic, rock, and stadium modes; adjustable time delay; auto input balance for Dolby Pro Logic; 16 AM/FM presets; auto-seek and manual-step tuning; record-out selector; dubbing capability; nonvolatile control-setting memory; fluorescent display; Denon IS-system remote control\$700

AVR-800 210-W A/V Receiver

5 channels. 4 Dolby Pro Logic modes. 60 W x 3 (left, right, center) + 15 x 2 (rear), all into 8 ohms. 2 video inputs; 2 video outputs; 5 audio inputs; 2 audio outputs. Features 3-pole-equivalent tuner front end. Hall and studio modes; adjustable time delay; auto input balance for Dolby Pro Logic; 16 AM/FM presets; auto-seek and manual-step tuning; nonvolatile control-setting memory; fluorescent display; Denon IS-system remote control\$500

DRA-545R 60-W/ch Receiver

2 channels. 60 W x 2 into 8 ohms from 20-

20,000 Hz with 0.05% THD. 2 video inputs; 2 video outputs; line-level outputs. Features 16 AM/FM presets; auto-seek and manual-step tuning; last-station memory; variable loudness control; last-function memory; Denon IS-system remote control. Amp: S/N 78 dB MM. 95 dB line. FM: 50-dB quieting sens 38.5 dBf stereo; cap ratio 1.5 dB; S/N 78 dB\$370

DUAL

CR-5950RC 70-W/ch Receiver

2 channels. 70 W x 2 cont avg into 8 ohms at 1,000 Hz or 130 x 2 into 4 ohms. 6 inputs including phono; gold-plated phono and CD inputs. Features Class A amplification; brushed metal housing; motor-driven volume control. 16 AM/FM presets; FM-stereo muting; auto/manual station scan; bass, treble, balance, and loudness controls; remote control. Amp: S/N 75 dB phono, 95 dB line\$620

FISHER

The following feature 40 AM/FM presets and a remote control. Common FM specs include 50-dB quieting sens 16.1 dbf mono, 40 dbf stereo; AM rej 55 dB; cap ratio 1.5 dB; alt-ch sel 50 dB.

RS-737 280-W A/V Receiver

5 channels. Dolby Pro Logic. 80 W x 3 (left, right, center) + 20 x 2 (rear), all into 8 ohms at 1,000 Hz with 0.9% THD, or 120 x 2 rms into 8 ohms from 20-20,000 Hz with 0.05% THD. 5 audio inputs including MM phono; front- and rear-panel A/V inputs; 1 unswitched and 2 switched AC outlets. Selectable 15-, 20-, 25-, or 30-ms digital delay; 7-band EQ; A/V switching. Amp: S/N 70 dBA phono. 90 dBA line. 16½ x 6½ x 14¾ in; 27 lb\$500

RS-727. As above, 100 W x 2 (left, right) rms + 20 x 1 (center) rms + 10 x 2 (rear) rms. 2 video inputs; 2 switched AC outlets. Amp: S/N 70 dBA phono. 90 dBA line. 16½ x 6½ x 15 in; 26 lb\$400

RS-717 80-W/ch Receiver

2 channels. 80 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.9% THD. 5 audio inputs including MM phono. Bass and treble controls. Amp: S/N 70 dBA phono. 90 dBA line. 16½ x 6½ x 13½ in\$300

HARMAN KARDON

AVR30 190-W A/V Receiver

5 channels. Dolby Pro Logic. DSP. 50 W x 3 into 6 ohms from 20-20,000 Hz with 0.09% THD (front, center) + 20 W x 2 into 4 ohms from 100-10,000 Hz with 0.3% THD (rear) or 60 W x 2 into 6 ohms from 20-20,000 Hz with 0.09% THD. 4 video inputs; 2 VCR monitors; 4 audio inputs; 2 tape monitors. 4 room-size settings; 5 effects levels; 12-way dubbing matrix; simulcast capability; memory presets for surround and DSP settings; 16 AM/FM presets; on-screen displays; remote control\$1,099

AVR15 110-W A/V Receiver

5 channels. Dolby Pro Logic. 30 W x 3 (left, right, center) + 10 x 2 (rear), 35 x 2 into 8 ohms, or 45 x 2 into 4 ohms. 1 video input; 3 audio inputs; 2 VCR monitors. Dolby Time Link digital-delay system; 30 tuner presets; audio-direct mode; video switching; system remote control\$699

HK3500 50-W/ch Receiver

2 channels. 50 W x 2 into 8 ohms from 20-

20,000 Hz with 0.09% THD. 7 inputs/outputs including subwoofer; dual tape- and video-monitor loops. Features motor-driven volume control. 7-way tape-copy selector: 16 AM/FM presets; seek tuning; subwoofer-level control; loudness, mono, and subsonic-filter switches; remote control. S/N 78 dBA phono, 98 dBA line. FM: 50-dB quieting sens 37.2 dBf stereo; cap ratio 1.5 dB; adj-ch sel 10 dB; alt-ch sel 75 dB. 17 $\frac{1}{2}$ x 4 $\frac{1}{4}$ x 13 $\frac{1}{2}$ in. \$599
HK-3400. As above. 6 inputs. 35 W x 2\$479

JVC

The following feature Compu Link presets to store and recall 3 sets of volume, balance, EQ, surround, loudness, and ambience settings for each program source and tuner preset.

RX-905VTN 370-W A/V Receiver

5 channels. Dolby Pro Logic. DSP. 120 W x 2 with 0.007% THD (front) + 70 x 1 (center) + 30 x 2 (rear) with 0.7% THD, all rms into 8 ohms. 3 video inputs; 2 S-video terminals; video-monitor output; outputs for 2 pairs of front speakers; subwoofer output; headphone jack. Features Super A amp circuitry for Class A sonic characteristics. Hall, pavilion, stadium, and live-club digital ambience modes; 7-band graphic EQ with 5 programmable and 5 factory presets; 40 AM/FM presets with 5-letter labeling; adjustable digital delay; on-screen displays; programmable remote control. Amp: FR 5-50,000 Hz +0, -1 dB line. FM: 50-dB quieting sens 38.3 dBf stereo; cap ratio 1.5 dB. 17 $\frac{1}{4}$ x 6 $\frac{1}{4}$ x 15 $\frac{1}{2}$ in; 28 lb\$1,000

RX-809VTN 345-W A/V Receiver

5 channels. Dolby Pro Logic. 120 W x 2 (front) + 65 x 1 (center) + 20 x 2 (rear) with 0.007% THD, all rms into 8 ohms. 2 video inputs; headphone jack. Features Super A amp circuitry. 7-band graphic EQ with 5 programmable and 5 factory presets. 40 AM/FM presets with 5-letter labeling for 20 stations; adjustable digital delay; programmable remote control. FR 5-50,000 Hz +0, -1 dB line. FM: 50-dB quieting sens 38.3 dBf stereo; cap ratio 1.5 dB; S/N 73 dB stereo. 17 $\frac{1}{4}$ x 6 $\frac{1}{4}$ x 15 in; 25 lb\$650

RX-509VTN 220-W A/V Receiver

5 channels. Dolby Pro Logic. 80 W x 2 (front) into 8 ohms with 0.06% THD + 20 x 3 (center, rear) into 8 ohms with 0.7% THD. Line-level center-channel output; 2 video inputs; headphone jack. 7-band graphic EQ with 5 programmable and 5 factory presets; 40 AM/FM presets with 4-letter labeling for 20 stations; adjustable digital delay; A/V remote control. Amp: FR 10-30,000 Hz \pm 1 dB line. FM: 50-dB quieting sens 38.3 dBf stereo; cap ratio 1.5 dB; S/N 73 dB stereo. 17 $\frac{1}{4}$ x 5 x 13 in; 17 $\frac{1}{4}$ lb\$400

KENWOOD

KR-V8050 265-W A/V Receiver

5 channels, digital Dolby Pro Logic. DSP. 75 W x 3 (front, center) + 20 x 2 (rear) or 120 x 2 rms into 8 ohms with 0.06% THD. 2 sets of video inputs/outputs; 6 sets of line-level outputs. 4 user surround presets; 20 AM/FM presets; video-dubbing capability; programmable remote control. 17 $\frac{1}{2}$ x 5 $\frac{1}{2}$ x 15 $\frac{1}{4}$ in\$549

KR-V7050 235-W A/V Receiver

5 channels, digital Dolby Pro Logic, DSP. 65 W x 3 (front, center) + 20 x 2 (rear) or 100 W x 2 rms into 8 ohms with 0.06% THD. 2 sets of video inputs/outputs. Features motor-driven vol-

ume control. 4 user surround presets; 20 AM/FM presets; video-dubbing capability; remote control. 17 $\frac{1}{2}$ x 5 $\frac{1}{2}$ x 15 $\frac{1}{4}$ in\$429
KR-V6050. As above, without DSP. Dolby Pro Logic not digital\$359

KR-V5550 230-W A/V Receiver

4 channels, Dolby Surround. 100 W x 2 (front) + 15 x 2 (rear) or 100 x 2 rms into 8 ohms with 0.06% THD. 2 sets of video inputs/outputs; Dolby Time Link digital-delay system; 10 AM/20 FM presets; video-dubbing capability; remote control. 17 $\frac{1}{2}$ x 5 $\frac{1}{2}$ x 15 in\$289

KR-A5050 100-W/ch Receiver

2 channels. 100 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.09% THD. CD-direct input. Features motor-driven volume control. 10 AM/20 FM presets with scan; loudness switch; remote control. 17 $\frac{1}{2}$ x 5 $\frac{1}{2}$ x 15 in\$229



Mitsubishi HTS-300

MARANTZ

SR-92 365-W A/V Receiver

5 channels, Dolby Pro Logic. 110 W x 2 from 20-20,000 Hz (front) + 75 x 1 from 40-20,000 Hz (center) + 35 x 2 from 40-20,000 Hz (rear), all rms into 8 ohms. 4 video inputs including front-panel S-video, composite-video and audio inputs; S-video and composite-video inputs and outputs; line-level subwoofer output; 5 pre-out/main-in loops. Features wideband AM reception; motor-driven volume control. Multiroom capability; hall, matrix, and simulated-stereo surround modes; adjustable digital delay; Dolby test-tone generator; 30 AM/FM presets with wide/narrow IF memory; programmable remote control. Amp: S/N 75 dB MM, 82 dB line. FM: cap ratio 1 dB; alt-ch sel 60 dB wide, 70 dB narrow; S/N 68 dB and THD 0.5% stereo at 1,000 Hz. 17 $\frac{1}{2}$ x 5 $\frac{1}{2}$ x 15 in; 34 lb\$1,149

SR-73 295-W A/V Receiver

5 channels, Dolby Pro Logic. 75 W x 3 (left, right, center) + 35 x 2 (rear), all rms into 8 ohms, or 75 x 2 rms into 8 ohms from 20-20,000 Hz with 0.9% THD. 4 audio inputs; 3 video inputs including 2 VCR loops; line-level outputs for each channel. Features 2-ohm load capability; motor-driven volume control. Adjustable digital delay; bass EQ optimized for movie soundtracks; 5 signal-processing presets; video dubbing capability; center- and rear-channel level controls; 30 AM/FM presets; programmable A/V remote control. Amp: S/N 94 dB phono, 104 dB line. FM: 50-dB quieting sens 11.2 dBf mono, 35.2 dBf stereo; cap ratio 1 dB; alt-ch sel 65 dB. 16 $\frac{1}{2}$ x 5 $\frac{1}{4}$ x 13 $\frac{1}{2}$ in; 21 lb\$699

SR-53 45-W/ch Receiver

2 channels. 45 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.5% THD. 60 x 2 into 4 ohms from 20-20,000 Hz with 0.9% THD, or 100 x 2 max into 2 ohms. Phono input; switched AC

outlets; RC-5 remote-control interface. Features discrete output transistors; motor-driven volume control. Bass EQ; 30 AM/FM presets with auto/manual store; remote control. Amp: S/N 80 dBA phono, 90 dBA line. FM: 50-dB quieting sens 35.2 dBf stereo; cap ratio 1 dB; alt-ch sel 65 dB. 16 $\frac{1}{2}$ x 5 $\frac{1}{4}$ x 14 $\frac{1}{4}$ in; 16 lb\$349

MITSUBISHI

HTS-300 400-W A/V Receiver

5 channels, Dolby Pro Logic. 100 W x 3 (front, center) + 50 x 2 (rear), all rms into 8 ohms with 1% THD. Line-level output for each channel; subwoofer, multiroom, monitor, 3 record, and 3 S-video record outputs; 2 front-panel inputs; headphone jack. Features video processor with digital dynamic comb-filter. Stadium, club, and theater surround modes; Dolby Time Link digital-delay system; 16 AM/FM presets with labeling; tone controls; on-screen displays; programmable remote control. 16 $\frac{1}{4}$ x 6 $\frac{1}{4}$ x 16 $\frac{1}{2}$ in; 39 lb\$1,699

NAD

The following feature Power Envelope circuitry to increase dynamic headroom and Soft Clipping circuitry to prevent distortion.

Model 7100X 60-W/ch Receiver

2 channels. 60 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.03% THD. Gold-plated phono inputs; pre-out/main-in loops for each channel. Features MM/MC phono stage; switchable infrasonic filter. Bass EQ; 14 AM/FM presets; remote control. Amp: S/N 75 dB MC, 94 dB line. FM: cap ratio 1.6 dB; alt-ch sel 70 dB. 17 $\frac{1}{2}$ x 4 $\frac{1}{4}$ x 15 $\frac{1}{2}$ in; 24 lb\$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 post. Features independent listen/record capability; 39 AM/FM presets; dual-resolution manual and auto-seek tuning; A/B speaker switching; remote control. Amp: S/N 76 dB phono, 90 dB line. FM: 50-dB quieting sens 35 dBf stereo; cap ratio 1.8 dB; alt-ch sel 60 dB\$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 x 1 (center) + 30 x 2 (rear) into 8 ohms with 0.1% THD. A/V inputs/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; speaker selector; programmable remote control. Amp: FR 10-70,000 Hz +1, -3 dB; S/N 78 dB. FM: 50-dB quieting sens 37.5 dBf stereo; S/N 70 dB. 17 x 5 $\frac{1}{2}$ x 14 in; 31 lb\$1,200
AV-2. As above, 70 W x 2 (front) + 35 x 1 (center) + 20 x 2 (rear) into 8 ohms with 0.1% THD. Without S-video connectors or programmable remote control\$850

RE-1 80-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/outputs. Features 10 AM/FM presets: auto seek/manual tuning; loudness control; defeatable gain control; tone control; muting; signal-strength meter; monitor/record-out selectors; fluorescent display; remote control. Amp: FR 20-20,000 Hz +0, -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.\$899
RE-2. As above, 55 W x 2 into 8 ohms. No video inputs/outputs. Single tape-monitor loop. 20 lb.\$699



Nakamichi RE-2

ONKYO

Integra TX-SV909PRO 450-W A/V Receiver
 7 channels, digital Dolby Pro Logic. 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; line-level front, rear, center-channel, front-enhance, and subwoofer outputs; 5-way binding posts; gold-plated terminals. Features 3 power transformers. Ambisonic surround decoder; 8 surround modes; 40 AM/FM presets; 6 preset groups with scan; direct station access; A/V and audio-only record selectors; video dubbing capability; source-direct switch; Onkyo RI-system compatibility; on-screen displays; programmable remote control. Amp: FR 20-20,000 Hz; THD 0.04%. 18 x 7 1/2 x 16 1/4 in; 49 lb.\$1,850

TX-SV717PRO 315-W A/V Receiver
 5 channels, Dolby Pro Logic. 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; 5-way binding posts; headphone jack. Hall and matrix surround modes; adjustable digital delay; 40 AM/FM presets; 6 preset groups; direct station access; FM-mute and tuning-level switches; timer; Onkyo RI-system compatibility; on-screen displays; programmable remote control. Amp: FR 20-20,000 Hz; THD 0.08%. 18 x 6 1/4 x 15 3/8 in; 30 1/2 lb.\$950

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; 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: FR 20-20,000 Hz; THD 0.08%. 18 x 6 1/4 x 15 3/8 in; 30 lb.\$530

TX-930 60-W/ch Receiver
 2 channels. 60 W x 2 rms into 8 ohms or 120 x 2 max into 3 ohms. 6 audio inputs; outputs for 2 pairs of speakers. Features auto tuner reception-optimization system. Logic-controlled keys; 40 AM/FM presets with battery-free backup; 6 preset groups; direct station access; loudness control; sleep timer; Onkyo RI-system compatibility; remote control. Amplifier section: FR 40-20,000 Hz; THD 0.2%. 18 x 4 3/4 x 12 1/2 in; 18 lb.\$290

OPTIMUS BY RADIO SHACK

STAV-3400 290-W A/V Receiver
 5 channels, Dolby Pro Logic, DSP. 70 W x 3 (front, center) + 40 x 2 (rear), all into 8 ohms at 1,000 Hz with 0.8% THD, or 110 x 2 rms. Inputs for 2 line-level sources, phono, two tape decks, 2 VCRs, and TV/monitor; front-panel A/V input; TV/monitor output; line-level outputs for each channel; headphone jack. Jazz, church, dance, hall, theater, and Pro Logic theater sound fields; modifiable sound-field parameters with memory and recall; simulated-stereo mode; adjustable digital delay; Dolby 3 Stereo mode; memory for 5 bass/treble settings; video dubbing capability; 30 AM/FM presets; bass, treble, and loudness controls; timer; programmable remote control. Amp: S/N 97 dB line. FM: 50-dB quieting sens 37 dBf stereo; cap ratio 1 dB; alt-ch sel 65 dB; S/N 76 dB stereo. 16 1/2 x 6 3/4 x 16 in.\$600

STAV-3270 220-W A/V Receiver
 5 channels, Dolby Pro Logic. 60 W x 3 (front, center) + 20 x 2 (rear) or 80 x 2 into 8 ohms from 20-20,000 Hz with 0.09% THD. 4 line-level inputs; phono input; 2 tape loops; one unswitched and 2 switched AC outlets. Studio and simulated-surround sound fields; simulated-stereo mode; adjustable digital delay; direct station access; 30 AM/FM presets with scan; bass, treble, and extended-bass controls; remote control. Amp: S/N 72 dB phono, 96 dB line. FM: 50-dB quieting sens 38.6 dBf stereo; alt-ch sel 50 dB; S/N 70 dB stereo. 16 1/2 x 5 1/2 x 13 1/4 in.\$380

STAV-3170 240-W A/V Receiver
 4 channels, Dolby Surround. 100 W x 2 (left, right) into 8 ohms with 0.09% THD + 20 x 2 (rear) into 8 ohms at 1,000 Hz with 0.8% THD. 5 line-level inputs; phono input; VCR and TV/monitor outputs; 2 tape loops. Adjustable digital delay; studio and simulated sound fields; simulated-stereo mode; direct station access; 30 AM/FM presets with scan; extended-bass control; remote control. Amp: S/N 77 dB phono, 96 dB line. FM: 50-dB quieting sens 38.6 dBf stereo; cap ratio 1 dB; alt-ch sel 50 dB; S/N 70 dB stereo. 16 1/2 x 5 1/2 x 13 1/4 in.\$330

STA-2180 70-W/ch Receiver
 2 channels. 70 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.8% THD. 5 line-level inputs; phono input; 2 tape loops; switched AC outlet. 5-band EQ; 30 AM/FM presets; direct station access; remote control. Amp: S/N 72 dB phono, 96 dB line. FM: 50-dB quieting sens 38.6 dBf stereo; alt-ch sel 50 dB; S/N 70 dB stereo. 16 1/2 x 5 1/2 x 11 1/2 in.\$250

PHILIPS

The following feature a 900 Series bus system and 30 AM/FM presets.

FR-940II 280-W A/V Receiver
 5 channels, Dolby Pro Logic. 100 W x 2 (front) + 40 x 1 (center) + 20 x 2 (rear), all into 8 ohms. 8 audio and 4 video inputs; 2 audio and 2 video outputs; line-level center-channel outputs. Features dual-room capability; auto fan cooling. 5 surround modes; 30 AM/FM presets; 4 digital-delay settings; video dubbing capability; remote control. Amp: FR 20-20,000 Hz; THD 0.09%; S/N 88 dB. FM: S/N 68 dB. 17 1/2 x 4 7/8 x 11 1/2 in; 18 lb.\$480

FR-930II 200-W A/V Receiver
 5 channels, Dolby Pro Logic. 70 W x 2 (front) +

20 x 1 (center) + 20 x 2 (rear), all into 8 ohms. 7 audio and 3 video inputs; 2 audio and 2 video outputs; line-level center-channel outputs. Features dual-room capability; auto fan cooling. 5 surround modes; 30 AM/FM presets; 4 digital-delay settings; video dubbing capability; remote control. Amp: FR 40-20,000 Hz; THD 0.07%; S/N 88 dB. FM: S/N 68 dB. 17 1/2 x 4 7/8 x 11 1/2 in; 18 lb.\$430

PIONEER

Auto source control refers to one-touch power-on and auto recall of 2 source components with their previous operating parameters.

VSX-D2S 300-W A/V Receiver
 5 channels, digital Dolby Pro Logic decoder and preamp, DSP. 70 W x 3 cont avg (front) + 45 x 2 (rear) or 125 x 2 cont avg. S-video inputs and outputs. Features graphics-based on-screen user interface using icons and menus; digital preamp, parametric and graphic EQ's, and dynamic-range compressor; video-edit mode with A/V source mixing and fading; multiroom/multi-source capability. Sound-field processor has 15 movie, 42 concert, and 15 sports modes; 4 user-adjustable presets.\$2,250

VSX-D1SII 415-W A/V Receiver
 5 channels, digital Dolby Pro Logic, DSP. 130 x 2 cont avg (front) + 55 x 1 (center) + 50 x 2 (rear) or 70 x 3 (front, center) + 55 x 2 (rear). 6 video and 6 audio inputs including phono; front-panel composite/S-video A/V input; 4 S-video inputs and 3 S-video outputs; 2 VCR loops; video-processor loop; pre-out/main-in loops for all channels; 2 mono center-channel outputs; subwoofer output; headphone jack. Features multiroom/multisource capability; 5 preset sound fields; Dolby 3 Stereo and simulated-stereo modes; auto input balance for Dolby Pro Logic; adjustable digital delay; 5 user ambience presets; record-out selector; split-screen video enhancer with 5 preset levels; 30 AM/FM presets; digital 3-band EQ; fluorescent display; jog dial; illuminated programmable SR-system A/V remote control. Amp: FR 5-100,000 Hz +0, -3 dB line; S/N 80 dB line. FM: 50-dB quieting sens 37 dBf stereo; cap ratio 1 dB; alt-ch sel 65 dB; S/N 76 dB at 85 dBf stereo. 16 1/2 x 6 3/4 x 18 in; 33 lb.\$1,385

VSX-D702S 290-W A/V Receiver
 5 channels, digital Dolby Pro Logic, DSP. 70 W x 3 (front, center) + 40 x 2 (rear) or 110 x 2 cont avg. 5 video and 5 audio inputs including phono; 2 audio and 2 video outputs; 2 center-channel outputs; line-level outputs for each channel; front-panel A/V input; video-monitor output; S-video connectors; headphone jack. Multiroom capability; jazz, dance, church, hall, theater, and simulated-surround sound fields; Dolby 3 Stereo and simulated-stereo modes; auto input balance for Dolby Pro Logic; auto source control; surround-parameter memory and recall; acoustic memory for 5 bass/treble responses; adjustable digital delay; video dubbing capability; 30 AM/FM presets; direct station access; timer; on-screen displays; illuminated programmable SR-system A/V remote control. Amp: FR 5-100,000 Hz +0, -3 dB line; S/N 80 dB line. FM: 50-dB quieting sens 37 dBf stereo; cap ratio 1 dB; alt-ch sel 65 dB; S/N 76 dB at 85 dBf stereo. 16 1/2 x 6 3/4 x 16 in; 23 lb.\$845

VSX-512S 250-W A/V Receiver
 5 channels, Dolby Pro Logic. 70 W x 3 (front, center) + 20 x 2 (rear) or 100 x 2 cont avg. 4



DESIGNS BY HENRY KLOSS

Our new Center Channel and Center Channel Plus speakers are magnetically shielded, so they won't cause video interference, even when placed very near a TV screen.

Our Center Channel Speakers Deliver Optimum Pro Logic Performance At Factory-Direct Prices.

Cambridge SoundWorks sells two speakers designed by Henry Kloss specifically for use as center channel speakers in Dolby Surround Pro Logic systems—the Center Channel and Center Channel Plus. Our experience with Dolby Surround Pro Logic systems has shown that the center channel is *very* important. A significant portion of movie soundtracks is directed to the center channel. It's crucial to use a speaker that reproduces that material



accurately, with the proper volume level and dispersion pattern.

Center Channel by Henry Kloss.

Center Channel is a compact, two-way acoustic suspension speaker with a 4" woofer and a ring radiator tweeter. Because of its compact size (8 1/2" x 5 1/4" x 4"), it's simple to place Center Channel directly on top of or below your TV screen, so that dialog and sound effects will seem to emanate from their on-screen source.

Center Channel is well shielded magnetically so that it can be placed very close to your TV without causing video interference. Acoustically identical to our Ensemble satellite speakers, it's ideal for center channel use in a Pro Logic system. The factory-direct price of Center Channel is \$149.

Center Channel Plus by Henry Kloss.

The Center Channel Plus is a larger speaker recommended for achieving theater-like playback levels in the most sophisticated and powerful home theater systems. It uses

four 3" long-throw woofers and a tweeter that perfectly matches the acoustics of our Ensemble® and Ensemble II systems. The frequency range of the outer pair of 3" woofers is intentionally limited to maintain proper dispersion characteristics.

Because of its wide, low profile (25" wide, 4" high, 6 1/2" deep), Center Channel Plus is ideal for placement directly on top of or, uniquely for a product of its type, *beneath* a TV—with optional support unit, it can act as a base for your TV. We don't know of any speaker, at any price, that outperforms Center Channel Plus. The factory-direct price of Center Channel Plus is \$219.

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Place our low-profile Center Channel Plus above your TV or, with optional support, use it as a base for your TV.

video and 5 audio inputs including phono; 2 audio and 2 video outputs; line-level center- and rear-channel outputs; video-monitor output; outputs for 2 front speaker pairs; headphone jack. Multiroom capability; Dolby Time Link digital delay; auto input balance for Dolby Pro Logic; Dolby 3 Stereo, studio/simulated surround, and simulated-stereo modes; acoustic memory for 5 bass/treble responses; 30 AM/FM presets; direct station access; timer; programmable SR-system remote control. Amp: FR 5-100,000 Hz ± 0.5 , -3 dB line; S/N 80 dB line. FM: 50-dB quieting sens 37 dBf stereo; cap ratio 1 dB; alt-ch sel 65 dB; S/N 76 dB at 85 dBf stereo. 16% x 6% x 16 in; 21 lb.....\$560

V SX-502. As above without programmable remote control.....\$500

V SX-452 220-W A/V Receiver

5 channels. Dolby Pro Logic. 60 W x 3 cont avg (left, right, center) + 20 x 2 or 80 x 2. 4 audio and 2 video inputs; line-level center-channel output; 2 audio and 2 video outputs; video-monitor output; headphone jack. Multiroom capability; Dolby Time Link digital delay; auto input balance for Dolby Pro Logic; Dolby 3 Stereo, studio/simulated surround, and simulated-stereo modes; 30 AM/FM presets with scan; direct station access; timer; fluorescent display; SR-system A/V remote control. Amp: FR 10-70,000 Hz ± 0.5 , -3 dB line; S/N 79 dB line. FM: 50-dB quieting sens 38.6 dBf stereo; alt-ch sel 50 dB; S/N 70 dB at 85 dBf stereo. 16% x 5% x 13 1/4 in; 18 lb.....\$385

SX-312R 70-W/ch Receiver

2 channels. 70 W x 2 cont avg or 145 x 2 into 2 ohms. 6 inputs including phono; outputs for 2 speaker pairs; headphone jack. 30 AM/FM presets divisible into 3 groups with group scan; direct station access; 5-band graphic EQ; timer; fluorescent display; SR-system remote control. Amp: FR 20-20,000 Hz ± 0.5 dB phono. 10-70,000 Hz ± 0.5 , -3 dB line; S/N 75 dB phono. 79 dB line. FM: 50-dB quieting sens 38.6 dBf stereo; alt-ch sel 50 dB; S/N 70 dB at 85 dBf stereo. 16% x 5 1/2 x 11 1/2 in; 13 lb.....\$285

Elite Series

V SX-97 300-W A/V Receiver

5 channels, digital Dolby Pro Logic decoder and preamp, DSP. 70 W x 3 cont avg (front) + 45 x 2 (rear) or 125 x 2 cont avg. S-video inputs and outputs. Features graphics-based on-screen user interface using icons and menus; proprietary Legato Link converter system said to improve musicality by reconstituting frequencies above 20 kHz; digital preamp, parametric and graphic EQ's, and dynamic-range compressor; video-edit mode with A/V source mixing and fading; direct signal-path switch. Sound-field processor has 15 movie, 42 concert, and 15 sports modes; 4 user-adjustable presets; multiroom/multi-source capability. Rosewood side panels..\$2,600

V SX-52 190-W A/V Receiver

5 channels, Dolby Pro Logic. 50 W x 3 (front, center) + 20 x 2 cont avg (rear) or 100 x 2. 4 audio and 4 video inputs; line-level outputs for each channel; headphone jack; gold-plated terminals. Multiroom/multisource capability; Dolby Time Link digital-delay system; simulated/studio surround, simulated-stereo, and Dolby 3 Stereo modes; adjustable digital delay; video dubbing; 30 AM/FM presets with labeling; direct station access; A/B speaker switching; timer; on-screen displays; SR-system remote control. FM: 50-dB quieting sens 37 dBf stereo; cap ratio 1 dB; alt-ch sel 65 dB at 400 Hz; S/N

76 dB at 85 dBf stereo. 17% x 6% x 16 1/2 in; 22 lb.....\$750

SX-31 100-W/ch Receiver

2 channels. 100 W x 2 into 8 ohms from 20-20,000 Hz with 0.03% THD or 230 x 2 into 2 ohms. 6 audio inputs including phono and gold-plated CD inputs. Features source-direct mode. Multiroom capability; 30 AM/FM presets with scan; mute and loudness switches; SR-system remote control. FM: 50-dB quieting sens 38.1 dBf stereo; cap ratio 1 dB; alt-ch sel 55 dB at 400 Hz; S/N 73 dB at 85 dBf stereo. 16% x 5 1/2 x 13 1/4 in; 17 lb.....\$450

RCA

RV3761F 280-W A/V Receiver

7 channels. Dolby Pro Logic. DSP. 60 W rms x 3 (front, center) + 25 W rms x 4 (front enhance, rear). 4 video and 5 audio inputs; front-panel A/V input; headphone jack. Simulated, cinema, theater, stadium, studio, and rock DSP modes; variable surround parameters with memory for 8 settings per A/V source; adjustable delay; 30 AM/FM presets; fluorescent display; level meters; remote control. Amp: FR 8-100,000 Hz ± 1 , -3 dB line; S/N 95 dBA line.....\$899

RV3651F 210-W A/V Receiver

5 channels, Dolby Pro Logic. 60 W rms x 3 (front, center) + 15 W rms x 2 (rear). 3 video and 4 audio inputs; headphone jack. Features PLL digital tuning, Dolby 3 Stereo and concert-hall modes; adjustable delay time; 30 AM/FM presets; test-tone generator; timer; bass and treble controls; remote control. Amp: FR 40-20,000 Hz ± 1 dB; S/N 80 dBA.....\$399

ROTEL

RX950AX 50-W/ch Receiver

2 channels. 50 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.03% THD. 5 inputs; headphone jack. Auto/manual tuning; 16 AM/FM presets; mono switch; tone defeat; illuminated preset buttons and volume control; remote control. FM: 50-dB quieting sens 14.8 dBf mono. 37.2 dBf stereo; cap ratio 1 dB; alt-ch sel 60 dB; S/N 80 dB mono. 75 dB stereo; THD (65 dBf, 1,000 Hz) 0.07% mono. 0.25% stereo. 17% x 4% x 13% in.....\$600



RCA RV3651F

SANSUI

RZ-950AV 300-W A/V Receiver

5 channels, Dolby Pro Logic. DSP. 100 W x 2 (front) + 40 x 1 (center) + 30 x 2 (rear), all cont avg into 8 ohms with 0.02% THD. 4 audio and 3 video inputs; rear and center line-level outputs; speaker-level inputs; tape-monitor loop. 3 surround modes; 4 surround presets; adjustable digital delay; test-tone generator; electronic

tone controls; source-direct switch; 30 AM/FM presets with scan; programmable remote control. Amp: FR 10-70,000 Hz ± 3 dB; S/N 85 dB line. FM: 50-dB quieting sens 17.2 dBf stereo; cap ratio 1.5 dB.....\$749

RZ-790 50-W/ch Receiver

2 channels. 50 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.5% THD. 4 audio and 1 video inputs; tape-monitor loop; 4 speaker terminals. 5-band graphic EQ; loudness; auto tuning; 8 AM/16 FM presets with scan; remote control. Amp: S/N 73 dB phono. 95 dB line. FM: 50-dB quieting sens 40 dBf stereo. 17 x 4 1/2 x 11 1/2 in; 15 lb.....\$249

SHERWOOD

RV-6030R 275-W A/V Receiver

5 channels. Dolby Pro Logic. 75 W x 3 (front, center) + 25 x 2 (rear) with 0.5% THD or 105 x 2 with 0.05% THD. Front-panel A/V input; 5 audio and 4 video inputs; pre-out/main-in loops for front channels; line-level center- and rear-channel outputs; video-monitor output; headphone jack. Features Analog Devices processor. Adjustable digital delay; Dolby Time Link digital delay; test-tone generator; 30 AM/FM presets with scan; center- and rear-channel level controls; rear input-balance control; bass and treble controls; fluorescent display; Digi-Link III system-control compatibility; remote control...\$475

RV-5030R 215-W A/V Receiver

4 channels. Dolby Pro Logic. 65 W x 3 (front, center) + 20 x 1 (rear) with 0.5% THD or 85 x 2 with 0.05% THD. Front-panel A/V input; 5 audio and 3 video inputs; video-monitor output. Test-tone generator; 30 AM/FM presets with scan; rear- and center-channel level controls; rear input-balance control; timer; Digi-Link III system-control compatibility; remote control...\$370

SONY

STR-D2090 285-W A/V Receiver

4 channels, digital Dolby Pro Logic. 75 W x 3 (front, center) + 60 x 1 (rear) or 120 x 2. 5 audio and 3 video inputs including 1 front-panel A/V. Hall, acoustic, opera, church, stadium, live, jazz, dance, and theater sound fields; live and theater enhanced Dolby Pro Logic modes; 10 user sound-field presets; adjustable digital delay (10-30 ms); auto input balance; test-tone generator; auto and direct tuning; 30 AM/FM presets; sleep timer; icon-based on-screen displays; programmable A/V remote control. 17 x 6 x 15 1/4 in.....\$1,000

STR-D911 235-W A/V Receiver

4 channels, Dolby Pro Logic. 70 W x 3 (front, center) + 25 x 1 (rear) or 100 x 2. 8 inputs including 2 video and 1 front-panel A/V. Features discrete output devices. Hall, live, dance, theater, acoustic, and simulated sound fields; live and theater enhanced Dolby Pro Logic modes; adjustable digital delay (10-30 ms); auto input balance; test-tone generator; switchable 4/8-ohm impedance; direct station access; 30 AM/FM presets; bass and treble controls; A/V remote control. 17 x 5 1/2 x 13 1/4 in.....\$500

STR-D915 325-W A/V Receiver

4 channels, Dolby Pro Logic, DSP. 100 W x 3 (front, center) + 25 x 1 (rear). 10 inputs; 3 A/V inputs including one on front panel. Features switchable 4/8-ohm impedance; DSP for early reflection time and effects level. Dolby Pro Logic enhancement modes. 17 x 5 1/4 x 12 1/4 in....\$450

STR-D715 265-W A/V Receiver

4 channels. Dolby Pro Logic. 80 W x 3 (front, center) + 25 x 1 (rear) or 100 x 2 (front) + 25 x 1 (rear). 9 inputs. Theater and live Dolby Pro Logic enhancement modes: hall, live, dance, theater, acoustic, and simulated surround modes: electronic bass and treble controls. 17 x 5 1/4 x 12 3/4 in.\$400

STR-D615 170-W A/V Receiver

4 channels. Dolby Pro Logic. 50 W x 3 (front, center) + 20 x 1 (rear) or 80 x 2 (front) + 20 x 1 (rear). Hall/simulated surround: variable time delay (10-30 ms). 17 x 4 3/4 x 10 1/2 in.\$350

STR-D515 160-W A/V Receiver

4 channels. Dolby Pro Logic. 60 W x 2 (front) + 20 x 2 (center, rear). 6 inputs. Features dynamic bass feedback. Hall surround mode; audio muting. 17 x 4 3/4 x 10 1/2 in.\$300

STR-D315 100-W/ch Receiver

2 channels. 100 W x 2. 6 inputs. Tape monitor; loudness: remote control\$250

ES Series

STR-G1ES 280-W A/V Receiver

5 channels, digital Dolby Pro Logic. DSP. 80 W rms x 3 (front, center) + 20 W rms x 2 (rear). Pre-out/main-in loops for all channels: S-video input and output; phono input; subwoofer output. Features active 12-dB/oct subwoofer filter. Hall, acoustic, opera, church, stadium, live, jazz, dance, and theater DSP sound fields: 10 user sound-field presets: adjustable effect-level, room-size, wall-type, seat-position, and verb DSP parameters; variable time delay (10-30 ms); auto input balance; digital parametric EQ for front channels; center and rear level controls; 30 AM/FM presets; sleep timer; icon-based on-screen displays; fluorescent display; touch-screen remote control. Amp: FR 10-20,000 ±1 dB line; S/N 105 dB line. FM: 50-dB quieting sens 18.3 dBf mono. 38.3 dBf stereo; cap ratio 1.2 dB; S/N 74 dB stereo. 17 x 5 7/8 x 15 1/2 in; 32 lb\$1,700

STR-GX909ES 280-W A/V Receiver

4 channels, digital Dolby Pro Logic. DSP. 80 W x 3 (front, center) + 40 x 1 (rear) with 0.04% THD. 8 inputs; phono input; subwoofer output; pre-out/main-in loops for each channel. Hall, acoustic, opera, church, stadium, live, jazz, dance, and theater sound fields: adjustable effect-level, room-size, wall-type, seat-position, and verb-time sound-field parameters; 10 user sound-field presets; digital parametric EQ; variable digital delay (10-30 ms); center- and rear-channel level controls; 30 AM/FM presets; icon-based on-screen displays; fluorescent display; programmable remote control. Amp: FR 10-20,000 Hz +0, -1 dB line; S/N 105 dB line. FM: cap ratio 1.2 dB. 17 x 5 7/8 x 15 1/2 in.\$1,050

STR-GX808ES. As above, 70 W x 3 + 40 x 1. Without on-screen displays\$820

TEAC

AG-V3020 262-W A/V Receiver

5 channels. Dolby Pro Logic. 100 W x 2 (front) with 0.07% THD + 28 W x 1 (center) + 17 W x 2 (rear). 4 audio inputs including phono; 3 A/V inputs. Theater, stadium, and Dolby 3 Stereo surround modes: adjustable digital delay; center- and rear-channel level controls; 30 AM/FM presets; mute switch; sleep timer; motor-driven volume control; remote control. FM: cap ratio 1.5 dB; S/N 70 dB stereo. 17 1/2 x 6 1/4 x 15 1/4 in; 29 lb\$570

AG-V1020 100-W/ch Receiver

2 channels. 100 W x 2 rms. 2 video inputs including front-panel A/V; 1 A/V output; headphone jack. Matrix surround; video capability; 30 AM/FM presets with scan; auto tuning; loudness switch; mute button; direct station access; fluorescent display; remote control. Amp: S/N: 94 dB line. FM: AM rej 60 dB; cap ratio 1.5 dB; S/N 75 dB mono. 70 dB stereo; THD (1,000 Hz) 0.2% mono. 0.4% stereo. 17 1/4 x 5 1/4 x 13 1/4 in; 23 lb\$380



Sony STR-GX909ES

TECHNICS

SA-GX650 345-W A/V Receiver

4 channels, Dolby Pro Logic. 100 W x 3 (front, center) + 45 W x 1 (rear) or 125 W x 2. 2 video inputs; 4 audio inputs; subwoofer output. Features Class A amplifier circuit; fan cooling. Adjustable digital delay (15-30 ms); wide and phantom center-channel modes; Dolby 3 Stereo mode; rear- and center-channel level controls; 30 AM/FM presets; direct station access; alphanumeric display; programmable A/V remote control. Amp: FR 7-70,000 Hz ±3 dB; S/N 75 dB. FM: 50-dB quieting sens 18.3 dBf mono. 38.3 dBf stereo; alt-ch sel 65 dB. 17 x 6 1/2 x 13 1/4 in; 24 lb\$530

SA-GX550 255-W A/V Receiver

4 channels, Dolby Pro Logic. 75 W x 3 (front, center) + 30 W x 1 (rear) or 110 W x 2. 2 video inputs; 4 audio inputs. Features Class A amplifier circuit; fan cooling. Adjustable digital delay (15-30 ms); wide and phantom center-channel modes; Dolby 3 Stereo mode; rear- and center-channel level controls; 30 AM/FM presets; direct station access; loudness switch; alphanumeric display; programmable A/V remote control. Amp: FR 7-70,000 Hz ±3 dB; S/N 75 dB. FM: 50-dB quieting sens 18.3 dBf mono. 38.3 dBf stereo; alt-ch sel 65 dB. 17 x 6 1/2 x 13 1/4 in; 24 lb\$430

SA-GX350 170-W A/V Receiver

4 channels, Dolby Pro Logic. 50 W x 3 (front, center) + 20 W x 1 (rear) or 100 W x 2. 2 video inputs; 4 audio inputs. Features Class A amp circuit. Dolby 3 Stereo mode; wide and phantom center-channel modes; rear- and center-channel level controls; alphanumeric display; A/V remote control. Amp: FR 7-70,000 Hz ±3 dB; S/N 75 dB. FM: 50-dB quieting sens 18.3 dBf mono. 38.3 dBf stereo; alt-ch sel 65 dB. 17 x 5 5/8 x 13 1/2 in; 19 lb\$330

VECTOR RESEARCH

VRX-5200R 50-W/ch Receiver

2 channels. 50 W x 2. Pre-out/main-in loops; video-monitor output; signal-processor loop; 2 AC outlets. Features discrete output transistors. Matrix surround: 20 AM/FM presets; scan tuning; separate FM mute and mono switches. FM: 50-dB quieting sens 15.6 dBf mono, 37.6 dBf stereo; cap ratio 1.3 dB; alt-ch sel 60 dB; THD 0.07%. 17 x 4 1/2 x 13 1/2 in; 17 lb\$370

VRX-3600R 40-W/ch Receiver

2 channels. 40 W x 2 into 8 ohms. Pre-out/main-in loops; video-monitor output; signal-processing loop; 2 AC outlets. Matrix surround; 20 AM/FM presets; auto scan; separate FM mute and mono switches. FM: 50-dB quieting sens 15.6 dBf mono. 37.6 dBf stereo; alt-ch sel 58 dB; THD 0.08%\$320

YAMAHA

RX-V1070 390-W A/V Receiver

5 channels, digital Dolby Pro Logic, DSP. 110 W x 3 (front, center) + 30 W x 2 (rear). 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. Auto input balance for Dolby Pro Logic; 35-mm-theater, 70-mm-theater, and TV-theater cinema DSP modes: rock-concert, jazz-club, church, and concert-hall sound fields; wide and phantom center-channel modes; 40 AM/FM presets; on-screen displays including level meters; programmable remote control. 41 lb\$1,349

RX-V870. As above, 3 A/V inputs. 80 W x 3 (front, center) + 25 W x 2 (rear). 33 lb\$949

RX-V670 260-W A/V Receiver

5 channels, Dolby Pro Logic. DSP. 70 W x 3 (front, center) + 25 W x 2 (rear). 4 audio and 3 A/V inputs; pre-out/main-in loops; line-level rear outputs; headphone jack. 35-mm-theater cinema DSP mode: rock-concert, concert-hall, mono-movie, concert-video DSP modes: wide and phantom center-channel modes; auto input balance; test-tone generator; 40 AM/FM presets; programmable remote control\$749

RX-470. As above with 50 W x 3 + 15 W x 2. 2 A/V inputs; no line outputs; nonprogrammable remote\$499

RX-770 85-W/ch Receiver

2 channels. 85 W x 2 into 8 ohms or 220 W 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; sleep timer; tone and balance controls; record-out selector; A/B speaker switching; signal-strength meter; remote control. 22 lb\$549

RX-V480 225-W A/V Receiver

5 channels, digital Dolby Pro Logic. DSP. 65 W x 3 rms (front, center) + 15 W x 2 (rear). all rms into 8 ohms. 4 audio and 2 video inputs. Features DSP-enhanced 35-mm Dolby Pro Logic mode: concert-video, mono-movie, rock-concert, and concert-hall DSP modes; digital Dolby test-tone generators; digital delay; wide and phantom center-channel modes; center and rear level controls; auto FM station memory; 40 AM/FM presets; auto/manual mono/stereo tuning switch; VCR/tape-monitor controls; fluorescent display; remote control. 17 1/4 x 5 x 11 1/4 in; 17 lb\$399

RX-485 65-W/ch Receiver

2 channels. 65 W x 2 rms. 6 inputs including 2 tape monitors and phono. Features pure-direct switch; motor-driven 5-gang volume control. FM auto station memory; 40 AM/FM presets; auto/manual mono/stereo switch; continuously variable loudness control; bass, treble, and balance controls; fluorescent display; remote control. S/N 82 dB phono, 105 dB line. 17 1/4 x 5 x 11 1/4 in; 16 lb\$299

POWER AMPLIFIERS

ACOUSTIC RESEARCH

Limited Model 200 200-W/ch Amplifier
2 channels. 200 W x 2 rms into 8 ohms with 0.2% THD. Switchable Class A/B design. Bridged-mono, balanced, and unbalanced outputs. Normal and parallel stereo switches. S/N 115 dB; slew rate 30 V/μs; damping factor 80. 19 x 7 3/4 x 20 1/4 in; 50 lb\$3,200

ACURUS

Model 200X3 600-W Amplifier
3 channels. 200 W x 3. Features discrete circuitry; low-impedance drive capability\$1,295
Model 100X3. As above. 100 W x 3\$795

A250 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms or 350 x 2 into 4 ohms. Features Class A circuitry; bipolar-transistor output stage\$995
A150. As above. 150 W x 2 into 8 ohms or 250 x 2 into 4 ohms\$695

ADCOM

GFA-5800 250-W/ch Amplifier
2 channels. 250 W x 2. Features 32 discrete MOSFET output devices; thermally controlled forced-air cooling\$1,500

GFA-555II 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 350 x 2 into 4 ohms. Features 1-ohm stability; low-negative-feedback design; constant damping factor. FR 20-20,000 Hz; THD 0.04%; damping factor 800\$850

GFA-545II 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms or 150 x 2 into 4 ohms. Features 1-ohm stability; low-negative-feedback design; constant damping factor. THD 0.04%. 17 x 5 1/2 x 12 1/2 in; 25 lb\$550

GFA-535II 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms or 100 x 2 into 4 ohms. Features 1-ohm stability; low-negative-feedback design; constant damping factor; direct-coupled design; separate power transformers for each channel. 2 sets of speaker outputs. THD 0.04%. 17 x 3 3/4 x 12 1/2 in\$350

A/D/S/

PH6 750-W Amplifier
6, 5, 4, or 3 channels. Designed for multiroom and home theater systems. 125 W/ch into 4 ohms from 20-20,000 Hz with 0.02% THD. Features 1-ohm stability; short-circuit protection with fault indicators for each channel; variable-speed fan cooling. Remote, manual, or signal-sensing power turn-on. S/N 90 dB at 1 W. 17 1/4 x 5 1/2 x 15 1/4 in\$2,200

AMC

Model 2445 180-W Amplifier
4 channels. 45 W x 4, or 45 x 2 + 90 x 1, or 90 x 2 into 8 ohms. FR 20-20,000 Hz ±0.2 dB; THD 0.04%; S/N 100 dBA at 1 W; damping factor 100\$399

ARAGON

Model 4004 MkII 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms, 400 x 2 into

4 ohms, or 700 x 2 into 2 ohms. Features dual-mono design; 2 power supplies; 2 toroidal transformers; quad-array transistor; Monster Cable output wiring. Gold-plated connectors. S/N 120 dB; damping factor 200. 19 x 6 1/2 x 14 in; 65 lb\$1,850
Model 2004. As above, 100 W x 2 into 8 ohms, 200 x 2 into 4 ohms, or 350 x 2 into 2 ohms. 44 lb\$1,395

ARCAM

D120.2 100-W/ch Amplifier
2 channels. 100 W x 2 into 8 ohms or 150 x 2 into 4 ohms. Features dual-mono configuration; separate power supplies and toroidal transformers. 21 lb\$1,100

AUDIO BY VAN ALSTINE

FET-Valve 500hc 250-W/ch Tube Amplifier 2
2 channels. 250 W x 2 into 8 ohms. Features hybrid vacuum tube and Class A MOSFET trans-imp circuitry. THD 0.01%. 17 x 7 x 13 in; 38 lb\$1,695

Omega II 440 220-W/ch Amplifier

2 channels. 220 W x 2 into 8 ohms. Features active feedback design. THD 0.005%; slew rate 150 V/μs. 17 x 7 x 13 in; 38 lb\$1,195
Omega II 200. As above, 90 W x 2 into 8 ohms. 26 lb\$695



AudioSource Amp One

AUDIO DESIGN ASSOCIATES

MPA-500 2,000-W Amplifier
5 channels. Designed for home theater systems. 400 W x 5. THX certification; separate power supply. Each chassis 5 1/4 x 19 x 16 1/2 in\$6,195

BPA-500 500-W Mono Amplifier

1 channel. Designed for subwoofers. 500 W x 1. THX certification. 5 1/4 x 19 x 16 1/2 in\$2,095

MPA-6 700-W Amplifier

6 channels. Designed for home theater systems. 90 W x 5 + 250 x 1 (subwoofer). Features variable 20-200 Hz subwoofer crossover. Subwoofer output with level control; 5-way binding posts. Variable input sens and LED power indicators. 5 1/4 x 19 x 16 1/2 in; 32 lb\$1,680

MPA-5 575-W Amplifier

5 channels. Designed for home-theater applications. 115 W x 5. 5-way binding posts. Variable input sens and LED power indicator for each channel. 5 1/4 x 19 x 16 1/2 in; 32 lb\$1,622

AUDIO INNOVATIONS

Series 800 MkIII 25-W/ch Tube Amplifier
2 channels. 25 W x 2 into 8 ohms. Class A design with 4 EL34 output tubes; Ultralinear push-pull configuration. 42 lb\$1,600/pr

AUDIO RESEARCH

D400 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms from 4-

100,000 Hz. Features Class AB circuitry; dual-mono design; 40 multiple-emitter transistors in direct-coupled output stage; two separate transformers. XLR connectors; RCA inputs; brass outputs. Slew rate 50 V/μs. 19 x 9 x 17 3/4 in; 73 lb\$4,995

D300 160-W/ch Amplifier

2 channels. 160 W x 2 into 8 ohms or 300 W x 1 into 4 ohms. Features solid-state topology; regulated power supply. Unbalanced RCA and balanced XLR inputs. Slew rate 50 V/μs. 19 x 7 x 12 1/2 in; 48 lb\$3,995
D200. As above, 110 W x 2 into 8 ohms or 200 x 1 into 4 ohms. 19 x 5 1/4 x 11 1/2 in; 33 lb\$2,495

AUDIOSOURCE

Amp One 80-W/ch Amplifier
2 channels. 80 W x 2 cont avg into 8 ohms. Features MOSFET circuitry; toroidal power transformer; soft-clipping circuitry. Dual analog power-output meters; L/R output-level controls. FR 20-20,000 Hz; THD 0.04%\$300

AUDIRE

Tenendo 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms. Features dual-mono design; Class AB design; modular construction. Balanced inputs. Combination circuit-breaker/power-switch for each channel. FR 2-100,000 Hz -1 dB; slew rate 50 V/μs; damping factor 700. 19 x 7 x 10 in; 50 lb\$1,980

Forté 125-W/ch Amplifier

2 channels. 125 W x 2 into 8 ohms from 20-20,000 Hz with 0.05% THD. Features dual-mono design; bipolar transistors. Balanced inputs. Slew rate 50 V/μs; damping factor 350 at 1,000 Hz. 19 x 5 1/4 x 10 in; 41 lb\$1,250
MOSFET version of above\$1,350

Crescendo 75-W/ch Amplifier

2 channels. 75 W x 2 into 8 ohms from 20-20,000 Hz with 0.05% THD. Features bipolar transistors. Balanced inputs. Slew rate 45 V/μs; damping factor 300. 19 x 5 1/4 x 9 in; 22 lb\$700
MOSFET version of above\$760

B & K COMPONENTS

AV-6000 630-W Amplifier
6 channels. Designed for home theater or multiroom systems. 105 W x 6. Gold-plated connectors. Level controls. FR 5-45,000 Hz ±3 dB; THD 0.09% at 1,000 Hz; S/N 90 dB; slew rate 20 V/μs; dynamic headroom 0.9 dB. 17 x 6 x 17 1/4 in; 40 lb\$1,298

EX4420 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 400 x 2 into 4 ohms. Dual-mono design; DC-coupled circuitry. Balanced inputs; gold-plated connectors. FR 1-45,000 Hz; THD 0.09% at 1,000 Hz; S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.2 dB. 17 x 5 1/4 x 17 in; 40 lb\$998

AV-654 360-W Amplifier

6 channels. 60 W x 6. Designed for home-theater or multiroom systems. Gold-plated connectors. Level controls. FR 5-45,000 Hz ±3 dB; S/N 94 dB; dynamic headroom 0.9 dB. 17 x 5 1/4 x 17 in; 27 lb\$898

ST-1400 105-W/ch Amplifier

2 channels. 105 W x 2 into 8 ohms or 150 x 2 into 4 ohms. Features Class A design up to MOSFET output stage. Balanced inputs. FR 5-

45,000 Hz; THD 0.09%; S/N 95 dB; slew rate 14 V/ μ s; dynamic headroom 1.4 dB. 17 x 5 $\frac{1}{4}$ x 17 in; 25 lb.....\$548
ST-140. Mono version of above. 150 W into 8 ohms.....\$548

BEDINI

BA-903 250-W/ch Amplifier
 2 channels. 250 W x 2 cont avg into 8 ohms or 500 x 1 cont avg into 4 ohms. Features solid-state technology. FR 20-20,000 Hz; THD 0.1% into 8 ohms; S/N 105 dB; slew rate 55 V/ μ s; damping factor 500; dynamic headroom 3 dB. 19 x 7 $\frac{1}{2}$ x 18 $\frac{1}{4}$ in; 66 lb.....\$3,250
BA-901. As above. 120 W x 2 cont avg into 8 ohms or 240 x 1 cont avg into 4 ohms. 19 x 5 $\frac{1}{4}$ x 14 $\frac{1}{2}$ in; 33 lb.....\$1,750

BERNING

EA-2101 100-W/ch Tube Amplifier
 2 channels. 100 W x 2 cont avg into 8 ohms. Features triode vacuum tubes; regulated power supply; voltage protection; 4 output-transistor windings per channel. FR 10-60,000 Hz \pm 1.5 dB; THD 0.2%; S/N 100 dB. 19 x 5 $\frac{1}{4}$ x 19 in; 40 lb.....\$4,290



BGW Performance Series 2

BGW SYSTEMS

SPA-3750-W Amplifier
 3 channels. 250 W x 3 into 8 ohms or 300 x 3 into 4 ohms. Features digital attenuators; 24-dB/octave crossovers; adjustable high-pass filter; magnetic circuit breaker. Parametric EQ; 2 adjustable delays. S/N 100 dB. 19 x 5 $\frac{1}{4}$ x 13 $\frac{1}{2}$ in; 48 lb.....\$2,599

Model 750G-06 300-W/ch Amplifier
 2 channels. 300 W x 2 into 8 ohms, 450 x 2 into 4 ohms, or 900 x 1 into 8 ohms. Features speaker protection; defeatable cooling fan. Transformer-isolated inputs; XLR and phone-jack inputs; 5-way binding posts. LED display and status indicators; switchable subsonic filter. 19 x 7 x 13 in; 61 lb.....\$1,949
Model 750G. As above, inputs active balanced instead of transformer isolated.....\$1,849

Model 350A-06 Series 200-W/ch Amplifier
 2 channels. 200 W x 2 into 8 ohms, 325 x 2 into 4 ohms, or 600 x 1 into 8 ohms. Features discrete circuitry; low-feedback design; DC speaker protection; magnetic circuit breaker. Transformer-isolated inputs; XLR and phone-jack inputs; 5-way binding posts. LED display and status indicators; modulation and clip indicators; switchable subsonic filter. FR 20-20,000 Hz \pm 0.2 dB; slew rate 20 V/ μ s; damping factor 400. Gold and black finish. 19 x 5 $\frac{1}{4}$ x 10 $\frac{1}{2}$ in; 34 lb.....\$1,449
Model 350A. As above, inputs active balanced instead of transformer isolated.....\$1,349
Model 350-06. As Model 350A-06, without LED display or status indicators.....\$1,299
Model 350. As Model 350-06, inputs active balanced instead of transformer isolated.....\$1,199

Performance Series 2 200-W/ch Amplifier
 2 channels. 200 W x 2 into 8 ohms, 300 x 2 into 4 ohms, or 600 x 1 into 8 ohms. Features forced-air cooling; steel chassis. Active balanced inputs; balanced XLR and phone-jack inputs; 5-way binding posts. LED clipping indicators; gain controls. FR 8-175,000 Hz \pm 0.3 dB; THD 0.1% into 8 ohms. 19 x 3 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in; 37 lb.....\$929

Performance Series 1. As above. 100 W x 2 into 8 ohms, 150 x 2 into 4 ohms, or 300 x 1 into 8 ohms. 32 lb.....\$799

Model 6500T 100-W/ch Amplifier
 2 channels. 100 W x 2 into 8 ohms, 150 x 2 into 4 ohms, or 250 x 1 into 8 ohms. Features speaker protection. Barrier-strip inputs/outputs; phone-jack input. Gain controls; bridging switch. FR 3-100,000 \pm 0.3 dB; damping factor 200. 19 x 3 $\frac{1}{2}$ x 13 in; 30 lb.....\$599
OPT-15. 2-way 18-dB/oct crossover card for above.....\$99

BIC AMERICA

Venturi SW100 100-W Mono Amplifier
 1 channel. 100 W x 1. Features high-pass filter; active crossover at 85 Hz. Speaker- and line-level inputs and outputs. Black.....\$329

BOULDER

The following feature a 5-yr warranty.

Boulder 500 150-W/ch Amplifier
 2 channels. 150 W x 2 into 8 ohms, 250 x 2 into 4 ohms, or 500 x 1 into 8 ohms. Features 2-stage design; toroidal power transformer; shielded power cord; short-circuit, DC-offset, and thermal protections; 110/220-V AC operation. LED indicators; output-level controls. THD 0.005%; slew rate 35 V/ μ s stereo. 70 V/ μ s mono. 17 x 5 $\frac{1}{4}$ x 15 $\frac{1}{2}$ in.....\$5,500
Boulder 500AE. As above, with balanced inputs. Without LED's or level controls.....\$4,350

Boulder 102AE 100-W/ch Amplifier
 2 channels. 100 W x 2 into 8 ohms. Features two-stage design; discrete circuitry; toroidal power transformer. Gold-plated connectors. Voltage and current clipping indicators. THD 0.005%.....\$2,625

BRYSTON

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

Model 4B NRB 250-W/ch Amplifier
 2 channels. 250 W x 2 into 8 ohms from 20-20,000 Hz with 0.01% THD. Features dual power supplies with multiple filter capacitors; 2,496-square-in heat sink; soft-start circuitry; input buffer. Gold-plated connectors; balanced XLR and unbalanced RCA inputs. LED indicators; mono/stereo switch. Slew rate 60 V/ μ s; damping factor 500 at 20 Hz into 8 ohms. 19 x 5 $\frac{1}{4}$ x 15 $\frac{1}{2}$ in; 42 lb.....\$2,295

Model 3B NRB 100-W/ch Amplifier
 2 channels. 100 W x 2 into 8 ohms from 20-20,000 Hz with 0.01% THD. Features dual power supplies; quad-complementary output section; 1,248-square-in heat sink. Gold-plated RCA and XLR inputs. Mono/stereo switch; LED indicators. Slew rate 60 V/ μ s; damping factor 500 at 20 Hz into 8 ohms. 19 x 5 $\frac{1}{4}$ x 9 in; 28 lb.....\$1,395

Model 2B-LP 50-W/ch Amplifier
 2 channels. 50 W x 2 into 8 ohms from 20-20,000 Hz with 0.01% THD. Features 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. Slew rate 60 V/ μ s. 19 x 1 $\frac{1}{4}$ x 10 in; 48 lb.....\$750

CAMBRIDGE AUDIO

A100 110-W/ch Amplifier
 2 channels. 110 W x 2 into 8 ohms. Features dual-mono design; two toroidal transformers coupled with four reservoir capacitors; high-pass filter input. Gold-plated inputs; 5-way binding posts. FR 3-82,000 Hz \pm 3 dB; THD 0.01% at 50% rated power; S/N 100 dBA. 17 x 3 $\frac{1}{8}$ x 12 $\frac{1}{2}$ in; 22 lb.....\$700
A70. As above. 60 W x 2. 14 lb.....\$500

CARVER

TFM-75 750-W/ch Amplifier
 2 channels. 750 W x 2 into 8 ohms or 1,000 x 2 into 4 ohms from 20-20,000 Hz with 0.1% THD. Features dual-mono solid-state design with 2 separate AC power cords; regulated power supply for each channel; amp and speaker overload protection; fan cooling. Power meter, clipping indicator, variable L/R input-sens control, and power switch for each channel. S/N 100 dBA. 19 x 5 $\frac{1}{4}$ x 13 in; 48 lb.....\$2,200

TFM-55 380-W/ch Amplifier
 2 channels. 380 W x 2 into 8 ohms or 600 x 2 into 4 ohms from 20-20,000 Hz with 0.5% THD. Features solid-state design with transfer function modified for vacuum-tube sound characteristics; regulated power supply; amplifier and speaker overload protections. Two analog power meters with switchable range; variable L/R input-sens controls. S/N 101 dBA. 19 x 4 $\frac{1}{2}$ x 14 in.....\$1,095

TFM-35x 250-W/ch Amplifier
 2 channels. 250 W x 2 into 8 ohms from 20-20,000 Hz with 0.5% THD. Features THX certification; solid-state design; amplifier and speaker protections. Dual analog power meters with switchable range. 19 x 4 $\frac{1}{2}$ x 14 $\frac{1}{2}$ in.....\$750

AV-634 240-W Amplifier
 4 channels. 60 W x 4 into 8 ohms, 60 x 2 + 150 x 1 into 8 ohms, or 100 x 4 into 4 ohms from 20-20,000 Hz with 0.15% THD. Designed for multiroom, home theater, or subwoofer/satellite systems. Features 18-dB/oct active crossover at 80, 100, or 150 Hz; input-sens controls for all channels. 19 x 3 $\frac{3}{4}$ x 11 $\frac{1}{8}$ in.....\$600

TFM-6cb 65-W/ch Amplifier
 2 channels. 65 W x 2 into 8 ohms or 100 x 2 into 4 ohms from 20-20,000 Hz with 0.1% THD. Daisy-chain capability; L/R input-sens controls; A/B speaker switching; power/peak LED indicators. S/N 110 dBA. 19 x 1 $\frac{1}{4}$ x 13 in.....\$320

CELLO

Duet 350-W/ch Amplifier
 2 channels. 350 W x 2 cont avg into 8 ohms. 23 $\frac{3}{4}$ x 12 x 17 $\frac{1}{4}$ in; 95 lb.....\$7,500

Encore 50-W Mono Amplifier
 1 channel. 50 W. Dual-choke power supply; nickel-plated copper heat sinks.....\$6,000/pr
 2-channel version of above.....\$6,000
 Bridging kit for above.....\$325

CLASSÉ AUDIO

The following are available in satin black or soft shadow silver.

Classé Twenty-Five 250-W/ch Amplifier

2 channels. 250 W x 2 or 1,000 x 1 into 8 ohms. Features polystyrene and polypropylene capacitors; toroidal transformer. Balanced and unbalanced inputs. FR 20-20,000 Hz ± 1 dB; THD 0.1%; S/N 100 dB. 19 x 20 $\frac{3}{4}$ x 8 in.\$3,995

Classé Fifteen. As above, 175 W x 2 or 700 x 1 into 8 ohms. 19 x 17 $\frac{1}{4}$ x 7 $\frac{1}{4}$ in.\$2,995

Classé Ten. As above, 125 W x 2 or 400 x 1 into 8 ohms. 19 x 16 x 6 $\frac{1}{2}$ in.\$1,995

Classé Seventy. As above, 75 W x 2 into 8 ohms or 150 x 2 into 4 ohms. 19 x 11 $\frac{1}{4}$ x 4 $\frac{1}{2}$ in.\$1,195

CODA

Coda Amplifier 10 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms. Features no overall feedback; DC-coupled design; standby circuit; independent rectification and supply capacitors; double-sided gold-plated circuit boards; anodized chassis. Selectable balanced/unbalanced inputs; FET input with bipolar current gain; FR 0-100,000 Hz ± 3 dB; THD 0.1%; S/N 100 dB; slew rate 50 V/ μ s. 19 x 3 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in; 35 lb.\$2,350

CONRAD-JOHNSON

Evolution 2000-A 200-W/ch Tube Amplifier

2 channels. 200 W x 2 into 8 ohms. Features hybrid tube/transistor design with tube driver stage; zero-feedback solid-state MOSFET output stage. 125 lb.\$5,795

MF2300 250-W/ch Amplifier

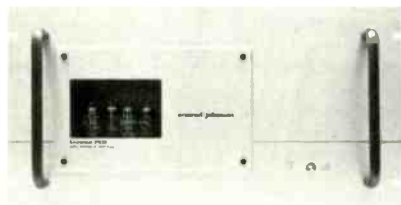
2 channels. 250 W x 2 cont avg from 20-20,000 Hz with 1% THD. Features MOSFET low-feedback design; polystyrene and polypropylene capacitors. J-FET input stage. S/N 98 dB. 19 x 6 $\frac{3}{4}$ x 17 in; 80 lb.\$2,795

MF2200. As above, 200 W x 2 into 8 ohms. 19 x 5 $\frac{1}{4}$ x 17 in; 69 lb.\$1,995

MF2100. As MF2300, 100 W x 2. Bipolar output stage. 19 x 4 $\frac{1}{2}$ x 14 in; 40 lb.\$1,495

MV52 45-W/ch Amplifier

2 channels. 45 W x 2 cont avg into 8 ohms. Features polystyrene capacitors. LED bias indicators. S/N 94 dB. 19 x 9 x 20 $\frac{1}{2}$ in; 40 lb.\$1,995



Conrad-Johnson Evolution 2000-A

COUNTERPOINT

SA-220 220-W/ch Tube Amplifier

2 channels. 220 W x 2 into 8 ohms or 700 x 1 into 8 ohms. Features hybrid design with tube input stage and MOSFET output stage; protection circuitry outside signal path; 1,000-V transformer; copper-plated chassis; 1-ohm stability. FR 1.2-200,000 Hz; THD 0.02%; S/N 84 dB. 19 x 6 $\frac{3}{4}$ x 19 in; 69 lb.\$2,995

SA-100 100-W/ch Tube Amplifier

2 channels. 100 W x 2 into 8 ohms. Features hybrid design with tube input stage and MOSFET output stage; copper-plated chassis; 1,000-V transformer; 2-ohm stability. FR 5-100,000 Hz; THD 1.0%; S/N 92 dB; dynamic headroom 3 dB. 19 x 4 $\frac{1}{2}$ x 12 $\frac{3}{4}$ in; 28 lb.\$1,495

Solid-1 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms or 170 x 2 into 4 ohms. Features FET signal path; 2-ohm stability; bipolar technology. Dynamic headroom 3 dB. Black or silver finish; 3-yr warranty. 19 x 4 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in; 18 lb.\$1,195

CROWN INTERNATIONAL

Macro Reference 760-W/ch Amplifier

2 channels. 760 W x 2 into 8 ohms, 1,160 x 2 into 4 ohms, or 1,500 x 2 into 2 ohms. Features grounded bridge circuitry; output protection; regulated cooling system. Selectable-range output-level meter; bridged- and parallel-mono modes; distortion, protection, and signal-presence indicators; level control. FR 20-20,000 Hz ± 0.1 dB; S/N 115 dB; damping factor 20,000. 19 x 7 x 16 in; 57 lb.\$3,995

DB SYSTEMS

DB-6A 40-W/ch Amplifier

2 channels. 40 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.003% THD. Features 1-ohm stability; 12-dB/oct infrasonic filter. Clipping LEDs. FR 20-40,000 Hz +0, -1 dB; S/N 112 dB; slew rate 15 V/ μ s; damping factor 400 from 20-1,000 Hz. 16 x 4 $\frac{1}{2}$ x 12 $\frac{1}{4}$ in.\$795

DB-6A-M. As DB-6A, mono. 140 W x 1 cont avg with 0.008% THD. Slew rate 30 V/ μ s.\$795

Conversion of DB-6A to DB-6A-M.\$39

DB-6A-M(2). Pair of DB-6A-M.\$1,545

DENON

POA-5000 400-W Amplifier

6, 5, 4, or 3 channels. 100 W x 2 + 50 x 4, all into 8 ohms from 20-20,000 Hz. Designed for use with the AVP-5000 A/V preamplifier. Features optically coupled Class A circuitry; toroidal power transformer; separate power supply for each channel pair. Remote turn-on from Denon preamps. THD 0.02%; S/N 118 dBA.\$1,500

POA-2800 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms from 20-20,000 Hz with 0.01% THD. Features optically coupled Class A MOSFET circuitry; dual power supplies with toroidal transformers. Remote turn-on from Denon preamps; A/B speaker switching. S/N 123 dBA.\$850

POA-800 50-W/ch Amplifier

2 channels. 50 W x 2 or 120 x 1 into 8 ohms. Features discrete circuitry. 3-way speaker outputs. Peak-level indicator; remote turn-on from Denon preamps. THD 0.05%.\$350

DYNACO

Stereo 400 Series II 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms, 300 x 2 into 4 ohms, or 600 x 1 into 8 ohms from 20-20,000 Hz with 0.05% THD. Features Class AB operation; 16 bipolar output transistors; toroidal transformer. Current selector. S/N 125 dB; damping factor 120. 17 x 3 $\frac{1}{2}$ x 12 $\frac{1}{4}$ in; 29 lb.\$1,000

Stereo 200 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms, 150 x 2 into

4 ohms, or 300 x 1 into 8 ohms from 20-20,000 Hz with 0.05% THD. Features Class AB operation; 8 bipolar output transistors; toroidal transformer. S/N 125 dB; damping factor 120. 17 x 3 x 12 $\frac{1}{4}$ in; 22 lb.\$595

Stereo 100 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms or 75 x 2 into 4 ohms from 20-20,000 with 0.05% THD. Features Class AB operation; 4 bipolar output transistors. S/N 110 dB; damping factor 100.\$425

FORTÉ

F6 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms from 0-20,000 Hz with 0.1% THD. Features IGBT output transistors; FET/bipolar front end; Class A/AB gain stages; glass-epoxy circuit boards; toroidal power transformer. Gold-plated connectors. Slew rate 50 V/ μ s. 17 x 6 $\frac{3}{4}$ x 9 $\frac{1}{4}$ in; 33 lb.\$1,690

F5. As above, 100 W x 2 into 8 ohms from 0-20,000 Hz with 0.1% THD. High-bias Class A/AB output stage. 17 x 5 x 9 $\frac{1}{4}$ in; 26 lb.\$990

FT-1 485-W Amplifier

5 channels. 125 W x 3 + 55 x 2, all into 8 ohms from 20-20,000 Hz with 0.15% THD. Features bipolar output transistors; FET input stage. FR 3-50,000 Hz ± 1 dB.\$1,590

FOSGATE AUDIONICS

Model 4200 500-W Amplifier

4 channels. 125 W x 4 or 400 x 2 into 8 ohms; 200 x 4 or 600 x 2 into 4 ohms. Features THX certification. FR 20-20,000 Hz ± 1 dB.\$1,899

Model 4125 280-W Amplifier

4 channels. 70 W x 4 or 200 x 2 into 8 ohms; 110 x 4 or 270 x 2 into 4 ohms. Features THX certification. FR 20-20,000 Hz ± 1 dB.\$1,099

M-60 MKII 35-W Mono Amplifier

1 channel. 35 W into 8 ohms or 60 W into 4 ohms with 0.2% THD. Designed for center channel in home theater system. Features fully complementary discrete circuit design. Input-level control. FR 20-20,000 Hz ± 1 dB. 8 $\frac{1}{2}$ x 2 $\frac{3}{4}$ x 7 $\frac{1}{2}$ in; 6 lb.\$219

GENESIS

Stealth B-200 Amplifier

Features servo MOSFET outputs. Direct balanced and unbalanced inputs. Variable bias; remote control. Black. 175 lb.\$7,000

HAFLER

Transnova 9505S 250-W/ch Amplifier

2 channels. 250 W x 2 or 750 x 1 into 8 ohms, or 375 x 2 into 4 ohms. XLR and RCA inputs. Slew rate 150 V/ μ s; damping factor 1,000 at 1,000 Hz. Rack mountable; silver.\$2,200

Transnova 9505. Above in black. Not rack mountable.\$2,000

Transnova 9300S 150-W/ch Amplifier

2 channels. 150 W x 2 or 450 x 1 into 8 ohms, or 225 x 2 into 4 ohms. Features Home THX certification; 12 MOSFET output devices; four 15,000- μ F 75-V storage capacitors. THD 0.07%; S/N 100 dB; slew rate 150 V/ μ s; damping factor 800 at 1,000 Hz. Rack mountable; silver. 19 x 3 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in; 36 lb.\$1,350

Transnova 9300. Above in black. Not rack mountable. 17 x 3 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in.\$1,250

Model 9290 145-W/ch Amplifier

2 channels. 145 W x 2 or 420 x 1 into 8 ohms, or 210 x 2 into 4 ohms. Features 12 MOSFET output devices; J-FET double-differential front end; double-sided glass circuit boards; twin-core transformers. Level controls. THD 0.05%; S/N 100 dB; slew rate 50 V/μs; damping factor 300 at 1,000 Hz. 19 x 3½ x 12½ in; 35 lb. \$800

Model 9130 65-W/ch Amplifier

2 channels. 65 W x 2 or 150 x 1 into 8 ohms, or 75 x 2 into 4 ohms. Self-limiting MOSFET output. Level controls. THD 0.008%; S/N 100 dB. 19 x 3½ x 9 in; 20 lb. \$450

HARMAN KARDON

PA2400 170-W/ch Amplifier

2 channels. 170 W x 2 into 4 or 8 ohms. Features discrete circuitry from input to output; low-induction geometry. Auto standby mode. FR 0.1-250,000 Hz; S/N 120 dB; slew rate 280 V/μs; damping factor 120. 17½ x 6½ x 16 in; 35 lb. \$1,199

PA2200 100-W/ch Amplifier

2 channels. 100 W x 2 into 4 or 8 ohms from 20-20,000 Hz with 0.3% THD. Features discrete circuitry; auto standby mode. \$599
PA2100. As above. 60 W x 2 into 8 ohms from 20-20,000 Hz with 0.09% THD or 60 x 2 into 4 ohms with 0.3% THD. \$449

HEYBROOK

P-3 100-W/ch Amplifier

2 channels. 100 W x 2 cont avg into 8 ohms. Toroidal transformer; aluminum chassis. FR 20-20,000 Hz; THD 0.05%; S/N 60 dB. \$1,398

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. Features complementary all-cascade Class AB design; polypropylene capacitors; thermal, DC/clip, and power-up/fail protections. Dual LED level meters. FR 0.6-75,000 Hz; THD 0.02%; S/N 102 dB; slew rate 100 V/μs. 24½ x 16 x 14½ in; 70 lb. \$3,300
Crossover. 4-way stereo active crossover for above. \$1,125

KENWOOD

KM-X1 600-W A/V Amplifier

6 channels. 100 W x 6 (left, right, center, 2 surround, subwoofer) or 130 W x 3 (left, right, subwoofer), both into 8 ohms with 0.03% THD. Features THX certification. Gold-plated connectors; terminals designed for heavy-gauge speaker cable. FR 10-100,000 Hz ±0. -3 dB; S/N 105 dB. 17¼ x 6¾ x 15 in; 44 lb. \$899

KINERGETICS

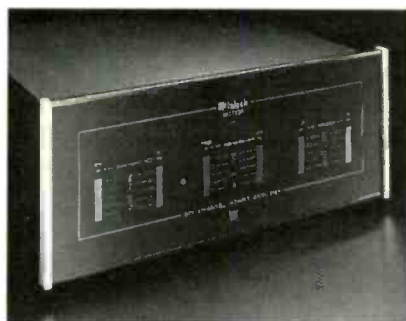
KBA-280 140-W/ch Amplifier

2 channels. 140 x 2 cont avg into 8 ohms. Features THX certification; dual-mono design; Class A operation; servo-controlled DC output; bipolar output transistors; 1-ohm stability. Rhodium input connectors; 5-way binding posts. 17 x 6 x 16½ in. \$2,495

KBA-550 550-W Amplifier

5 channels. 100 W x 4 + 150 x 1 into 8 ohms. Features pending THX certification; 1,400-W toroidal transformer; servo-controlled DC out-

put; independent power supplies. 17¼ x 6 x 16½ in. \$1,995



McIntosh MC-7106

MARK LEVINSON

No. 23.5 200-W Mono Amplifier

1 channel. 200 W x 1 into 8 ohms or 400 x 1 into 4 ohms. Features AC-power filtering with DC-offset corrector; power-surge limiter; two power supplies; toroidal transformers with independent secondary windings; clip-control circuitry; bipolar gain stages; active differential input circuit; Class AB output stage. 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, 200 x 2 into 4 ohms, or 350 x 2 into 2 ohms. Features dual-mono design; raw AC current filtered by 2 separate circuits; power-surge limiter; separate power supplies; audio signals processed through 2 Class A voltage-gain stages and 3 current-gain stages; cascoded differential input stage; Class AB output 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, 100 x 2 into 4 ohms, or 175 x 2 into 2 ohms. 17½ x 6¾ x 14¾ in; 60 lb. \$3,495

LINN

Klout 80-W/ch Amplifier

2 channels. 80 W x 2 into 8 ohms or 160 x 2 into 4 ohms. Features overcurrent and thermal protections. \$3,695

LK100 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms. Features overcurrent and thermal protections; internal heat sink. THD 0.5%. \$1,095

Powertek 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms. 17¼ x 3¾ x 14 in; 15 lb. \$795

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. Features Class A amplification via differential-mode FETs; toroidal transformer mounted with resonance-reducing hand-tuned bolts; all-alloy case and chassis. FR 20-20,000 Hz ±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. \$1,500

SM-80 120-W/ch Amplifier

2 channels. 120 W x 2 into 8 ohms from 20-20,000 Hz with 0.02% THD. 175 x 2 into 4

ohms from 20-20,000 Hz with 0.04% THD. 350 x 1 rms into 8 ohms, or 800 x 1 into 2 ohms. Features THX certification; Class A input and driver stages; Class AB output stage. Peak indicators. S/N 121 dBA; slew rate 150 V/μs; damping factor 200 into 8 ohms. Gold finish with die-cast-alloy side panels. 17¼ x 6 x 14½ in; 37 lb. \$700

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, all from 20-20,000 Hz. Features 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

McINTOSH

MC-7300 300-W/ch Amplifier

2 channels. 300 W x 2 cont avg into 2, 4, or 8 ohms or 600 x 1 into 4, 8, or 16 ohms from 20-20,000 Hz with 0.005% THD. Features anti-clipping circuitry. Balanced inputs. Power-on mute; power output meters. S/N 80 dBA; damping factor 40; dynamic headroom 1.9 dB. 16¼ x 5¾ x 15½ in; 79 lb. \$3,195

MC-7106 600-W Amplifier

6 channels. Designed for multiroom and home theater systems. 100 W x 6, 100 x 4 + 300 x 1, or 100 x 2 + 300 x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.005% THD. Features THX certification; anti-clipping circuitry; overload, thermal, and DC output protections. LED power-level indicators for each channel. S/N 95 dBA; damping factor 200; dynamic headroom 1.7 dB. 17½ x 7¾ x 17½ in; 48 lb. \$3,000

MC-7150 150-W/ch Amplifier

2 channels. 150 W x 2 cont avg into 2, 4, or 8 ohms from 20-20,000 Hz with 0.005% THD. Features anti-clipping circuitry; protection circuitry. Power-on mute; power-output meters. S/N 88 dBA; damping factor 40; dynamic headroom 1.8 dB. 16¼ x 5¾ x 15¼ in; 58 lb. \$2,295

MC-7100 100-W/ch Amplifier

2 channels. 100 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.005% THD. Features anti-clipping circuitry; DC and thermal output protections; toroidal power transformer. Power-on mute. S/N 95 dBA; damping factor 200; dynamic headroom 1.7 dB. 17½ x 3¾ x 14½ in; 24 lb. \$1,100

MELOS

Triode 200 ST Plus Gold 200-W/ch Tube Amplifier

2 channels. 200 W x 2 into 8 ohms with 0.2% THD. Features Class AB operation to 50 W. Balanced input. FR 20-30,000 Hz; dynamic headroom 3 dB. 82 lb. \$3,895
Triode 200 ST Plus. As above, with Class AB operation to 25 W. No balanced inputs. \$2,995

SHA-1 3-W/ch Tube Headphone Amplifier

2 channels. Doubles as line-level preamp. 3 W x 2 into 8 ohms with 0.2% THD. Features vacuum tube/differential DC Class A headphone-amp design; zero feedback amplification; direct coupling; impedance-matched output-stage circuitry; toroidal transformer; regulated power supplies. 2 inputs and 1 line-level output; Tiffany connectors. 20 lb. \$1,195

MERIDIAN

Model 605 150-W Mono Amplifier

1 channel. 150 W x 1 into 8 ohms. Class AB direct-coupled discrete design; MOSFET output devices; extruded aluminum case and heatsink. XLR and RCA inputs; gold-plated 5-way binding posts. FR 0.4-20,000 Hz +0, -0.5 dB; S/N -95.5 dB. 12 3/4 x 4 x 12 in; 22 lb.....\$3,500/pr

Model 555 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms. Features dual-mono design; twin-wound toroidal transformer; steel chassis; thermal and DC protection. Biwire outputs. 12 1/2 x 3 1/2 x 12 in...\$995

MOTIF

MS2001 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms. Features MOSFET output stage; polystyrene capacitors. FR 20-20,000 Hz ± 0.1 dB; THD 1%; S/N 100 dB. 19 x 7 x 18 1/2 in; 63 lb.....\$4,395

MS1001. As above. 100 W x 2.....\$3,295

MTX SOUNDCRAFTSMEN

A400 205-W/ch Amplifier

2 channels. 205 W x 2 rms into 8 ohms or 300 x 2 rms into 4 ohms, each from 20-20,000 Hz with 0.05% THD; 600 W x 1 rms into 8 ohms. Features direct-coupled MOSFET outputs; no current limiting; variable fan cooling; thermal and overload protections. RCA inputs; 5-way binding posts. Clipping indicators. S/N 105 dB. 17 x 5 1/4 x 10 1/2 in.....\$800

A200. As above. 125 W x 2 rms into 8 ohms or 190 x 2 rms into 4 ohms, each from 20-20,000 Hz with 0.05% THD; 380 W x 1 rms into 8 ohms. No phase-control regulation.....\$500

A100. As A200. 60 W x 2 rms into 8 ohms rms from 20-20,000 Hz with 0.05% THD.....\$400

MUSEATEX

The following feature floating-charge power supplies, MOSFET output, toroidal transformers, power-on muting, and a 5-yr warranty.

Melior AS-10 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms or 150 x 2 into 4 ohms. Features Class AB design; thermal overload, DC offset, and short-circuit protections; solid-state switching. 5-way binding posts. FR 1-100,000 Hz; slew rate 75 V/ μ s; damping factor 100. 14 3/4 x 3 x 15 1/4 in; 26 lb.....\$1,999

Melior AM-15 150-W Mono Amplifier

1 channel. 150 W x 1 cont avg into 8 ohms or 250 x 1 into 4 ohms. Features thermal overload, DC offset, and short-circuit protections; solid-state switching. 2 parallel inputs; 2 parallel outputs for biwiring; 5-way binding posts. FR 1-100,000 Hz; damping factor 100.....\$1,699

NAD

Power Envelope circuitry refers to circuitry for extended headroom; Soft Clipping refers to circuitry to prevent speaker-damaging distortion.

Model 2700THX 150-W/ch Amplifier

2 channels. 150 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.03% THD or 400 x 1 into 4 or 8 ohms. Features THX certification; Power Envelope and Soft Clipping circuitries; infrasonic and ultrasonic filters. Impedance selector; overload indicators. S/N 100 dB; damping factor 120 at 50 Hz; dynamic headroom 4 dB. 17 1/8 x 5 x 15 1/2 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 from 20-20,000 Hz with 0.05% THD. 30 x 4 + 90 x 1. 30 x 2 + 90 x 2, or 90 x 3 into 8 ohms. Features 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. 16 1/2 x 4 1/4 x 14 1/2 in.....\$699

Model 2400THX 100-W/ch Amplifier

2 channels. 100 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.03% THD. Features THX certification; Power Envelope and Soft Clipping circuitries. Lab and normal inputs. A/B speaker switching; variable input sens. S/N 98 dB; damping factor 100 at 50 Hz; dynamic headroom 5.7 dB. 17 1/8 x 5 x 15 1/2 in; 22 lb.....\$649

Model 2100X 60-W/ch Amplifier

2 channels. 60 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.03% THD. Power Envelope and Soft Clipping circuitries. Lab and normal inputs. A/B speaker switching; variable input sens. S/N 100 dB; dynamic headroom 5.5 dB. 17 1/8 x 4 1/4 x 15 1/2 in; 21 lb.....\$429

NAIM

NAP 250 70-W/ch Amplifier

2 channels. 70 W x 2 cont into 8 ohms. Features toroidal transformer; 4 regulated power supplies; thermal protection. FR 3-40,000 Hz ± 3 dB.....\$2,995

NAP 180 60-W/ch Amplifier

2 channels. 60 W x 2 cont into 8 ohms. Features 430-VA toroidal transformer; 4 smoothing capacitors. FR 5-40,000 Hz ± 3 dB. 16 1/4 x 3 x 11 3/4 in.....\$1,895

NAP 140 45-W/ch Amplifier

2 channels. 45 W x 2 cont into 8 ohms. Features dual power supply rectification; 2 smoothing capacitors for each channel; thermal protection. FR 5-40,000 Hz ± 3 dB.....\$1,345

NAP 90/3 30-W/ch Amplifier

2 channels. 30 W x 2 cont into 8 ohms. Features toroidal transformer; protection circuitry. FR 5-40,000 Hz ± 3 dB. 8 x 3 x 11 1/4 in.....\$845

NAKAMICHI

PA-7AII 225-W/ch Amplifier

2 channels. 225 W x 2 cont avg into 8 ohms with 0.05% THD. Features two internal amps for high- and low-impedance sources; 700-W toroidal power transformer; electrolytic filters. FR 20-20,000 Hz +0, -0.2 dB; S/N 120 dB; damping factor 60; dynamic headroom 1.7 dB. 17 1/8 x 7 1/2 x 16 1/2 in; 63 lb.....\$2,500

PA-5AII. As above. 150 W x 2.....\$1,750

NHT

MA-1 80-W Mono Amplifier

1 channel. 80 W into 8 ohms from 20-20,000 Hz with 0.1% THD. Designed for subwoofers. Features line/speaker-level L+R summing input circuit. Line- and speaker-level inputs; speaker-level subwoofer and satellite outputs. Auto standby; level control. Slew rate 30 V/ μ s; dynamic headroom 2 dB.....\$300

OCM TECHNOLOGY

Model 500 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms. 400 x 2 into

4 ohms, or 800 x 1 into 8 ohms. Features Class AB MOSFET output circuitry with temperature-independent biasing; shielded 1,500-kVA toroidal power transformer; electrolytic capacitors. Gold-plated RCA inputs; balanced XLR input; 5-way binding posts. FR 0.2-100,000 Hz ± 3 dB; THD 0.25%; slew rate 200 V/ μ s. Black anodized-aluminum faceplate. 5-yr parts-and-labor warranty. 19 x 5 1/4 x 17 in; 66 lb.....\$2,595

Model 200. As above. 100 W x 2 into 8 ohms. 200 x 2 into 4 ohms, or 400 x 1 into 8 ohms. Features 1,000-kVA transformer.....\$1,695

ONKYO

Integra M-588F 200-W/ch Amplifier

2 channels. 200 W x 2 rms into 8 ohms or 750 x 2 max into 2 ohms. Features balanced 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 7 1/2 x 16 1/4 in; 66 lb.....\$2,000

Integra M-504 165-W/ch Amplifier

2 channels. 165 W x 2 rms into 8 ohms or 530 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. 18 1/8 x 7 1/2 x 16 1/2 in; 50 lb.....\$850



MTX Soundcraftsmen A200

M-501 150-W/ch Amplifier

2 channels. 150 W x 2 rms into 8 ohms. 210 x 2 max into 8 ohms, or 400 x 2 into 2 ohms. Outputs for 2 speaker pairs. Features protection circuitry. THD 0.09%; S/N 100 dB; damping factor 60. 17 1/8 x 5 1/2 x 13 3/4 in; 23 lb.....\$380

PARAMOUNT PICTURES

CX-240 240-W Amplifier

6 channels. 40 W each. Designed for home theater systems. Quasi-complimentary circuitry. Black-anodized aluminum faceplate.....\$480

MC-200. As above. 40 W x 5 rms.....\$400

PARASOUND

HCA-1206 720-W Amplifier

6, 5, or 4 channels. Designed for home theater or multiroom systems. 120 W x 6 into 8 ohms, 180 x 6 into 4 ohms, 120 x 4 + 300 x 1 into 8 ohms, or 120 x 2 + 300 x 2 into 8 ohms, all rms from 20-20,000 Hz. Features THX certification; 2 bridgeable channel pairs; pure Class A complementary MOSFET drivers; bipolar output devices; JFET input stage; silver-cadmium relays for speaker protection; thermal and over-current protections. Gold-plated inputs and 5-way binding posts. FR 20-120,000 Hz +0, -3 dB; THD 0.07%; S/N 118 dB; slew rate 130 V/ μ s; damping factor 900 at 20 Hz; dynamic headroom 1.9 dB. 19 x 7 x 15 in; 71 lb.....\$1,850

HCA-1200II 205-W/ch Amplifier

2 channels. 205 W x 2 rms into 8 ohms, 315 x 2 into 4 ohms, or 630 x 1 rms into 8 ohms, all from 20-20,000 Hz. Features THX certification; JFET inputs and predrivers; Class A complementary MOSFET driver stages; bipolar output stages; silver-cadmium relays for speaker protection; thermal and overcurrent protections. FR 8-150,000 Hz +0, -3 dB; THD 0.06%; S/N 110 dBA; slew rate 130 V/μs; damping factor 600 at 20 Hz; dynamic headroom 2 dB. 19 x 5½ x 13 in; 37 lb.....\$925

HCA-800II 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms, 150 x 2 into 4 ohms, or 260 x 1 into 8 ohms. Features pure Class AB discrete output stage; Class A cascode input circuitry; bipolar output devices; relay speaker protection; 700-VA toroidal transformer. Headphone jack. FR 20-20,000 Hz ±0.5 dB; THD 0.05%; S/N 104 dBA; slew rate 60 V/μs; damping factor 120 at 20 Hz; dynamic headroom 1.5 dB. 17¼ x 3¼ x 11¼ in; 18 lb.....\$455
HCA-500. As above. 50 W x 2 into 8 ohms or 75 x 2 into 4 ohms. THD 0.25%; S/N 100 dBA; slew rate 40 V/μs; damping factor 100 at 20 Hz; dynamic headroom 2 dB. 15 lb.....\$335

PIIONEER

Elite M-91 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms from 20-20,000 Hz with THD 0.003%. Features direct signal paths; power supply with one cast-iron transformer per channel; 16 130-W output transistors; honeycomb heat sink and insulators. CD- and line-direct inputs. A/B speaker switching; level controls. FR 20-20,000 Hz +0, -0.1 dB; S/N 125 dB. 18 x 6½ x 17 in.....\$1,400

Elite M-72 200-W Amplifier

4 channels. 50 W x 4 into 8 ohms from 20-20,000 Hz with 0.02% THD, or 100 x 2 with 0.009% THD. Semiconductor nonlinearity cancellation; power transformer and heat sink insulated from chassis; direct signal paths. 2 inputs; headphone jack. 2 input-sens controls. FR 5-150,000 Hz +0, -3 dB; S/N 120 dB in 2-ch mode. 18 x 6½ x 16¼ in; 48 lb.....\$1,000

PROTON

AA-1600 360-W Amplifier

6 channels. Designed for home theater systems. 60 W x 6 into 8 ohms; bridgeable from 3 to 5 channels at 150 W. FR 20-20,000 Hz ±5 dB; THD 0.05%; S/N 113 dBA; damping factor 100; dynamic headroom 2.5 dB. 16½ x 4½ x 15½ in; 28 lb.....\$700

AA-2120 120-W/ch Amplifier

2 channels. 120 W x 2 into 8 ohms. Features dual-mono design with 2 separate power supplies and 2 discrete amplifiers in single chassis; protection circuitry. Gold-plated connectors. Dual peak-level power meters. FR 20-20,000 ±3 dB; THD 0.01%; S/N 100 dBA; damping factor 100; dynamic headroom 2.5 dB. 16½ x 4¾ x 15¾ in; 31 lb.....\$700
AA-2080. As above. 80 W x 2; 28 lb.....\$600

PS AUDIO

PS 200 Delta 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 400 x 2 into 4 ohms. Features dual-mono design; Class A circuitry; EMI/RFI filtration; fuse protection; 80,000-μF capacitance in power supply; low feedback design; line-conditioned power supply;

glass-epoxy circuit board; direct-coupled input-to-output path. Balanced inputs. THD 0.1%; slew rate 150 V/μs. 17 x 6 x 17 in; 64 lb...\$2,095
 Without balanced inputs.....\$1,895

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; 60,000-μF power-supply capacitance; low-feedback design; direct-coupled input and output. THD 0.1%. 17 x 6 x 17 in; 43 lb.....\$1,295

PSE

Studio V 120-W Mono Amplifier

1 channel. 120 W into 8 ohms. Features Class A/AB design; discrete circuitry; FET up to Class A/B high current; bipolar transistors; toroidal transformer; 54,000-μF power supply; independent regulated supplies for each stage; OFC wiring; thermal, DC-offset, and short-circuit protections. XLR and RCA inputs. Rack-mount optional. THD 0.1%; S/N 97 dB at 1 W, 8 ohms; slew rate 200 V/μs. Wood or black acrylic finish. 5-yr warranty. 22 lb.....\$1,990/pr
Studio IV. As above. 2 channels. 100 W x 2 into 8 ohms. Gold-plated inputs and 5-way binding posts. S/N 92 dB at 1 W, 8 ohms; slew rate 100 V/μs. 24 lb.....\$995

QUAD

Model 606II 160-W/ch Amplifier

2 channels. 160 W x 2 into 8 ohms or 220 x 2 into 4 ohms. Features Class A current dumping circuit; feed-forward error correction; 60,000-μF toroidal transformer; two 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. 18,800-μF toroidal transformer. 12 x 3 x 8 in; 11 lb.....\$695

QUICKSILVER

Model 135 135-W Tube Mono Amplifier

1 channel. 135 W into 4 or 8 ohms from 20-20,000 Hz. Features hand wiring; 12AU7, 12FQ7, and six EL34 tubes. Meter; bias controls. 70 lb.....\$2,800
Silver. As above. 90 W into 4 or 8 ohms from 20-20,000 Hz. 12AX7, 12BH7, 5AR4, and matched-pair KT88 tubes. 9¾ x 6 x 15¾ in; 37 lb.....\$1,225
KT-88. As above. 60 W into 4 or 8 ohms from 20-20,000 Hz. Two KT88, two 12FQ7, and 5AR4 tubes. 9¾ x 6 x 14¾ in; 30 lb.....\$898

GLA 40-W/ch Tube Amplifier

2 channels. 40 W x 2 into 4/8 ohms from 20-20,000 Hz. 12AX7, 6922, and EL34 tubes; hand wiring. 17½ x 11½ x 6 in; 48 lb.....\$1,195

RCA

PA4500M 175-W Amplifier

5 channels. Designed for home theater systems. 50 W x 3 rms (front left, right, center) + 12.5 x 2 (rear). Front L/R, center, and rear line-level RCA inputs. Auto turn-on; LED indicator. FR 20-20,000 Hz ±1 dB (front), 100-10,000 Hz ±1 dB (rear); THD 0.5%; S/N 90 dBA. 8¼ x 4½ x 13 in; 16 lb.....\$249

REEL TO REAL DESIGNS

Legacy 220-W/ch Amplifier

2 channels. 220 W x 2 into 8 ohms or 380 W x

2 into 4 ohms. Features Class A/AB design; 2-ohm stability; direct coupling; 1,400-W toroidal transformer with 100,000 μF storage; zero-negative-feedback design; 20 output devices; fuse protection. Balanced-XLR and unbalanced-RCA inputs; 4 pairs of gold-plated biwire 5-way binding posts. 17 x 6 x 15 in; 48 lb...\$1,995



Proton AA-2120

ROTEL

RB990BX 200-W/ch Amplifier

2 channels. 200 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.03% THD. Features power transformers with separate rectifiers and filter capacitors. FR 4-100,000 Hz +0.5 dB, -3 dB; S/N 120 dB; damping factor 1,000. 17¾ x 4¾ x 14¾ in; 32.5 lb.....\$1,000
RB980BX. As above. 120 W x 2 or 360 x 1 cont avg into 8 ohms from 20-20,000 Hz with 0.05% THD. 17¾ x 4¾ x 12¾ in; 22.4 lb.....\$600

RB956AX 180-W Amplifier

6 channels. Designed for home theater systems. 30 W x 6 cont into 8 ohms. Bridgeable. THD 0.03%; S/N 80 dB. 17¾ x 4¾ x 12¾ in.....\$500

RB960BX 60-W/ch Amplifier

2 channels. 60 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.03% THD or 180 x 1 cont avg into 8 ohms. Features dual power transformers with separate rectifiers and filter capacitors. FR 15-100,000 Hz +0, -1 dB; S/N 116 dB; damping factor 280.....\$370
RB930AX. As above. 30 W x 2.....\$249

JEFF ROWLAND

Model 8 250-W/ch Amplifier

2 channels. 250 W x 2 cont avg into 8 ohms, 400 x 2 into 4 ohms, or 600 x 2 into 2 ohms. Features FET front end; bipolar outputs; no negative feedback; toroidal power supply. RCA and XLR inputs. Selectable 26/32-dB gain; input mute and phase switches. THD 0.02% at 1,000 Hz; S/N 120 dB; slew rate 100 V/μs; damping factor 250.....\$9,800

Model 160-W/ch Amplifier

2 channels. 60 W cont avg x 2 into 8 ohms, 120 x 2 into 4 ohms, or 215 x 2 into 2 ohms. Features differential FET circuitry; 600-VA toroidal transformer. RCA and XLR inputs. Selectable gain. FR 0.3-300,000 Hz +3 dB; THD 0.25% at 1,000 Hz; slew rate 70 V/μs; damping factor 200 from 20-20,000 Hz.....\$3,100

SONANCE

Sonamp 2120 120-W/ch Amplifier

2 channels. 120 W x 2 into 8 ohms with 0.05% THD or 160 x 2 into 4 ohms with 0.1% THD, all rms from 20-20,000 Hz. Features discrete output transistors; thermal, surge, and overload protections. 2 line-level outputs. Defeatable auto turn-on; input-level controls. 16¼ x 5¾ x 12¾ in; 23 lb.....\$575

Sonamp 260 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms, 100 x 2 into

4 ohms, or 125 x 2 into 2 ohms. Features short-circuit protection; 2-ohm stability. Line-level RCA outputs; 5-way binding posts. Input-level controls; defeatable remote turn-on; status indicator lights. 16¼ x 3½ x 12½ in\$349
Sonamp 260x3. As above, with switching for 3 speaker pairs\$399

SONOGRAPHIE

SA150 120-W/ch Amplifier

2 channels. 120 W x 2 into 8 ohms. Features MOSFET output stage. 17 x 5¼ x 13 in\$995

SONY

TA-N80ES 200-W/ch Amplifier

2 channels. 200 W x 2 cont into 8 ohms with 0.004% THD. 270 x 2 cont into 4 ohms with 0.006% THD, or 580 x 1 into 8 ohms with 0.007% THD, all from 20-20,000 Hz. Features discrete output transistors in triple push-pull configuration; 2 protection circuits. Fixed and variable inputs; XLR inputs; variable L/R input sens. Damping factor 100; dynamic headroom 2.8 dB at 4 ohms. Simulated-wood side panels. 18¾ x 7¾ x 17¾ in; 52.9 lb\$1,250

TA-N55ES 110-W/ch Amplifier

2 channels. 110 W x 2 cont into 8 ohms with 0.004% THD. 150 x 2 cont into 4 ohms with 0.006% THD, or 300 x 1 into 8 ohms with 0.007% THD, all from 20-20,000 Hz. Features discrete output transistors; 2 protection circuits. Fixed and variable inputs. A/B speaker switching. Damping factor 100; dynamic headroom 2.8 dB at 4 ohms. Simulated-wood side panels. 18¾ x 6 x 14½ in\$520

TA-N220 180-W Amplifier

4 channels. 45 W x 4, 100 x 2, or 45 x 2 + 100 x 1 cont into 8 ohms from 20-20,000 Hz with 0.08% THD. 4 banana-plug outputs. 2 input-sens controls; status indicators. FR 7-100,000 Hz +0, -2 dB; S/N 90 dB. Simulated-wood side panels. 18¾ x 5¾ x 14¾ in; 20.4 lb\$360

SOUNDSTREAM

DA-2 THX 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms. 350 x 2 into 4 ohms, or 500 x 2 into 2 ohms. Features THX certification; Class G topology. Gold-plated XLR and RCA inputs; gold-plated 5-way binding posts. 10 lb\$1,195

SA-100 50-W/ch Amplifier

2 channels. 50 W x 2 into 4 ohms. 90 x 2 into 2 ohms, or 180 x 1 into 4 ohms. Features hide-away design for multiroom applications; 1-ohm stability. Remote speaker switching via RSS-2 selector\$399

SUMIKO

CTA-504 60-W/ch Tube Amplifier

2 channels. 60 W x 2 cont avg into 8 ohms. THD 0.08%; slew rate 80 V/µs. 63 lb\$2,750

SUMO

Andromeda III 240-W/ch Amplifier

2 channels. 240 W x 2 into 8 ohms or 400 x 2 into 4 ohms. Features MOSFET design; no negative feedback; fully balanced path from input to output; pure Class A operation except for Class AB output stage. XLR inputs. THD 0.05% into 8 ohms, 0.1% into 4 ohms. 19 x 7 x 16¾ in; 55 lb\$1,699

The Five 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms. 120 x 2 into 4 ohms, or 240 x 2 into 2 ohms. Features Class A MOSFET design; no negative feedback; proprietary linearization circuit. XLR inputs; gold-plated connectors. 19 x 7 x 16¾ in; 55 lb\$1,699

Polaris III 120-W/ch Amplifier

2 channels. 120 W x 2 or 350 x 1 into 8 ohms. Features Class AB MOSFET design; proprietary MOSFET linearization circuit; pure Class A gain stage. XLR inputs. THD 0.05% into 8 ohms, 0.1% into 4 ohms. 19 x 5¼ x 10 in; 35 lb\$849

SUPERPHON

SA-120 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms or 100 x 2 into 4 ohms. Features differential Class A circuit with MOSFET and bipolar transistors in Class AB current-dumping output stage. Gold RCA inputs; 5-way binding posts. FR 0.5-300,000 Hz; THD 0.05%; S/N 97 dB; slew rate 150 V/µs. 17 x 4 x 13 in; 24 lb\$400

THRESHOLD

T500 250-W/ch Amplifier

2 channels. 250 W x 2 Class AB or 125 x 2 Class A. Features switchable Class A/AB operation; microprocessor thermal-stability control; 4 separate gain stages; fully regulated and decoupled front ends; short-path circuit execution; 64 IGBT output devices. 4 sets of output posts; balanced and single-ended inputs. FR 0-150,000 Hz; slew rate 150 V/µs\$5,850

T200 100-W/ch Amplifier

2 channels. 100 W x 2 or 330 x 1. Features Class A design; 28 IGBT output devices; fully regulated separate front end; separate L/R power supplies; high-bias cascode/FET front-end; short-path circuit execution. Balanced and unbalanced inputs; 4 sets of output posts. Mono switch. FR 0-100,000 Hz; slew rate 100 V/µs\$3,850

T100 50-W/ch Amplifier

2 channels. 50 W x 2 or 180 x 1. Features Class A design; 24 IGBT output devices; decoupled front-end separate supply; high-bias cascode/FET front-end; short-path circuit execution. Balanced and unbalanced inputs; 4 sets of output posts. Mono switch. FR 0-100,000 Hz; slew rate 60 V/µs\$2,650

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 from 20-20,000 Hz with 0.09% THD. Features gold-plated PC-board wiring; twin transformers; antivibration antiresonance chassis; Class A amplification; linear damping circuit. 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. 17¼ x 4¾ x 19¾ in; 53 lb\$1,199

MX-2. As above, 150 W rms x 2 into 8 ohms with 0.008% THD or 230 W rms x 2 into 2

Sonance Sonamp 2120



ohms with 0.09% THD. S/N 123 dB. 17¼ x 4¾ x 19¾ 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%. 29 lb\$499

MX-460 80-W/ch Amplifier

2 channels. 80 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.012% THD. Features symmetrical input-to-output design; direct ground-sensing circuit. 5-way binding posts. A/B speaker switching; independent L/R level controls. S/N 123 dB. 17¼ x 5¾ x 15¾ in; 21 lb\$349

PREAMPLIFIERS

ACOUSTIC RESEARCH

Limited Preamplifier Model 2

2 balanced and 3 unbalanced inputs; balanced and unbalanced outputs. Features 58-step attenuator using Dale metal-film resistors; 4-layer switch for muting and phase inversion. THD 0.002%; S/N 110 dBA. 19 x 4 x 13 in\$2,200

ACURUS

L10 Preamplifier

6 inputs; 2 outputs; gold-plated connectors. Features discrete Class A circuitry; polypropylene capacitors; silver-to-silver switch contacts; glass-epoxy circuit board; 1% metal-film resistors. 17 x 3 x 9 in\$595

ADCOM

GTP-600 A/V Preamplifier/Tuner

4 line-level audio inputs; 4 composite/S-video inputs and outputs; composite and S-video monitor outputs; gold-plated RCA connectors. Features DSP. Dolby Pro Logic decoder; multiple surround modes including Cinema augmentation of Dolby Pro Logic; rear-channel delay up to 100 ms; on-screen displays; programmable remote control. 17 x 4¼ x 11¼ in; 17 lb\$1,000

GFP-565 Preamplifier

5 line-level inputs; MM/MC phono input; 3 outputs; signal-processor loop. One direct-coupled output; Class A circuitry; 1% metal-film resistors and metallized-film capacitors on double-copper-plated glass-epoxy printed circuit board; separate headphone amplifier. Record-out selector; loudness control. FR 5-90,000 Hz ±0.5 dB; THD 0.009% phono. 0.0025% line; S/N 95 dBA phono. 100 dBA line; ch sep 75 dB at 1,000 Hz. 17 x 3 x 11¾ in; 11 lb\$800

GTP-500II Preamplifier/Tuner

4 line-level inputs; MM phono input. Features AC- and DC-coupled outputs; 1% metal-film resistors in all critical applications; quartz-referenced digital-synthesis tuning; high-blend circuit. Auto scan tuning; 8 AM/FM presets; LED signal-strength display; remote control. Remote sensor for multiroom applications optional. FR 5-65,000 Hz ±0.5 dB; S/N 85 dBA phono. FM; S/N 75 dB stereo; THD 0.09% at 1,000 Hz stereo. 17 x 3¼ x 12¾ in; 16 lb\$600

GFP-555II Preamplifier

5 line-level inputs; MM and MC phono inputs; bypass output; signal-processor loop. Features AC- and DC-coupled outputs; 2-sided copper-

plated circuit board; 1% Roederstein resistors and film capacitors; separate headphone amp. Switchable phono-input capacitance and gain; tape dubbing capability; record-out selector. FR 5-85,000 Hz ± 0.5 dB; THD 0.02% phono, 0.003% line; S/N 90 dBA phono, 100 dBA line. 17 x 3 x 11 1/2 in; 12 lb.....\$500

GTP-450 Preamplifier/Tuner

5 line-level inputs; signal-processor loop. 14 AM/FM presets; remote control. 17 x 3 x 12 1/2 in; 14 lb.....\$450

GTP-350 Preamplifier/Tuner

5 line-level inputs. 14 AM/FM presets; record-out selector. 17 x 3 x 12 1/2 in; 14 lb.....\$330



B&K AVP2000

AMC

AV81 A/V Preamplifier

8 audio inputs, 4 composite-video inputs; buffered video and record outputs. Record-out selector; remote-controlled source selection. THD 0.01%; S/N 95 dBA.....\$500
AV81HT. As above, with Dolby Pro Logic decoder. Features left, right, center, 2 rear, and subwoofer outputs.....\$799
AV81THX. As above, THX certified. Features re-equalization circuitry for high-frequency response; decorrelation circuitry for rear-channel enhancement.....\$999

ARAGON

Aurum Preamplifier

Features Class A circuitry; dual-mono design; Teflon dielectric wiring; Penny and Giles volume control. 19 x 3 1/2 x 14 in.....\$1,750

Model 18K Preamplifier

6 inputs; 2 outputs. Features Class A circuitry; dual-mono DC power supply; gold-plated connectors. 19 x 3 x 11 in.....\$995

ARCAM

Delta 110 Digital Preamplifier

Coaxial and fiber-optic digital inputs; 5 analog inputs; MC/MM phono inputs; 2 tape loops. Features 1-bit D/A converter; separate toroidal power transformers for digital and analog sections; standby mode. Record-out selector; A/B speaker switching; remote control.....\$1,500
Delta 110S. As above, without digital inputs, 6 analog inputs.....\$1,100

AUDIO BY VAN ALSTINE

FET-Valve Tube Preamplifier

Phono inputs; 2 tape loops; 5 line-level inputs; headphone jack. Features hybrid vacuum tube/MOSFET design; voltage and current-overload protections; toroidal transformer; straight-line design; regulated power supplies. Volume and balance controls. 12 x 3 1/2 x 9 in; 8 lb.....\$995

Super Pas 4i Tube Preamplifier

Gold-plated phono input; 5 gold-plated line-level inputs; 2 tape loops; headphone jack. Fea-

tures straight-line vacuum-tube voltage-gain circuits followed by solid-state current drivers; toroidal transformer; regulated power supplies; ceramic selector switch; 240-V operation. Volume and balance controls. Black anodized faceplate.....\$795
 Kit version of above.....\$595

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 ± 0.25 dB; THD 0.05%; S/N 85 dB. 3 1/2 x 19 x 11 1/4 in; 8 lb.....\$1,133

AUDIO INNOVATIONS

Series 200 Preamplifier

MM/MC phono input; 4 line-level inputs; 2 main outputs; tape output. Features Noble conductive plastic-film potentiometers. 13 lb.....\$600

AUDIO RESEARCH

LS2 Tube Preamplifier

6 line-level inputs; 1 RCA and 2 XLR outputs; gold-plated connectors; defeatable tape outputs. Features hybrid FET/tube Class A circuitry; gold-contact input selector; active feedback circuit; 3 decoupled electrolytic capacitors; auto-muting circuit. 41-detent attenuator. FR 1-100,000 Hz ± 0.5 , -3 dB; S/N 100 dB. 19 x 5 1/4 x 10 1/4 in; 13 lb.....\$2,495
LS2B. As above, balanced inputs. 14 lb.....\$2,995

SP-9 MkII Tube Preamplifier

2 tape loops; MC phono input; gold-plated connectors. Features vacuum tubes in phono and line stages; shielded toroidal power transformer; auto mute circuit. Mute switch; tape-monitor controls. FR 5-50,000 Hz ± 0.5 dB line, 20-20,000 Hz ± 0.3 dB phono.....\$1,875

LS3 Preamplifier

7 line-level inputs; 3 outputs. Features DC-coupled inputs; regulated power supply; direct gain path. Input selector switch. FR 2-100,000 Hz -3 dB. 19 x 5 1/4 x 10 1/4 in; 11 lb.....\$1,495
LS3B. As above, with balanced output.....\$1,995

AUDIOSOURCE

Pre-One Preamplifier

6 line-level inputs; MC phono input; 2 main outputs. Features electronic switching. Bass EQ; tape-dubbing capability. THD 0.008%; S/N 100 dB.....\$250

AUDIRE

Diffet 3 Preamplifier

MM phono input. Features discrete circuitry; FET design; regulated power supply. MC phono input optional. FR 5-100,000 Hz; THD 0.005%; S/N 94 dB. 19 x 2 1/4 x 7 in.....\$1,055

Legato Preamplifier

MM phono input; 5 line-level inputs; 2 tape loops; 2 outputs. Features regulated power supply; subsonic filter. FR 0-100,000 Hz ± 0 , -0.25 dB; S/N 90 dB. 19 x 2 1/4 x 7 in.....\$540

B&K COMPONENTS

AVP2000 A/V Preamplifier

8 audio, 4 composite-video, and 3 S-video in-

puts; 5 line-level outputs; 4 composite-video and 3 S-video outputs; balanced-XLR outputs and signal-processor loop for one zone. Designed for 2 zones. Independent volume, balance, mute, and source-select controls for each zone; 8 system presets per zone; remote control. FR 1-150,000 Hz ± 1 dB; THD 0.02%; S/N 89 dBA line. 17 x 3 1/2 x 12 in; 19 lb.....\$798

Sonata Pro-10MC Preamplifier

6 inputs; MM/MC phono input; 2 line-level and 2 balanced outputs; tape loop. Features discrete DC-coupled circuit topology; external power supply. Record-out selector. FR 1-150,000 Hz; THD 0.02%. 17 x 3 1/2 x 12 in; 22 lb.....\$698

CS-117 Preamplifier

4 line-level inputs; 1 switchable phono/line-level input; 2 line-level outputs; 1 balanced output; 1 tape loop. Features selectable passive mode; tone controls. FR 1-100,000 Hz; THD 0.02%; S/N 89 dB. 17 x 2 1/2 x 9 in; 10 lb.....\$398
CS-115. As above, no tone controls.....\$348

BOULDER

L5AE Preamplifier

Two balanced XLR inputs; 4 RCA inputs; balanced and unbalanced outputs. Tape-monitor controls.....\$3,275

L3AE Preamplifier

5 line-level inputs; balanced XLR outputs; tape loop; gold-plated connectors. Phono input optional. THD 0.0025%.....\$1,950

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; THD 0.005%; S/N 80 dBA phono, 95 dBA line, 20-year parts-and-labor warranty. 19 x 1 1/4 x 8 in.....\$895

CAMBRIDGE AUDIO

C100 Preamplifier

Gold-plated MM/MC phono inputs; 2 tape loops. Features toroidal power transformer. FR 5-130,000 Hz; S/N 80 dB MM, 75 dB MC, 94 dB line. 17 x 3 3/8 x 12 1/2 in; 10 lb.....\$700

C70 Preamplifier

Gold-plated MM/MC phono inputs; tape loop. Features toroidal power transformer; passive EQ in RIAA stage. Defeatable tone controls. FR 10-140,000 Hz; S/N 75 dB MC, 80 dB MM, 95 dB line.....\$500

CARVER

Sonic Holography refers to proprietary circuitry to enhance sound-stage ambience. ACCD refers to proprietary multipath-rejection circuitry.

C-19 Tube Preamplifier

7 inputs including MM phono, MC phono, and CD-direct; 2 signal-processor and 2 tape loops; one main output with solid-state transfer characteristic; one main output with vacuum-tube transfer characteristic; headphone jack; 6 AC outlets. Features four 6DJ8 vacuum tubes; infra-sonic filter. L/R tone controls with variable turnover; adjustable gain; mono/stereo and absolute-phase switches; tape-dubbing capability.

FR 10-20,000 Hz +0, -0.3 dB; THD 0.25%; S/N 86 dB MM, 82 dB MC\$1,200

CT-29v A/V Preamplifier/Tuner

3 video inputs; 8 audio inputs; 6 outputs; S-video connectors. Features DSP for surround; variable Vocal Zoom circuitry to improve dialogue; 18-dB/oct subwoofer crossover; AM, FM, and CATV tuning. Switching capabilities for 2 zones: Dolby Pro Logic decoder and 5 other surround modes; variable time delay; auto surround/stereo mode selection; remote surround-level controls; on-screen displays; programmable A/V remote control.....\$1,200

CT-27v. As above, without 2-zone capabilities or auto surround/stereo selection. Remote control not programmable.....\$850

C-15v A/V Preamplifier

3 composite-video inputs; 1 S-video input; audio inputs for 8 audio and 3 video sources; 6 outputs; 2 rear line-level outputs; composite- and S-video monitor outputs; 2 VCR loops; 2 tape loops; signal-processor loop. Features DSP for surround; variable Vocal Zoom circuitry to improve intelligibility of center-channel dialog; 18-dB/oct subwoofer crossover. Dolby Pro Logic decoder and 5 other surround modes; auto input balance; continuously variable time delay; switching capabilities for 2 multiroom zones; A/V remote control.....\$700

CT-3 Preamplifier/Tuner

6 audio inputs; 3 video inputs; 2 video outputs; pre-out/main-in loops; switchable cable/antenna inputs; 2 AC outlets. Features Sonic Holography; ACCD; motor-driven volume control. 30 AM/FM presets with scan; auto/manual tuning; signal-strength indicator; bass, treble, and balance controls; sleep timer; remote control. FR 20-20,000 Hz ± 1 dB; FM: AM rej 62 dB; cap ratio 2.2 dB; alt-ch sel 65 dB; S/N 78 dB stereo; THD 0.2% at 1,000 Hz.....\$450

CELLO

The Palette Preamplifier

5 inputs; 2 fixed-level outputs; 2 unbalanced and 1 balanced outputs; 2 tape loops. Features external power supply. 6 tone controls. FR 20-20,000 Hz ± 0.6 dB; THD 0.005%.....\$6,500

Audio Suite

Modular system built around an open-architecture mainframe that accepts up to 10 slide-in vertical modules (sampling listed below). Can control multiroom and multimedia systems.

P101. MC phono input.....	\$3,800
P301. Output.....	\$3,800
Master Power Supply, 120 V	\$3,000
P201. Digital processor input.....	\$2,800
Mainframe Chassis	\$2,000
B301. Output.....	\$2,000
P200. Tape input.....	\$1,700
P200. CD input.....	\$1,700
P200. Tuner input.....	\$1,700
P200. Video input.....	\$1,700
B100. MM phono input.....	\$1,700

CLASSÉ AUDIO

Classé Six Preamplifier

MM/MC phono, balanced, and 5 line-level inputs; balanced, unbalanced, and buffered tape outputs. Features 27-V output. Input, mode, and bypass selectors; tape-monitor and mute switches. Remote control optional. FR 20-20,000 Hz ± 0.1 dB; THD 0.1%; S/N 85 dB phono, 95 dB

line. Satin black and soft shadow silver finish. 19 x 14 $\frac{3}{4}$ x 6 in.....\$3,295
Without phono stage.....\$2,995
Remote control.....\$300
Classé Five. As Classé Six, 24-V output.....\$2,295
Without phono stage.....\$2,100
Remote control.....\$300
Classé Four. As Classé Five, no bypass selector. Output 20 V. 19 x 12 $\frac{3}{8}$ x 3 $\frac{3}{8}$ in.....\$1,595
Without phono stage.....\$1,495
Remote control.....\$200



Cello Palette

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 power supplies; audio circuits with 1% tolerance; military-spec deposited tin-oxide resistors; polystyrene capacitors. Volume control with 0.5-dB tracking; auto turn-on/off mute. FR 2-100,000 Hz; THD 0.5%. 16 x 3 $\frac{3}{4}$ x 10 in; 15 lb.....\$2,395
PV12L. As above, no phono stage.....\$1,795

PF2 Preamplifier

Phono and 4 line-level inputs. Features all-FET design; distortion-canceling circuitry; polypropylene and polystyrene audio circuitry; power-supply capacitors; metal-film resistors. FR 2-75,000 Hz +0, -3 dB; THD 0.1%. 19 x 3 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in; 16 lb.....\$1,795
PF2L. As above, no phono stage.....\$1,395

PV10A Tube Preamplifier

Phono and 5 line-level inputs; 1 tape loop. Features zero-feedback circuits in both line and phono stages; 2 triode amps separated by passive RIAA EQ network; 5 vacuum tubes; discrete regulated power supply with polypropylene and polystyrene capacitors. Balance-bypass switch. THD 0.01%. 16 x 11 x 3 $\frac{3}{4}$ in.....\$1,095
PV10AL. As above, no phono stage.....\$895

COUNTERPOINT

SA-5000 Tube Preamplifier

MC and MM phono inputs; 5 line-level inputs. Features tube/solid-state design; separate regulated tube power supply; absolute-phase control; adjustable phono gain; buffered output. FR 4-60,000 Hz ± 0.1 dB; THD 0.01%. 19 x 4 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in; 39 lb.....\$3,595
SA-3000. As above. FR 8-40,000 Hz ± 0.1 dB; 22 lb.....\$1,995
SA-2000. As SA-3000, no phono inputs.....\$1,595

SA-1000 Tube Preamplifier

MC/MM phono inputs; 3 line-level inputs. Features hybrid 3-tube/solid-state circuitry. FR 2-170,000 Hz ± 0.1 dB; THD 0.065%; S/N 83 dBA. 19 x 4 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in; 20 lb.....\$1,095

Solid-8 Preamplifier

6 line-level inputs; 2 tape loops. Features FET design. FR 1-500,000 Hz ± 1 dB; THD 0.03%; S/N 87 dB. 19 x 2 $\frac{1}{4}$ x 10 in; 14 lb.....\$995

CROWN INTERNATIONAL

PSL-2 Preamplifier

Phono and line-level inputs. Subsonic filter; loudness circuit; auto mute protect; defeatable tone controls; balance control; overload, rumble, and signal-presence indicators; tape-dubbing capability; adjustable phono input gain. FR 10-50,000 Hz ± 0.25 dB; S/N 103 dB. 19 x 1 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in; 11 lb.....\$795

DB SYSTEMS

DB-1A/DB-2A Preamplifier

Phono and line-level inputs. Features separate DB-2A regulated power supply; 20- and 36-Hz low-cut filters; 5,000- and 10,000-Hz high-cut filters. FR 10-40,000 Hz ± 0.07 dB phono, 2-50,000 Hz +0, -1 dB line; THD 0.0008%; S/N 89 dBA phono, 90 dBA line. 5-yr warranty. 8 $\frac{1}{2}$ x 3 $\frac{3}{4}$ x 7 in.....\$535

DB-1B/DB-2A. As above, gold-plated connectors. Features 80-dB Alps tracking volume control. Solid-oak cabinet with hand-rubbed tung-oil finish. 12 x 3 $\frac{3}{8}$ x 7 in.....\$740

DBR-1B/DB-2A. As above, 19-in rack-mount width.....\$645

DB-1A-HL/DB-2A. As DB-1A/2A, 5 line-level inputs, no phono stage. FR 1-250,000 Hz ± 3 dB; THD 0.0006%; S/N 92 dB. 3-yr warranty.....\$535

DB-1B-HL/DB-2A. As above, gold-plated connectors. Features 80-dB Alps tracking volume control; loudness-compensation switch. Solid-oak cabinet with hand-rubbed finish.....\$620

DENNESEN

JC-90 Mono Preamplifier

MC phono input; balanced outputs; polarity inverter. THD 0.005%; S/N 100 dB.....\$3,200

DENON

AVP-5000 Digital A/V Preamplifier

4 fiber-optic and 2 coaxial digital inputs; 1 fiber-optic digital output; 11 analog audio inputs; 8 variable and 4 fixed analog audio outputs; 4 video inputs; 6 video outputs; composite and S-video inputs. Features 2 digital ICs performing preamp, sound-field processing, Dolby Pro Logic, and surround-sound functions; 2 ladder-type and 4 AI hybrid multi/1-bit D/A converters; dual Sigma-Delta A/D converters; 3-band parametric EQ; signal compression and expansion; adjustable delay time (0-180 ms) and reverb in surround and sound-field modes; fluorescent display; programmable remote control.....\$2,500

PRA-1500 A/V Preamplifier

2 tape loops; balanced output; MM/MC phono inputs; 2 video inputs; 1 video output; mono-wideband and subwoofer outputs. Features unity-gain interface; source-direct mode. Denon IS-system remote control.....\$500

DYNACO

PAS-4 Tube Preamplifier

4 line-level inputs; MM phono input; 2 tape loops; signal-processor loop. Features four 6DJ8 and two 12AX7 tubes. Tape-dubbing capability. THD 0.25%; S/N -86 dB. 17 x 3 $\frac{1}{2}$ x 12 $\frac{1}{4}$ in; 12 lb.....\$898

PAT-5 Series II Preamplifier

5 line-level inputs; 2 tape loops; signal-processor loop; headphone jack; gold-plated inputs. Features phase-inverted outputs. Remote control. THD 0.02%; S/N 100 dB. 17 x 3½ x 12¼ in; 10 lb.....\$750

PAT-6 Preamplifier/Tuner

5 line-level inputs; 2 tape loops; headphone jack. Features MPX filters, 18 presets; tone controls; remote control. THD 0.02%; S/N 100 dB. 17 x 3 x 12¼ in; 8 lb.....\$495

FORTÉ

F44 Preamplifier

6 line-level inputs; tape-monitor loop; 1 unbalanced and 2 balanced outputs; gold-plated connectors. Features noninverting FET design; matched gain devices enhanced with discrete pure Class A biasing; active constant-current sourcing; glass-epoxy circuit boards. Listening/record selectors; balance control; remote control. THD 0.05%; S/N 100 dB.....\$1,250
F45. As F44, without remote control.....\$990

FOSGATE AUDIONICS

Model Four A/V Preamplifier

6 channels; 7 surround modes including Dolby Pro Logic. 4 composite-video, 2 S-video A/V inputs. A/V source selection; separate record bus; pink-noise generator; remote control.....\$999

HAFLER

Model 915S Preamplifier

5 line-level inputs; MM/MC phono input; 1 tape loop; headphone jack. Features Class A J-FET topology. THD 0.02%; S/N 100 dB. Black. 7-yr warranty. 19 x 1¼ x 7½ in; 8 lb.....\$800
Model 915. As above, silver. Rack mountable. 17 x 1¼ x 7½ in.....\$750

Model 945 Preamplifier/Tuner

5 line-level inputs; 2 tape loops; A/V output; headphone jack. Features Class A J-FET line amplifiers; MPX filters; double balanced mixer. 18 tuner presets; defeatable tone controls. THD 0.02%; S/N 100 dB. Rack mountable. 7-yr warranty. 19 x 2½ x 10½ in; 10 lb.....\$700

HARMAN KARDON

AP2500 Preamplifier

5 inputs including tape; MM/MC phono input. Features low-induction geometry; all-discrete circuitry from input to output.....\$599

PT2300 Preamplifier/Tuner

7 inputs; 2 A/V inputs; 2 VCR/tape monitors; 1 subwoofer and 2 line-level outputs. Features discrete circuitry; digital quartz-locked tuner; dubbing capability. 16 AM/FM presets; remote control.....\$599

HEYBROOK

C-3 Preamplifier

MM, MC, tape, and 5 line-level inputs. Features overload protection; aluminum chassis. FR 10-50,000 Hz ±3 dB. 17 x 3 x 13 in; 8 lb.....\$798

JRM

JRM Preamplifier

MM and MC phono inputs; 4 line-level inputs. Features polypropylene capacitors; gold-plated electromechanical devices; 2-stage RIAA EQ

with ±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 +0, -1 dB; THD 0.001%; S/N 76 dB MC. 87 dB MM. 19 x 2¼ x 8½ in.....\$675

KENWOOD

KC-X1 A/V Preamplifier/Tuner

5 audio inputs, including phono; 4 video inputs, including 2 S-video; 6 line-level outputs, including subwoofer. Features Dolby Pro Logic decoder with Home THX mode; DSP ambience mode with adjustable (1-80 ms) surround-channel delay; AM/FM tuner with 30 presets; on-screen display. 17¼ x 6¾ x 15 in.....\$999



Kenwood KC-X1

KINERGETICS

KPA-3 Preamplifier

4 line-level inputs; tape and processor loops; balanced and unbalanced main outputs. Features Class A hybrid circuitry; J-FET/bipolar design. 17½ x 2 x 13¾ in.....\$1,495

MARK LEVINSON

Model 28 Preamplifier

7 inputs including 2 gold-plated balanced XLR inputs; MM/MC phono input; 1 selectable phono/line input; 5 unbalanced inputs; balanced and unbalanced main outputs; unbalanced outputs for 2 tape decks. Features dual-mono design; single custom transformer with separate windings and grounding systems; distributed power supply regulation; MM and MC phono modules each with 2 gain settings; custom-made Teflon capacitors in RIAA sections of both phono modules; separate power supply. Preamp: 17½ x 2¼ x 10¾ in. Power supply: 8½ x 2¼ x 13¾ in; 29 lb.....\$3,995
 Without phono stage.....\$3,495

LINN

Kairn Preamplifier

7 inputs; phono input; 3 line-level outputs. Remote-control operation; front-panel controls. 13 x 3½ x 13 in; 10 lb.....\$2,795
 Without phono input.....\$2,195

Pretok Preamplifier

7 inputs; MC/MM phono inputs. 17¼ x 3¾ x 14 in; 14 lb.....\$795

MARANTZ

SC-22 Preamplifier

4 line-level inputs; tape loop; normal and phase-inverted outputs. Features straight-line circuit topology; discrete Class A signal routing; low-pass filter in input stage to remove digital noise; balanced output transformers. FR 20-20,000 Hz ±1 dB; THD 0.03%; S/N 105 dBA. Gold finish. 9¼ x 3¾ x 8½ in; 9 lb.....\$999

AV-500 A/V Preamplifier

8 gold-plated RCA audio inputs; 4 gold-plated RCA video inputs; 4 S-video inputs; front-panel

composite/S-video A/V input; 4 gold-plated RCA audio outputs; 3 gold-plated RCA video outputs; 3 S-video outputs; 3 gold-plated RCA line-level outputs for front, center, and surround; 1 unswitched and 2 switched AC outlets. Features motor-driven volume control. Dolby Pro Logic decoder; auto input balance; matrix, movie-surround, 3-ch logic, and 2 concert-hall surround modes; adjustable digital delay; movable digital color PIP for 2 video sources; Dolby test-tone generator; 3-, 5-, or 7-dB bass boost at 70 Hz; mute switch; on-screen displays; defeatable fluorescent display; remote control. 17¾ x 3¾ x 13½ in.....\$899

SC-80 Preamplifier

MM/MC phono input; 4 line-level inputs; 2 tape loops; normal and phase-inverted outputs; signal-processor loop. Features Class A design; all-discrete primary signal path; balanced output coupling; microprocessor-controlled switching; source-direct mode; motor-driven volume control. Defeatable narrow-Q bass and treble controls; record-out selector; remote control. FR 20-20,000 Hz ±0.2 dB phono. 10-40,000 Hz ±0.1 dB line; S/N 75 dB MC, 91 dB MM. 95 dB line. Gold finish with die-cast alloy side panels. 17¾ x 4¼ x 14¼ in.....\$699

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/monitor and mute switches. Preamp: 13¾ x 2¼ x 9½ in. Power supply: 4 x 2 x 9½ in.....\$1,700
 With phono stage.....\$1,850

McINTOSH

MX-130 A/V Preamplifier/Tuner

5 line-level inputs; 1 switchable phono/line-level input; 6 A/V inputs; front-panel A/V input; processor loop; balanced main outputs; 13 serial data ports; control connectors for 2 CD players, tuner, and SCR switcher; switched AC outlets. Compatible with CR-10 multiroom system and HC-1 controller. Dolby Pro Logic decoder with delay and calibration controls; AM/FM tuner; 2-zone control; variable loudness and tone controls; muting; remote control. FR 20-20,000 Hz +0, -0.5 dB; THD 0.002%; S/N 90 dB phono, 105 dB line. 17½ x 7¼ x 17 in; 30 lb.....\$3,600
C-39. As above, without tuner.....\$3,000

C-36 A/V Preamplifier

6 line-level, 1 phono, and 1 video inputs; two processor loops; switched AC outputs. Features electromagnetic switching; double-shielded power transformer; electronically regulated power supply. Separate listen and record selectors; variable loudness and tone controls; power-on muting. FR 20-20,000 Hz +0, -0.5 dB; THD 0.002%; S/N 90 dB phono, 105 dB line. 17½ x 5¾ x 15½ in; 18 lb.....\$1,700

C-712 Preamplifier

Balanced outputs; processor loop. Electromagnetic switching. Bass and treble controls; tape-monitor control. FR 20-20,000 Hz +0, -0.5 dB; THD 0.002%. 17 x 5¾ x 15½ in; 26 lb.....\$1,300

MELOS

MA-220 Gold Tube Preamplifier

6 inputs including MM and MC; 2 processor

loops; balanced outputs; Tiffany connectors. Features 2-chassis dual-mono construction; zero-feedback amplification; regulated power supplies. FR 20-300,000 Hz +0, -0.5 dB; THD 0.09%; S/N 75 dB MM, 70 dB MC.....\$3,295
MA-220 Gold Line. As above, without phono stage.....\$1,995
MA-220 Gold Phono. As above, without line section.....\$1,395

MA-111B Preamplifier

MM/MC phono inputs; line-level input; tape loop. Aluminum chassis; external toroidal power supply. FR 2-300,000 Hz \pm 1 dB; THD 0.09%; S/N 70 dB MM, 65 dB MC.....\$1,395
MA-110B. As above, no phono stage.....\$1,195

MERIDIAN

Model 601 Digital Preamplifier

7 line-level inputs; MM/MC phono input; 4 unbalanced RCA and 2 balanced XLR outputs; 2 fiber-optic and 4 coaxial digital inputs; 2 fiber-optic and 2 coaxial digital outputs; Meridian fiber-optic control input and output; headphone jack. Features DSP for RIAA and earlier phono equalizations, octave and speaker equalizations, loudness control, and headphone processing; Hafler surround decoding. Multiroom capability; input-sens controls; remote control.....\$4,950

Model 603 Digital Preamplifier

2 coaxial and 2 fiber-optic digital inputs; 6 analog inputs. Features 2-chassis design with digital-audio circuits, computer-control circuits, and power supplies in 1 chassis. D/A converters and analog audio circuitry in other; 1-bit PDM D/A converters; passive differential analog filtering; 8 regulated power supplies. Auto sampling-rate selection; 64-step volume control; remote control. Sampling rates 32,000 and 48,000 Hz; S/N 106 dBA.....\$2,750

Model 501V A/V Preamplifier

6 composite-video inputs; 2 S-video inputs; 6 unbalanced-RCA inputs; 3 composite-video outputs; 3 S-video outputs; 2 tape outputs; 2 variable analog outputs; RS-232 interface; headphone jack. Video switching; adjustable sens for each input; electronic volume control in 99 1-dB steps; 4-character alphanumeric display; remote controllable. MM/MC phono stage optional. 12 $\frac{1}{2}$ x 3 $\frac{1}{2}$ x 13 in.....\$1,395

Model 501 Preamplifier

6 unbalanced RCA inputs; 2 tape outputs; 2 variable analog outputs; headphone jack. Adjustable sens for each input; electronic volume control in 99 1-dB steps; 4-character alphanumeric display; remote controllable. MM/MC phono stage optional. 12 $\frac{1}{2}$ x 3 $\frac{1}{2}$ x 13 $\frac{1}{4}$ in.....\$995

MOTIF

MP11 Preamplifier

4 line-level inputs; MM/MC phono input. Features all-FET design; polypropylene or polystyrene audio circuits and power-supply capacitors; metal-film resistors. FR 2-75,000 Hz +0, -3 dB; THD 0.1%. 19 x 3 $\frac{1}{2}$ x 12 in; 15 lb.....\$2,395

MTX SOUNDCRAFTSMEN

P100 Preamplifier

5 audio inputs including phono; RCA jacks; headphone jack with volume control; one switched and one unswitched AC outlets. Features CMOS electronic switching. S/N 100 dB; THD 0.008%. 17 x 1 $\frac{1}{4}$ x 10 $\frac{1}{2}$ in.....\$400

MUSEATEX

Melior AVC-1 A/V Preamplifier

4 audio inputs; 4 A/V inputs, 2 S-video; processor loop; balanced outputs. Programmable LCD interface; remote control. FR 1-100,000 Hz; THD 0.25%; S/N 95 dB, 16 lb.....\$2,299

NAD

Model 106 Preamplifier

5 line-level inputs; switchable MM/MC phono input; gold-plated connectors; balanced XLR outputs. Discrete phono stage; metal-film resistors. Defeatable tone controls; power-on muting; discrete headphone amp. FR 20-20,000 Hz \pm 0.2 dB; THD 0.01%; S/N 76 dB phono, 96 dB line. 16 x 3 $\frac{1}{4}$ x 10 $\frac{1}{2}$ in; 8 lb.....\$599

Model 1600 Preamplifier/Tuner

5 line-level inputs; MM/MC phono input; gold-plated phono and CD inputs; signal-processor loop. FM blend; infrasonic filter. 14 AM/FM presets; bass EQ; 2-way tape-dubbing capability; 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; all-ch sel 68 dB.....\$449



NAD Model 106

NAIM

The following must be powered from either a Naim power amplifier with a preamp power supply or a Hi-Cap external power supply.

NAC 72 Preamplifier

5 line-level inputs. Features matched time-aligned filter. Mute/monitor switch. 11 $\frac{1}{4}$ x 3 x 8 in.....\$1,325

Hi-Cap preamp supply.....\$1,235

Phono stage.....\$115

NAC 92 Preamplifier

1 line-level RCA input; 4 line-level DIN inputs. Tape-monitor controls; balance control. Phono stage optional. 17 $\frac{1}{4}$ x 2 $\frac{1}{4}$ x 12 in.....\$965
 Phono stage.....\$155

NAKAMICHI

CA-7A Preamplifier

6 line-level inputs; MM/MC phono inputs; 2 main outputs. Features separate digital and analog sections; isolated ground technology; multi-room remote control with RS-7 or RS-5 infrared sensors. FR 1-100,000 Hz +0, -3 dB; S/N 94 dBA. 17 $\frac{1}{8}$ x 3 $\frac{1}{4}$ x 12 $\frac{1}{2}$ in; 15 lb.....\$2,950

CA-5AII Preamplifier

5 line-level inputs; MM/MC phono inputs; gold-plated connectors. Multiregulated isolated-ground power supply; bipolar transistors; FETs. Tape-dubbing capability; balance and tone controls. FR 1-100,000 Hz \pm 3 dB; S/N 95 dBA. 17 $\frac{1}{8}$ x 2 $\frac{1}{2}$ x 11 $\frac{1}{4}$ in; 11 lb.....\$1,250

OCM TECHNOLOGY

Model 55 Preamplifier

Line-level input; 4 unbalanced, 2 main, and 2 tape outputs; gold-plated RCA connectors. Direct-coupled design; DC-servo loop; double-

sided fiberglass-epoxy circuit board; silver-plated copper wiring. Dual monitoring capability. FR 20-20,000 Hz \pm 0.1 dB. Anodized black-aluminum faceplate. 5-yr warranty.....\$1,395

ONKYO

Integra P-388F Preamplifier

9 line-level inputs; MM/MC phono inputs; balanced CD input; 2 tape loops; balanced outputs. Features multistage balanced design; transformer designed to prohibit electromagnetic interference; motor-driven volume control. Record-out selector; remote control. THD 0.0005% line; S/N 81 dB MC, 92 dB MM. 18 x 3 $\frac{3}{8}$ x 16 $\frac{1}{2}$ in; 20 lb.....\$1,200

Integra P-304 Preamplifier

8 inputs including MM/MC phono. Features all-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 $\frac{1}{4}$ x 4 x 15 $\frac{1}{8}$ in; 17 lb.....\$550

P-301 A/V Preamplifier

7 audio and 2 video inputs. Features source-direct mode; motor-driven volume control. Selective 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 $\frac{3}{8}$ x 12 $\frac{1}{4}$ in; 9 lb.....\$280

PARASOUND

P/LD-1500 Preamplifier

6 line-level inputs; balanced XLR outputs; gold-plated connectors. Features dual-mono discrete design minimizing devices in signal path; complementary MOSFET drivers operating in pure Class A; CMOS input switching; gold-clad relays for polarity inversion, muting, and direct input; buffered outputs. Polarity-inversion switch. FR 5-135,000 Hz +0, -2 dB; THD 0.005% at 1,000 Hz; S/N 84 dB, 102 dBA. 19 x 3 $\frac{1}{2}$ x 14 in; 18 lb.....\$850

P/HP-750II Preamplifier

6 inputs including phono; 2 line-level outputs. Features C-MOS input switching. Variable loudness control; mono and tone-defeat switches. FR 5-65,000 Hz; THD 0.02%.....\$295

PIONEER

Elite Series

The following feature cast-iron transformers, copper-coated capacitors, a video power supply, isolated transformers, a motor-driven volume control, and a bypass mode.

C-91 A/V Preamplifier

5 audio inputs including 2 tape loops and one MM/MC phono input; 5 video inputs including 3 VCR loops; 3 S-video inputs and outputs; gold-plated connectors. Features video enhancer; record-out selector; tape-dubbing capability; programmable remote control. FR 20-20,000 Hz \pm 0.2 dB MM, 20-20,000 Hz +0, -0.1 dB line; THD 0.002%. 18 x 5 $\frac{1}{4}$ x 15 $\frac{1}{8}$ in; 23 lb.....\$1,300

C-72 A/V Preamplifier

5 audio inputs; 5 composite/S-video inputs including front-panel A/V input; gold-plated connectors. Multiroom capability; A/V-record selector; video-dubbing capability; programmable remote control. FR 20-20,000 Hz \pm 0.2 dB MM, 20-20,000 Hz \pm 0.3 dB MC, 1-150,000 Hz +0, -3 dB line; THD 0.002%. 18 x 6 $\frac{1}{2}$ x 16 $\frac{1}{2}$ in; 25 lb.....\$850

PS AUDIO

Reference Link LS Digital Preamplifier

5 analog inputs; coaxial, AT&T, AES/EBU, and Toslink fiber-optic digital inputs; digital and analog tape loops; 2 unbalanced and 2 balanced outputs. Features 20-bit D/A converter; 18-bit A/D converter; digital volume and balance controls; 14 individual regulation stages; 50,000- μ F filter capacitance; 3 power supplies. LED display. FR 20-20,000 Hz \pm 3 dB. 17 x 3 $\frac{1}{4}$ x 16 $\frac{1}{2}$ in; 28 lb.....\$4,795

PS 5.7 Preamplifier

MM/MC phono inputs; gold-plated connectors. Designed as PS 6.2 line stage and PS Phono Link phono preamp in single chassis. Features 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; THD 0.1; S/N 74 dB MC, 85 dB MM, 100 dB line. 17 x 2 $\frac{1}{2}$ x 9 in; 14 lb.....\$895

PS 6.2 Preamplifier

6 inputs; 4 outputs; gold-plated connectors. Features active or straight-wire/passive operation; defeatable balance and tape-monitor circuits. FR 20-20,000 Hz \pm 0.1 dB; THD 0.1%; S/N 100 dB. 17 x 2 $\frac{1}{2}$ x 9 in; 14 lb.....\$695

PSE

Studio SL Preamplifier

6 inputs; MM/MC input; balanced-XLR and RCA main outputs. Features discrete FET Class A design; separate phono and line power supplies; metal-film resistors; auto mute. Balance control. Rack mount optional. FR 30-16,000 Hz \pm 0.25 dB phono, 1-60,000 Hz \pm 0.25% line; slew rate 50 V/ μ s. 5-yr warranty. 18 x 1 $\frac{1}{4}$ x 8 $\frac{1}{2}$ in; 6 lb.....\$950 (\$850 without phono stage)



PS Audio Reference Link LS

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 $\frac{3}{4}$ x 3 $\frac{1}{4}$ x 10 in.....\$1,599

Quad 34 Preamplifier

4 inputs. 3 pushbutton filters; bass control.....\$749

QUICKSILVER

Quicksilver Tube Preamplifier

Output imp 12.5 ohms; bandwidth 1-650,000 Hz; THD 0.001%.....\$1,995

ROTEL

RC990BX Preamplifier

8 inputs; MM/MC phono input; headphone jack. Features discrete line stage; high-frequency passive and low-frequency active EQs; CD-

direct mode. Independent record and listen selectors; balance control; remote control. FR 20-20,000 Hz; THD 0.004%; S/N 120 dB line. 17 $\frac{3}{4}$ x 2 $\frac{3}{4}$ x 12 $\frac{3}{4}$ in.....\$749

RTC950AX Preamplifier/Tuner

6 inputs; MM/MC phono input. FR 20-20,000 Hz; THD 0.004%; S/N 100 dB. 17 x 3 $\frac{3}{8}$ x 13 $\frac{3}{4}$ in.....\$600

RTC940AX. As above, no phono stage.....\$450

RSP960AX A/V Preamplifier

6 audio and 2 video inputs; variable output for active and passive subwoofers. Features Dolby surround processor. THD 0.004%; S/N 100 dB. 17 $\frac{3}{8}$ x 3 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in.....\$600

RC960BX Preamplifier

8 inputs; MM/MC phono input; headphone jack. Features direct signal paths. Defeatable tone controls: bass and treble controls; tone-defeat and mono switches. FR 40-20,000 Hz \pm 0.2 dB phono, 4-100,000 Hz \pm 3 dB line; THD 0.004%; S/N 80 dB MM, 70 dB MC, 100 dB line. 17 $\frac{3}{8}$ x 2 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in; 7 lb.....\$300

JEFF ROWLAND

Consummate Preamplifier

3 balanced and 3 unbalanced inputs; balanced and unbalanced outputs. Features Class A FET design; separate power supply with dual toroidal transformers; AC power-line filter. Microprocessor-controlled volume and switching; selectable gain; remote control. FR 0.05-160,000 Hz \pm 3 dB; THD 0.008%. 15 x 5 $\frac{1}{2}$ x 13 $\frac{3}{4}$ in; 28 lb.....\$5,950

Consummate Phono Stage. For above. Balanced and unbalanced inputs and outputs; selectable gain. FR 0.15-250,000 Hz \pm 3 dB; THD 0.02%; S/N 80 dB. 15 x 2 $\frac{1}{2}$ x 13 $\frac{3}{4}$ in.....\$2,800

Consonance Preamplifier

1 phono and 5 unbalanced inputs; balanced and unbalanced outputs. Features microprocessor-controlled volume and switching. Selectable line gain; remote control. FR 0.15-220,000 Hz \pm 3 dB phono, 0.08-200,000 Hz \pm 3 dB line; THD 0.04% phono, 0.012% line. 15 x 2 $\frac{1}{2}$ x 13 $\frac{3}{4}$ in; 14 lb.....\$3,700

SONOGRAPHIE

SC22 Preamplifier

6 line-level inputs. Features FET design with polypropylene and polystyrene capacitors for all audio circuits; discrete power-supply regulation. FR 5-100,000 Hz \pm 0.5 dB; THD 0.1%. 17 x 12 $\frac{1}{4}$ x 2 $\frac{1}{2}$ in.....\$695

SC22P. Phono stage for above. Features discrete FET regulated power supply.....\$189

SONY

TA-E2000ESD 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; 4 AC outlets, 3 switched, 1 unswitched. Features DSP with pulse A/D conversion, 1-bit D/A conversion, and auto sample-rate switching; source-direct switch. Dolby Pro Logic decoder; 10 factory and 10 user sound-field presets; 10 adjustable sound-field parameters; 3-band digital parametric EQ; independent EQ's for front, center, and rear channels; digital dynamic-range compression/expansion; record-out selector; program-

nable A/V remote control. FR 20-20,000 Hz \pm 0.2 dB phono, 10-20,000 Hz \pm 0.1 dB line; THD 0.004% at 1,000 Hz. Simulated-wood side panels. 18 $\frac{1}{2}$ x 6 x 14 $\frac{1}{4}$ in; 19 lb.....\$1,250

TA-E80ES Preamplifier

7 audio inputs including MM/MC phono; balanced-XLR analog inputs and outputs; signal-processor loop. Features dual-mono design; source-direct mode. Selectable phono load imp; record-out selector; remote control. FR 20-20,000 Hz \pm 0.2 dB phono, 3-300,000 Hz \pm 0, \pm 3 dB line; S/N 83 dB MC, 95 dB MM, 105 dB line; THD 0.001%. Simulated-wood side panels. 15 $\frac{1}{2}$ x 5 $\frac{1}{4}$ x 14 $\frac{1}{2}$ in; 29 lb.....\$930

SOUNDSTREAM

C-2 THX A/V Preamplifier

6 A/V inputs; 2 S-video inputs. Features THX certification. 4 soundtrack processing modes; 6 music processing modes; 2-zone multiple-source capability.....\$2,695

SUMIKO

Copland CTA-301 Tube Preamplifier

Tape loop; line-level input; MM phono input. Features all-tube circuitry. FR 5-100,000 Hz \pm 1 dB; THD 0.01%; S/N 86 dB.....\$1,995

SUMO

Diana Preamplifier

6 inputs; balanced XLR inputs and outputs. Features 2-chassis design with two 40-V A transformers and 4 regulation stages; DC-coupled design; 1% metal-film resistors. FR 20-20,000 Hz \pm 0.1 dB; S/N 100 dB.....\$1,399

Athena II Preamplifier

Gold-plated balanced inputs. Features fully complementary Class A discrete line stage; 1% metal-film resistors; polystyrene bypass capacitors; separate power supply for each channel. Separate listen and record selectors; laser-trimmed volume potentiometer; CD-direct mode; tape-monitor control. Balanced outputs, phono stage optional. FR 0.2-300,000 Hz \pm 0, \pm 3 dB; THD 0.005%; S/N 100 dB line.....\$699

SUPERPHON

SP-100 Preamplifier

6 inputs including one tape loop; gold RCA connectors. Features line-stage buffer circuit with no active gain in signal path; Teflon-insulated solid-core wire. Source-select, balance, volume, mute, and tape-loop controls. FR 0.5-200,000 Hz; S/N 90 dB. 17 x 3 x 9 $\frac{1}{4}$ in; 12 lb.....\$300

THRESHOLD

T2 Preamplifier

2 balanced and 6 unbalanced inputs; 2 balanced, 2 unbalanced, and 2 processor outputs. Features 10-bit A/D converter controlling volume; 4 separate gain paths; microprocessor-controlled source-select relays; separate analog and digital regulation; short-path circuit execution; external power supply with 150-W toroidal transformer; separate line regulation. Balance controls; standby mode; fluorescent display; remote control. FR 0-200,000 Hz \pm 1 dB; THD 0.01%; S/N 118 dB. Main unit: 14 x 3 $\frac{1}{2}$ x 17 $\frac{1}{2}$ in; 14 lb. Power supply: 12 x 4 x 8 $\frac{1}{2}$ in; 11 lb.....\$5,250

T3. As above, without microprocessor, outboard power supply, fluorescent display, or remote control.....\$2,250

YAMAHA

CX-1 Preamplifier

8 audio inputs; MM/MC phono input; gold-plated input; remote link for MX-1 or MX-2 amplifiers; headphone jacks. Features capacitive negative-feedback amplifier circuitry; 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 1/2 x 3 3/4 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; remote link for MX-1 or MX-2 amplifiers. Features motor-driven input 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 1/2 x 3 3/4 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; remote control. 11 lb\$499

I N T E G R A T E D A M P L I F I E R S

ACURUS

DIA-100 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 into 8 ohms or 150 x 2 into 4 ohms. 6 inputs. Features direct input design with single gain stage. Volume, balance, and program-source switching controls. 17 x 3 1/2 x 8 in\$995

AMC

CVT 3030 30-W/ch Tube Integrated Amp

2 channels. 30 W x 2 from 50-20,000 Hz with 1% THD. 1 phono and 6 line-level inputs; tape loop; gold-plated speaker terminals. Features two EL34 vacuum tubes per channel; Class A design; seven 240-V MOSFET devices per channel; fixed-bias output tubes; no relay or switch contacts between output transformer and speaker terminals. Defeatable tone controls. S/N 80 dBA at 1 W\$900

ARCAM

Delta 290 75-W/ch Integrated Amplifier

2 channels. 75 W x 2 into 8 ohms. MC/MM phono inputs; 2 tape loops. FR 5-20,000 Hz; THD 0.02% at 1,000 Hz. 17 x 3 3/4 x 11 1/2 in; 14 lb\$899

Alpha 6 50-W/ch Integrated Amplifier

2 channels. 50 W x 2 into 8 ohms. MM/MC phono inputs; tape loop. FR 20-20,000 Hz; THD 0.01% at 1,000 Hz. 17 x 3 x 10 in; 10 lb\$649
Alpha 5. As above. 40 W x 2 into 8 ohms\$449

AUDIO INNOVATIONS

Series 300 MKII 10-W/ch Tube

Integrated Amplifier

2 channels. 10 W x 2 cont avg into 8 ohms.

Phono and line-level inputs. Features pure Class A operation. 25 lb\$975

CAMBRIDGE AUDIO

P70 60-W/ch Integrated Amplifier

2 channels. 60 W x 2 into 8 ohms. 5 inputs; gold-plated MC and MM phono inputs; 5-way binding posts. Features toroidal transformers with tuned reservoir capacitors. Defeatable tone controls. FR 3-82,000 Hz \pm 3 dB; THD 0.01% at 50% rated power; S/N 80 dBA MM. 68 dBA MC. 100 dBA line. 17 x 3 1/4 x 13 in; 14 lb\$600

P50. As above. 50 W x 2. Features tape loop. 13 lb\$500

P25. As above. 30 W x 2. FR 11-36,000 Hz \pm 3 dB; THD 0.02% at 1,000 Hz. 25 W; S/N 73 dBA MM. 60 dBA MC. 74 dBA line\$350

CARVER

CMV-1185 320-W A/V Integrated Amplifier

5 channels. Dolby Pro Logic. 80 W x 2 (front) + 90 x 1 (center) + 35 x 2 (rear) into 8 ohms from 20-20,000 Hz with 0.1% THD. 7 audio inputs; 3 composite-video inputs; 2 composite-video outputs; pre-out/main-in loops; subwoofer output. Features 12-dB/oct subwoofer crossover; dialog-enhancing circuitry. 3-channel-logic, hall, and studio surround modes. S/N 110 dB front. 75 dB center. 70 dB rear. 19 x 5 1/4 x 17 in\$850

CM-1090 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 into 8 ohms or 140 x 2 into 4 ohms from 20-20,000 Hz with 0.1% THD. CD-direct input; 7 audio inputs; MM phono input; 2 tape loops with dubbing capability; pre-out/main-in loops; 4 AC outlets. Features Sonic Holography ambience-enhancement circuitry; motor-driven volume control. Matrix surround mode; 3-band EQ; A/B speaker switching; balance control; analog power meters; remote control. FR 20-20,000 Hz \pm 1 dB; S/N 80 dBA MM. 19 x 4 3/4 x 15 1/4 in\$650

CREEK

Model 4240 40-W/ch Integrated Amplifier

2 channels. 40 W x 2 into 8 ohms. 4 line-level inputs; tape loop\$600

DENON

AVC-3030 400-W A/V Integrated Amplifier

5 channels. Dolby Pro Logic. DSP. 110 W x 3 (left, right, center) + 35 x 2 (rear), all into 8 ohms. 10 audio inputs; 5 video inputs; 5 S-video inputs; 13 audio outputs; 3 video outputs; 3 S-video outputs. Features optically coupled Class A circuitry; videodisc- and CD-direct modes. 4 Dolby modes: wide-screen, live, mono-movie, classic, rock, church, jazz, stadium, and matrix ambience presets; auto input balance; cinema sound equalizer; adjustable delay and room size; separate A/V record-out selectors; nonvolatile memory for control settings; bass boost; alphanumeric fluorescent display; programmable remote control with 5 macro keys\$1,350

PMA-1080R 105-W/ch Integrated Amplifier

2 channels. 105 W x 2 into 8 ohms from 20-20,000 Hz. Line-level outputs. Features optically coupled Class A circuitry; complementary topology; toroidal transformer. Record-out selector; last-function memory; Denon IS remote-control compatibility; remote control. THD 0.005%; S/N 94 dB MM. 76 dB MC. 110 dB line\$675

PMA-880R. As above. 75 W x 2 into 8 ohms. THD 0.02%\$500

PMA-680R. As PMA-1080R. 65 W x 2 into 8 ohms. Without optically coupled Class A circuitry. Features discrete circuitry. THD 0.05%; S/N 94 dB MM. 75 dB MC. 107 dB line\$400



Acurus DIA-100

HARMAN KARDON

HK6950R 170-W/ch Integrated Amplifier

2 channels. 170 W x 2 into 4/8 ohms from 20-20,000 Hz with 0.08% THD. MM/MC phono inputs; 5 line-level inputs; 2 tape loops; pre-out/main-in loops; headphone jack. Features toroidal transformer; subsonic filter. Phase-correct loudness and tone-defeat switches; record-out selector; remote control. FR 0.2-20,000 Hz \pm 0. -3 dB at 1 W; S/N 80 dB MM. 76 dB MC. 98 dB line; slew rate 280 V/ μ s; damping factor 65. 17 1/2 x 6 1/4 x 15 1/4 in; 40 lb\$1,299

HK6650R. As above. 100 W x 2. Without tone-defeat switch. Features mono switch. FR 0.5-200,000 Hz \pm 0. -3 dB; slew rate 180 V/ μ s. 17 1/2 x 5 1/2 x 14 1/2 in; 25 lb\$799

HK6350R. As above. 60 W x 2. Without record-out selector or pre-out/main-in loops. Features signal-processor loop. Slew rate 140 V/ μ s; damping factor 60. 17 1/2 x 4 1/2 x 14 1/2 in; 18 lb\$499

HK6250 45-W/ch Integrated Amplifier

2 channels. 45 W x 2 into 4/8 ohms from 20-20,000 Hz with 0.09% THD. 6 inputs including 2 tape loops; headphone jack. Phase-correct loudness switch; tone and balance controls; remote control. FR 0.5-150,000 Hz \pm 0. -3 dB; S/N 80 dB phono. 98 dB line; slew rate 90 V/ μ s; damping factor 60. 17 1/2 x 4 1/2 x 14 1/2 in; 15 lb\$349

HK6150. As above. 30 W x 2 into 4/8 ohms from 20-20,000 Hz with 0.09% THD. S/N 78 dB phono. 14 lb\$279

JVC

AX-Z911BK 100-W/ch

Digital Integrated Amplifier

2 channels. 100 W x 2 cont avg into 8 ohms with 0.0005% THD. Fiber-optic and coaxial digital inputs; switchable digital coaxial input/output; gold-plated terminals; MM/MC phono inputs. Features proprietary circuitry for Class A sonic characteristics and Class B efficiency; D/A converter with sampling-rate selection; motor-driven volume control. Compu Link system compatibility; remote control. FR 0-200,000 Hz \pm 0. -3 dB line. 20-20,000 Hz \pm 0.2 dB phono; S/N 80 dB MM, 73 dB MC, 85 dB line; damping factor 200. 18 1/2 x 6 1/2 x 16 1/2 in; 44 lb\$1,100

KENWOOD

KA-V7700 200-W A/V Integrated Amplifier
5 channels, digital Dolby Pro Logic, DSP, 50 W x 3 (front, center) + 25 x 2 (rear) or 60 x 2 rms into 8 ohms from 20-20,000 Hz with 0.06% THD, 4 S-video inputs; 2 S-video outputs, 2 center-channel speaker outputs. Adjustable DSP parameters with 8-preset memory; 3 cinema-screen modes; 20 AM/FM presets; record-out selector; on-screen displays; programmable remote control.....\$799

LINN

Majik-1 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; phono input; pre-out/main-in loops; headphone jack. Features microprocessor-controlled electronic switching, Active-crossover module, add-on tuner, or multiroom module optional, 11 lb.....\$1,095
Above with line-level input in place of phono input.....\$995

Intek 50-W/ch Integrated Amplifier

2 channels, 50 W x 2 into 8 ohms, MM and MC phono inputs; switched/unswitched speaker outputs; headphone jack. Separate record/play paths.....\$1,095

MARANTZ

PM-700AV 200-W A/V Integrated Amplifier
5 channels, Dolby Pro Logic, 50 W x 2 (front) + 50 x 1 at 1,000 Hz (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; switchable bass boost; preprogrammed remote control, S/N 76 dB phono, 85 dB line. Gold finish with matching side panels, 17½ x 6 x 13½ in; 29 lb.....\$699

McINTOSH

C-40 20-W/ch Integrated Amplifier
2 channels, 20 W x 2 cont avg into 8 ohms. Balanced input and output; 2 processor loops, switched AC outlets. Features antialiasing circuitry; logic-driven electromagnetic switching; dynamic-range compressor/expander. Separate listen and record selectors; 5-band EQ; variable loudness control; monitor amp switchable between listen/record circuits and inputs; mute switch. FR 20-20,000 Hz +0, -0.5 dB; THD 0.002%; S/N 100 dBA, 17½ x 5½ x 15½ in; 23 lb.....\$3,000

MISSION

Cyrus II 60-W/ch Integrated Amplifier
2 channels, 60 W x 2 into 8 ohms, 6 inputs including MM/MC phono; headphone jack. Features polypropylene and polystyrene capacitors. Record-out selector; balance control. FR 20-20,000 Hz; THD 0.003% at 1,000 Hz; S/N 83 dB; slew rate 10 V/µs; damping factor 100, 8½ x 3 x 13½ in; 16 lb.....\$999

Cyrus I 30-W/ch Integrated Amplifier

2 channels, 30 W x 2 into 8 ohms, 6 inputs including MM/MC phono. Features die-cast magnesium chassis and heat sink; die-cast aluminum front and cover; metal-film resistors and capacitors. Record-out selector; balance control....\$649

MITSUBISHI

HTS-100 200-W A/V Integrated Amplifier
4 channels, Dolby Pro Logic, 50 W x 3 (front,

center) + 25 x 2 (rear), all rms into 8 ohms with 1% THD. Subwoofer output, Balance control; center- and rear-channel level controls; test-tone generator; programmable remote control....\$599

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, 91 dB line; damping factor 100 at 50 Hz; dynamic headroom 5.5 dB, 16½ x 4¾ x 14¾ in; 19 lb.....\$379



NAD Model 304

Model 302 25-W/ch Integrated Amplifier

2 channels, 25 W x 2 cont avg into 8 ohms from 20-20,000 Hz 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, 90 dB line; damping factor 60 at 50 Hz; dynamic headroom 6 dB, 16½ x 4¾ x 12¼ in.....\$269

NAIM

NAIT 3 30-W/ch Integrated Amplifier
2 channels, 30 W x 2 into 8 ohms, 5 line-level inputs. Features electronic switching, MM/MC phono input optional, 17¼ x 2¼ x 12 in...\$1,055

ONKYO

Integra A-SV810PRO 325-W A/V Integrated Amplifier
5 channels, Dolby Pro Logic, 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; remote control. Bandwidth 20-20,000 Hz; THD 0.06%; S/N 105 dB; damping factor 90, 18 x 6¾ x 16¾ 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. Bandwidth 20-20,000 Hz; THD 0.008%; S/N 107 dB, 18 x 6¾ x 16¾ in; 37 lb.....\$660

Integra A-807, As above, 80 W x 2 rms into 8 ohms or 210 x 2 max into 2 ohms, 34 lb.....\$550

Integra A-SV610PRO 250-W A/V Integrated Amplifier

5 channels, Dolby Pro Logic, 70 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms, or 125 x 2 into 8 ohms, or 240 x 2 into 4 ohms, 8 audio and 3 video inputs. Dual power transformers, Video dubbing capability; record-out selector; tone control; fluorescent display; Onkyo RI-sys-

tem compatibility; remote control. Bandwidth 20-30,000 Hz; THD 0.08%; S/N 100 dB; damping factor 60, 18 x 6¾ x 15¼ in; 30 lb.....\$630

A-RV401 100-W/ch A/V Integrated Amp

2 channels, 100 W x 2 rms into 8 ohms or 190 x 2 into 4 ohms, 7 audio and 2 video inputs. Features discrete outputs; motor-driven volume control; source-direct mode, Video dubbing capability; loudness control; simulated-stereo mode; fluorescent display; Onkyo RI-system compatibility; remote control. Bandwidth 20-20,000 Hz; THD 0.08%; S/N 102 dB; damping factor 40, 18 x 5½ x 13 in; 22.2 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; 5-way binding posts. Features source-direct mode; multiroom capability; remote control, 18 x 4¾ x 13 in.....\$350

PHILIPS

FA-950 100-W/ch Integrated Amplifier

2 channels, 100 W x 2 into 8 ohms or 140 x 2 into 4 ohms, 7 inputs including MC and MM phono; digital inputs/outputs. Bus system for integration with 900 series components; remote control.....\$480

PIONEER

VSA-7500 254-W A/V Integrated Amplifier

5 channels, Dolby Pro Logic, DSP, 70 W x 3 (front, center) + 22 x 2 (rear) into 8 ohms at 1,000 Hz with 0.3% THD or 75 x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.008% THD, 6 audio and 6 video inputs; S-video connectors; front-panel A/V input; line-level outputs for each channel; 2 center-channel speaker output; subwoofer output. Features source-direct mode, Simulated-surround, disco, church, hall, jazz, and theater sound fields; adjustable digital delay; Dolby 3 Stereo mode; variable bass synthesizer; video signal and record selectors; last-function memory; on-screen displays; programmable SR-system A/V remote control, FR 20-20,000 Hz ±0.3 dB phono, 5-100,000 Hz +0, -3 dB line; S/N 72 dB phono, 96 dB line, 16¾ x 6¾ x 16¾ in; 27 lb.....\$1,125

Elite A-71 120-W/ch Integrated Amplifier

2 channels, 120 W x 2 into 8 ohms from 20-20,000 Hz with 0.003% THD, 7 inputs including MM/MC phono; headphone jack. Features direct signal paths; isolation of transformer and heat sink from chassis; source-direct mode, Switchable phono subsonic filter; record-out selector; tone and balance controls; A/B speaker switching, S/N 95 dB MM, 77 dB MC, 110 dB line, 18 x 6¾ x 18¾ in; 60 lb.....\$1,100

Elite A-51 100-W/ch Integrated Amplifier

2 channels, 100 W x 2 into 8 ohms from 20-20,000 Hz with 0.007% THD, 8 inputs including gold-plated phono and CD inputs. Features direct signal paths, Muting; loudness contour; record-out selector; source-direct switch; A/B speaker switching, S/N 94 dB MM, 76 dB MC, 110 dB line, 16¾ x 6¾ x 17¾ in; 42 lb.....\$850

A-301 40-W/ch Integrated Amplifier

2 channels, 40 W x 2 into 8 ohms from 20-20,000 Hz with 0.01% THD, 50 x 2 into 4 ohms from 20-20,000 Hz with 0.02% THD, or 100 x 2 into 2 ohms, 6 inputs including phono; outputs for 2 speaker pairs. Features channel-separation enhancement circuit; source-direct mode;

direct signal paths. Record-out selector; tape-dubbing capability. S/N 89 dB phono, 108 dB line. 16 $\frac{1}{2}$ x 5 x 13 $\frac{1}{4}$ in; 16 lb.....\$325

ROTEL

RA980BX 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.03% THD. 7 inputs including MC and MM; headphone jack. Features electrolytic filter capacitors. Tone controls: mono switch. S/N 70 dB MC, 80 dB MM, 100 dB line; damping factor 1,500. 17 $\frac{3}{4}$ x 4 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in; 24 lb.....\$700

RA960BX. As above, 60 W x 2 cont avg into 8 ohms from 20-20,000 with 0.03% THD. Without mono switch. Damping factor 100.....\$500

RA930AX. As above. 30 W x 2 cont avg into 8 ohms.....\$300

SANSUI

AU-X911DG 100-W/ch Digital Integrated Amplifier

2 channels. 100 W x 2 cont avg into 8 ohms from 10-20,000 Hz with 0.005% THD. 5 gold-plated analog inputs; 4 gold-plated digital inputs. Features 1-bit D/A converter; discrete L/R amplifiers; separate digital and analog transformers; subsonic filter; digital- and source-direct modes. Record-out selector; loudness switch; A/B speaker switching. 17 x 6 $\frac{1}{2}$ x 17 $\frac{3}{4}$ in; 40 lb.....\$1,250

AV-7000 280-W A/V Integrated Amplifier

5 channels. Dolby Pro Logic, DSP. 70 W x 3 rms (front, center) + 35 x 2 (rear), all into 8 ohms from 20-20,000 Hz with 0.02% THD. Front, rear, and center line-level outputs; tape-monitor loop; 5 audio and 4 video inputs; front-panel video input; video-processor loop. Features 8 surround/DSP modes including 6 with variable digital delay; surround memory for rear- and center-channel volume, tone, and digital-delay settings; remote control. S/N 110 dBA. 17 x 6 $\frac{3}{8}$ x 17 $\frac{1}{4}$ in; 32 lb.....\$1,000

AU-X517R 65-W/ch Integrated Amplifier

2 channels. 65 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.015% THD. 4 speaker outputs. Features servo-driven source-selector; subsonic filter; source-direct mode. 4-mode loudness/bass-boost control; record-out selector; remote control. S/N 70 dB MC, 88 dB MM, 105 dB line. 17 x 5 $\frac{3}{8}$ x 13 in; 20 lb.....\$579

AU-X417R. As above, 55 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.05% THD. Without bass boost. Single-mode loudness; motor-driven volume control; muting. S/N 65 dB MC. 80 dB MM.....\$365

AU-X117 30-W/ch Integrated Amplifier

2 channels. 30 W x 2 rms into 8 ohms. 4 speaker outputs; gold-plated headphone jack. CD-direct switch. S/N 78 dB phono, 105 dB line. 17 x 5 x 11 $\frac{1}{4}$ in; 11 lb.....\$199

SONY

The following models feature a Class A MOS-FET voltage stage and a MOSFET output stage.

TA-F808ES 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 into 8 ohms from 20-20,000 Hz 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 +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 $\frac{1}{2}$ x 17 $\frac{1}{8}$ in.....\$1,700

TA-F707ES 90-W/ch Integrated Amplifier

2 channels. 90 W x 2 into 8 ohms from 20-20,000 Hz 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 +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.....\$1,200

TA-F606ES. As above, 80 W x 2 into 8 ohms with 0.008% THD, or 100 x 2 into 4 ohms. No line-level outputs. 17 x 5 $\frac{7}{8}$ x 14 $\frac{3}{4}$ in.....\$700

SUMIKO

CTA-401 45-W/ch Tube Integrated Amp

2 channels. 45 W x 2 cont avg into 8 ohms. S/N 90 dB; slew rate 70 V/ μ s. 59 lb.....\$2,500

TEAC

A-X5000 75-W/ch Integrated Amplifier

2 channels. 75 W x 2 cont avg into 8 ohms. MM/MC phono input; 6 line-level inputs; outputs for 2 speaker pairs. Source-direct mode; independent input and record selectors; mute button; switchable subsonic filter; loudness switch; tone and balance controls. FR 20-20,000 Hz; THD 0.009%; S/N 80 dB phono, 101 dB line. 17 $\frac{3}{8}$ x 6 $\frac{1}{4}$ x 14 $\frac{1}{8}$ in; 23 lb.....\$450

A-X3000 60-W/ch Integrated Amplifier

2 channels. 60 W x 2 cont avg into 8 ohms. Phono input; 5 line-level inputs; outputs for 2 speaker pairs. Features source-direct mode. Independent input and record selectors; mute button; subsonic filter; loudness switch; tone and balance controls. FR 20-20,000 Hz; THD 0.02%; S/N 78 dB phono, 101 dB line. 17 $\frac{3}{8}$ x 5 x 14 $\frac{1}{8}$ in; 20 lb.....\$380

A-X1000 40-W/ch Integrated Amplifier

2 channels. 40 W x 2 cont avg into 8 ohms. Phono input; 5 line-level inputs; outputs for 2 speaker pairs. Features source-direct mode. Independent input and record selectors; loudness switch; tone and balance controls. FR 20-20,000 Hz; THD 0.02%; S/N 78 dB phono, 101 dB line. 17 $\frac{3}{8}$ x 5 x 14 $\frac{1}{8}$ in; 17 lb.....\$290



Yamaha DSP-A970

TECHNICS

SU-V660 90-W/ch Integrated Amplifier

2 channels. 90 W x 2 cont avg into 8 ohms with 0.007% THD. Switchable MC/MM phono inputs; pre-out/main-in loops; outputs for 2 speaker pairs. Features Class AA circuitry. Defeatable tone and loudness controls. FR 30-15,000 Hz \pm 0.8 dB phono, 20-20,000 Hz +0, -0.2 dB line; S/N 72 dB MC. 76 dB MM. 80 dB line; damping factor 80.....\$400

SU-V460 50-W/ch Integrated Amplifier

2 channels. 50 W x 2 cont avg into 8 ohms with 0.007% THD. Pre-out/main-in loops; outputs for 2 speaker pairs. Features Class AA circuitry. Defeatable tone and loudness controls. FR 30-

15,000 Hz \pm 0.8 dB phono, 20-20,000 Hz +0, -0.2 dB line; S/N 76 dB MM, 81 dB line; damping factor 60.....\$300

YAMAHA

DSP-A2070 340-W A/V Integrated Amplifier

7 channels, digital Dolby Pro Logic, DSP. 80 W x 3 (left, center, right) into 8 ohms + 25 x 4 (effects). 5 audio and 6 A/V inputs: S-video terminals; 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. 11 DSP cinema modes and 12 DSP music modes; parameter controls including effect trim, front-effect presence, rear-effect surround delay time, and reverbation; variable subwoofer test-tone generator; parameter-reset button; 7-dB bass boost at 70 Hz; digital test-tone generator; 5-band center-channel graphic EQ; record-out selector; on-screen displays; remote control. 46 lb.....\$1,999

DSP-A970 283-W A/V Integrated Amplifier

7 channels. Dolby Pro Logic, DSP. 65 W x 3 (left, right, center) into 8 ohms from 20-20,000 Hz 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. 35-mm theater-surround and 70-mm movie-theater DSP modes; 11 cinema DSP modes including game-amusement, karaoke, fantasy, and classic film; parameter controls with reset button; 5-band center-channel graphic EQ; input level control; record-out selector; digital test-tone generator; front, center, and rear level controls; on-screen displays; programmable remote control. 31 lb.....\$1,299

DSP-E1000 180-W A/V Integrated Amplifier

5 channels. Dolby Pro Logic, DSP. Designed as add-on to existing 2-channel stereo. 25 W x 4 rms into 8 ohms (L/R front and rear effects) + 80 x 1 (center). Tape loop; video inputs and outputs; S-video terminals; subwoofer output with 200-Hz low-pass filter; line-level outputs for all channels; 5-way binding posts. Features V-theater and concert video modes; 35-mm and 70-mm theater modes; 23 DSP modes; auto input balance; 5-band center-channel EQ; wide and phantom center-channel modes; front-, rear-, and center-channel level controls; front/rear bass boost; audio muting; on-screen superimpose; remote control. 17 $\frac{1}{8}$ x 5 $\frac{1}{4}$ x 15 $\frac{1}{4}$ in; 28 lb.....\$999

AX-570 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.015% THD or 290 x 2 into 2 ohms. 6 audio inputs with 2 tape loops; MM/MC input; pre-out/main-in loops; 3-way binding posts; 3 switched AC outlets. Variable loudness control; record-out selector; switchable subsonic filter; Yamaha IS-system remote control. 17 $\frac{1}{8}$ x 5 $\frac{7}{8}$ x 15 $\frac{1}{8}$ in; 24 lb.....\$499

AX-470 65-W/ch Integrated Amplifier

2 channels. 65 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.015% THD or 160 x 2 into 2 ohms. 6 audio inputs with 2 tape loops; 3 switched AC outlets. Motor-driven input selector and volume control. Record-out selector; variable loudness control; Yamaha IS-system remote control. 17 $\frac{1}{8}$ x 5 $\frac{7}{8}$ x 15 $\frac{1}{8}$ in.....\$399

ADCOM

GCD-600 5-Disc CD Changer
4x oversampling, dual 16-bit D/A converters, five-disc carousel. Features dual-transformer power supply; Class A analog output circuitry. Selectable digital-domain phase inversion; remote control. S/N 105 dB. 17 x 4½ x 15½ in; 13 lb.....\$600

AIWA

DX-NR370M 3-Disc CD Changer
Dual 1-bit D/A converters, 3-disc front-loading carousel. Fiber-optic digital output. Tape edit; ability to change 2 discs while 3rd plays; direct track/disc access; 20-track programming; 2 random-play modes; 4 repeat modes; 20-track music calendar; fluorescent display; remote control. FR 10-20,000 Hz ±2 dB; S/N 90 dB; THD 0.01%; dynamic range 92 dB, and ch sep 85 dB at 1,000 Hz. 10¼ x 3½ x 12½ in; 8 lb\$350

AMC

CD6 CD Player
1-bit D/A converter. Interpolating digital filter; 4-pole Butterworth filter. Fiber-optic and coaxial digital outputs. FR 10-20,000 Hz ±0.1 dB; THD 0.004% at 1,000 Hz; S/N 96 dBA; ch sep 90 dB\$600

ARCAM

Delta 270 CD Player
Dual 16-bit D/A converters. Remote control. FR 10-10,000 Hz ±0.1 dB; THD 0.005% at 1,000 Hz; S/N 103 dB; dynamic range 96 dB; ch sep 90 dB at 1,000 Hz. 17 x 3½ x 11 in\$1,600

Alpha 5 CD Player

Dual 16-bit D/A converters. Remote control. FR 10-10,000 Hz ±0.1 dB; THD 0.007% at 1,000 Hz; S/N 105 dB; dynamic range 96 dB; ch sep 90 dB at 1,000 Hz. 17 x 3 x 10 in\$899

AUDIOSOURCE

CDceiver 6-Disc CD Changer/Receiver
4x oversampling, 6-disc magazine. Combines AM/FM receiver and CD changer. Video inputs; tape and processor loops; 2 sets of speaker outputs; headphone jack; AC outlet. 32-track programming per magazine; program memory for up to 10 magazines; random play; 8 AM/18 FM presets with scan; remote control. 30 W x 2 into 8 ohms from 20-20,000 Hz with 0.4% THD. CD: FR 20-20,000 Hz ±0.5 dB; S/N -98 dB. FM: cap ratio 1.75 dB; S/N 76 dBA mono; ch sep 45 dB. 17 x 4¼ x 14 in.....\$500

BANG & OLUFSEN

Beogram CD 7000 CD Player
4x oversampling, dual 16-bit D/A converters. Integrates with Beosystem 7000. Front-loading drawer; track search; direct track access; track-time, elapsed-time, remaining-time, and track-index displays. FR 3-20,000 Hz ±0.3 dB; S/N 110 dBA; ch sep 101 dB. Polished-aluminum or white finish. 16½ x 3 x 12½ in; 18 lb.....\$1,250

Beogram CD 4500 CD Player

4x oversampling, dual 16-bit D/A converters. Integrates with Beosystem 4500. Features top-loading mechanism; digital Bessel filter; elliptical analog filter. Track search; direct track access. FR 3-20,000 Hz ±0.3 dB; S/N 110 dBA; ch sep 101 dB. Polished-aluminum finish with white trim. 16½ x 3 x 9¾ in; 10 lb\$900

CALIFORNIA AUDIO LABS

The following feature a digital servo transport, a discrete FET analog stage, and a coaxial digital output.

Terect MkIV CD Player

8x oversampling, 20-bit hand-trimmed D/A converters. Features custom output clock. Coaxial digital input. Remote control. FR 10-20,000 Hz ±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 converters. Features custom output clock. Remote control. FR 10-20,000 Hz +0, -0.2 dB; dynamic range 105 dB; S/N 103 dB; THD 0.002%; ch sep 91 dB\$895

DX-1 CD Player

Delta-sigma D/A conversion. Remote control. FR 5-20,000 Hz ±0.2 dB; THD 0.007%; S/N 91 dB; dynamic range 90 dB; ch sep 86 dB\$495



Arcam Alpha 5

CAMBRIDGE AUDIO

CD3 CD Player
16x oversampling, eight 16-bit D/A converters. Features suspended die-cast aluminum chassis and transport mechanism; toroidal transformer; discrete power supplies for digital and analog stages; no analog filtering stage. Fiber-optic digital output. 20-track programming; 3-speed search; track/index search; remote control. THD 0.0025% at 1,000 Hz; S/N 100 dB; dynamic range 96 dB; ch sep 100 dB\$1,700

CARRERA

CD-3400R 6-Disc CD Changer
4x oversampling, dual 16-bit D/A converters, 6-disc magazine. Headphone jack. Track/disc elapsed-time displays; 32-track programming; 3 repeat modes. FR 20-20,000 Hz ±0.5 dB; THD 0.009%; S/N 96 dB. 13 lb.....\$250

CD-3300R CD Player

Dual 16-bit D/A converters. Direct track access; random play; music calendar; remote control. FR 20-20,000 Hz; THD 0.0004%; S/N 100 dB. 17 x 3¼ x 12 in; 10 lb\$200

CARVER

SD/A-370 10-Disc CD Changer
1-bit D/A converter, 10-disc magazine. Headphone jack with volume control. Tape edit; 32-track programming; intro scan; all-disc random play; track/disc skip, scan, and repeat; music calendar; fluorescent display; remote control. FR 5-20,000 Hz ±0.5 dB; THD 0.005%; S/N 100 dBA. 19 x 4¾ x 14¾ in.....\$700

SD/A-490I Tube CD Player

1-bit D/A converter. Features two vacuum tubes in output stage; auto 30-second standby mode for tube preheat; motor-driven volume control. Fiber-optic and coaxial digital outputs; fixed

and variable analog outputs; headphone jack. Variable-length fade; tape edit; 24-track programming; random play; 4 repeat modes; music calendar; remote control. FR 10-20,000 Hz ±0.2 dB; THD 0.5%; S/N 100 dBA. 19 x 3¼ x 12¼ in; 9 lb.....\$700

SD/A-390I 5-Disc Tube CD Changer

1-bit D/A converter, 5-disc carousel. Two vacuum tubes in output stage; proprietary Soft EQ circuitry designed to correct tonal balance and restore missing ambience information for CD's originally recorded as LPs. Fixed and variable line-level outputs; coaxial digital output; headphone jack with volume control. Nonvolatile output-level memory for 100 discs; ability to change 4 CD's while 5th plays; 5 repeat modes and 3 random-play modes; 20-track programming; fluorescent display; remote control...\$700

SD/A-360 5-Disc CD Changer

1-bit D/A converter. Features 3-beam laser pickup. Coaxial digital output. Ability to change 4 CD's while 5th plays; 32-track programming; random play; 4 repeat modes; remote control.....\$450

CREEK

CD60 CD Player
4x oversampling, 16-bit D/A converter. Dual power supplies. FR 20-20,000 Hz; THD 0.005% S/N 110 dB.....\$1,295

DENON

DCD-2700 CD Player
8x oversampling, four 20-bit D/A converters. Features proprietary ALPHA processor to recover 20-bit data from CD's. Fiber-optic and coaxial digital outputs; headphone jack with volume control. Digital pitch control; multiple tape-edit modes; digital fader; peak-level search; 20-track programming; normal/program random play; 3 repeat modes; direct track access; auto space; timer; Denon IS-system remote-control compatibility; remote control. FR 2-20,000 Hz ±0.2 dB\$1,200

LA-3100 Combi-Player

Plays CD's and videodiscs. Features 20-bit digital filter. Coaxial digital output. Dual-side videodisc play; direct track access; highlight scan; random play; 20-track programming; front-panel and remote jog/shuttle; Denon IS-system remote-control compatibility. FR 4-20,000 Hz ±0.2 dB\$1,200

LA-2100 Combi-Player

Plays CD's and videodiscs. Dual-side videodisc play; front-speaker surround mode; movie-ambience soundtrack mode; auto disc-type selection; one-song-pause karaoke function; video intro scan; audio highlight scan; 24-track programming; random/repeat play; digital level control; shuttle control; Denon IS-system remote-control compatibility. FR 4-20,000 Hz ±0.2 dB; THD 0.0025%; S/N 113 dB; dynamic range 98 dB\$800

DCD-1290 CD Player

8x oversampling, dual 20-bit ladder-type D/A converters. Features 20-bit digital filter. Fiber-optic and coaxial digital outputs; headphone jack with volume control. Digital pitch control; digital fader; peak search; index search; 20-track programming; 2 random-play modes; direct track access; 3 repeat modes; tape edit; auto space; Denon IS-system remote-control com-

patibility; remote control. FR 2-20,000 Hz ± 0.2 dB; THD 0.0025%; S/N 110 dB.....\$550

DCD-695 CD Player

8x oversampling, dual 18-bit D/A converters. Features 20-bit digital filter with noise shaping. Coaxial digital output; headphone jack with volume control. 12-step digital attenuator: 20-track programming; direct track access: 3 repeat modes; tape edit; auto space: Denon IS-system remote-control compatibility; remote control. FR 2-20,000 Hz ± 0.2 dB; THD 0.003%; S/N 107 dB.....\$300

CD Changers

DN-1200F/C 200-Disc CD Changer

8x oversampling, 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; switchable RS-232C/RS422 computer-control interface with 9-pin D-sub connectors. Controller features ability to create and label custom programs; multiple DN-1200F control for up to 800 discs; random/repeat-play modes; alphanumeric display; remote control. Balanced AES/EBU and unbalanced RCA outputs. FR 2-20,000 Hz ± 0.5 dB; THD 0.0025%.....\$4,000

DCM-520 5-Disc CD Changer

8x oversampling, dual ladder-type D/A converters, 5-disc carousel. Features motor-driven volume control. Coaxial digital output. Non-volatile favorite-track memory for 100 discs; 20-track programming per disc; 5 repeat modes; 3 random-play modes; fluorescent display; Denon IS-system compatibility; remote control. FR 2-20,000 Hz ± 0.2 dB; THD 0.003%; S/N 110 dB; dynamic range 98 dB; ch sep 102 dB.....\$500

DCM-440 5-Disc CD Changer

8x oversampling, dual 18-bit D/A converters, 5-disc bidirectional carousel. Coaxial digital output. Nonvolatile favorite-track memory for 100 discs; 5 repeat modes; 3 random-play modes; 20-track programming for each disc; direct track access; Denon IS-system remote-control compatibility; remote control. FR 4-20,000 Hz ± 0.2 dB; THD 0.003%; S/N 107 dB.....\$430
DCM-340. As above, without digital output, favorite-track memory, music calendar, or remote volume control.....\$300

DUAL

CD-5150RC CD Player

4x oversampling, dual 16-bit D/A converters. Features motor-driven disc loading. Digital output; headphone jack. 20-track programming; 3-speed scan; disc/track repeat; random play; remote control. FR 20-20,000 Hz ± 1 dB; S/N 100 dB; dynamic range 95 dB.....\$555

CD-1070RC CD Player

8x oversampling, dual 18-bit D/A converters. Features motor-driven disc loading; 3-beam laser pickup. 16-track programming; random play; auto space; track/disc/program repeat; remote control. FR 20-20,000 Hz ± 0.7 dB; S/N 103 dB; dynamic range 96 dB.....\$345

FISHER

DAC-2403 24-Disc CD Changer

Dual 1-bit D/A converters, 24-disc bidirectional carousel. Features vertical CD loading; ability to classify tracks into 7 preset music categories or 31 programmable categories/subcategories with category search/playback; direct disc ac-

cess; 48-track programming; intro scan; 5 repeat modes; random play; scrolling 8-character alphanumeric display; control via RS-717, RS-727, or RS-737 receiver remote controls; remote control. THD 0.03% at 1,000 Hz; S/N 100 dB; dynamic range 90 dB. 16 $\frac{1}{2}$ x 7 $\frac{1}{4}$ x 15 $\frac{1}{8}$ in; 15 lb.....\$500

DAC-503 5-Disc CD Changer

Dual 1-bit D/A converters, 5-disc front-loading carousel. Features tape edit; fader; 32-track programming; intro scan; 4 repeat modes; random play; control via RS-717, RS-727, or RS-737 receiver remote controls; remote control. THD 0.04% at 1,000 Hz; S/N 100 dB; dynamic range 90 dB. 16 $\frac{1}{2}$ x 5 x 15 $\frac{1}{2}$ in; 14 lb.....\$300

AD-738 CD Player

8x oversampling, dual 16-bit D/A converters. Tape edit: 24-track programming; track skip/scan; disc/program repeat; random play. THD 0.04% at 1,000 Hz; S/N 98 dB; dynamic range 90 dB; ch sep 80 dB at 1,000 Hz. 17 $\frac{3}{8}$ x 3 $\frac{1}{2}$ x 10 $\frac{3}{4}$ in; 7 lb.....\$150

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. 14 lb.....\$230

HARMAN KARDON

HD7725 CD Player

Proprietary D/A conversion. Features fully discrete analog output section; 6 power supplies; spring-loaded disc-tray clamp; motor-driven volume control. Coaxial and fiber-optic digital outputs; fixed and variable analog outputs; headphone jack; system remote-control jack. 30-track programming; index search; intro scan; A/B repeat; 2-speed cue/review; remote control. FR 4-20,000 Hz +0, -0.5 dB; THD 0.0025%; S/N 105 dB; dynamic range 98 dB.....\$849

HD7525 CD Player

Proprietary D/A converter. Features fully discrete analog output section; 4 power supplies; spring-loaded disc-tray clamp. Coaxial digital output; system remote-control jack. 30-track programming; index search; intro scan; A/B repeat; 2-speed cue/review; defeatable display; music calendar; remote control. FR 4-20,000 Hz +0, -1 dB; THD 0.008%; S/N 103 dB; dynamic range 96 dB; ch sep 99 dB.....\$549

TL8500 5-Disc CD Changer

1-bit D/A converter, 5-disc carousel. Track pro-

gramming; intro scan; auto space; random play; 2-speed cue/review; remote control. FR 4-20,000 Hz +0, -2 dB; THD 0.003%; S/N 104 dB.....\$479

FL8400 5-Disc CD Changer

Bitstream D/A converter, 5-disc carousel. System remote-control jack. 32-track programming; intro scan; 3 repeat modes; random play; music calendar; remote control. FR 4-20,000 Hz +0, -1 dB; THD 0.008%; S/N 103 dB; dynamic range 95 dB; ch sep 90 dB.....\$369

HD7225 CD Player

Bitstream D/A converter. Features fully discrete analog output section; 4 power supplies. System remote-control jack. Index search; intro scan; A/B repeat; 2-speed cue/review; defeatable display; remote control. FR 4-20,000 Hz +0, -1 dB; THD 0.008%; S/N 104 dB; dynamic range 96 dB.....\$299

JVC

Except for the XL-GM800TN, the following feature JVC Compu Link system compatibility, a floating 3-beam laser pickup, a die-cast aluminum base, and 32-track programming.

XL-GM800TN 7-Disc Karaoke CD Changer

6-disc magazine, single-disc tray. Video input and output; 2 microphone inputs. Lyric superimposition; digital echo and key controls; vocal replacement; concert-effect mode; single-track play mode; direct track/disc access; 32-track programming; remote control. Includes RF converter.....\$850

XL-M509TN 7-Disc CD Changer

Dual 1-bit PEM D/A converters, 6-disc magazine, single-disc tray. Features 4th-order noise shaping. Headphone jack with volume control. 8-character magazine/disc-title memory for up to 26 magazines/156 discs; tape edit; delete play; resume play; direct track/disc access; disc/track intro scan; all-disc random play; 4 repeat modes; 15-track music calendar; fluorescent display; remote control with LCD.....\$400
XL-M409TN. As above, without title memory. Remote control without LCD.....\$330

XL-Z451TN CD Player

Dual 1-bit D/A converters. Features 4th-order noise shaping; balanced buffer circuit. Fiber-optic digital output; headphone jack with volume control. Tape edit; 4 repeat modes; index search; non-track-repeating and delete random play; delete program play; direct track access; synchro play with compatible cassette decks; peak search; remote control. FR 2-20,000 Hz; THD 0.0015%; S/N 112 dB.....\$240

XL-V261TN CD Player

Dual 1-bit D/A converters. Features 4th-order noise shaping; disc-stabilizer clamp. Headphone jack with volume control. Multiple tape-edit modes; 4 repeat modes; synchro play with compatible cassette decks; peak search; direct track access; 15-track music calendar; remote control. FR 2-20,000 Hz; THD 0.0025%; S/N 106 dB; dynamic range 98 dB and ch sep 94 dB at 1,000 Hz. 17 $\frac{1}{4}$ x 4 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in.....\$220
XL-V161TN. As above, no remote control..\$200

XL-F207TN 5-Disc CD Changer

Dual 1-bit PEM D/A converters, 5-disc front-loading carousel. Features 4th-order noise shaping; disc-clamping stabilizer. Headphone jack with volume control. Direct disc access; random



Fisher Studio 24 DAC-2403

play; repeat; music calendar; fluorescent display; remote control. FR 2-20,000 Hz; THD 0.0025%; S/N 106 dB; dynamic range 98 dB; ch sep 94 dB. 17¼ x 5 x 15½ in\$300

KENWOOD

LVD-820R Combi-Player

Dual 1-bit D/A converters. Plays CD's and videodiscs. Features digital time-base correction; 3rd-order noise shaping; digital 3-line comb filter. 2 audio and 2 video outputs; fiber-optic digital output; S-video output; headphone jack with volume control. Dual-side videodisc play; synchro play with compatible cassette decks; random play; intro scan; shuttle control; on-screen displays. THD 0.006%; dynamic range 99 dB. 17¾ x 5½ x 18¼ in\$699

LVD-320 Combi-Player

4x oversampling, dual 18-bit D/A converters. Plays CD's and videodiscs. Features digital time-base correction. Fiber-optic digital output; S-video output. 20-track programming; synchro play with compatible cassette decks; random play; intro scan; direct track access; remote control. FR 4-20,000 Hz; S/N 94 dB; dynamic range 98 dB; THD 0.005% and ch sep 90 dB at 1,000 Hz. 17¾ x 4¼ x 10¼ in; 22 lb\$499

DP-2050 CD Player

Dual 1-bit D/A converters. Headphone jack. Synchro play with compatible cassette decks; 20-track programming; direct track access; random play; repeat; 20-track music calendar; timer. FR 4-20,000 Hz ±1 dB; S/N 94 dB; THD 0.005% and ch sep 90 dB at 1,000 Hz. 17¾ x 5½ x 14½ in; 12 lb\$249

CD Changers

The following feature normal/high-speed synchro play with compatible cassette decks, tape edit from 2 CD's to 2 cassettes, and 20-track programming. Common specs include FR 4-20,000 Hz ±1 dB; S/N 94 dB.

DP-M17750 7-Disc CD Changer

Dual 1-bit D/A converters. 6-disc magazine, single-disc tray. Headphone jack with volume control. Program memory for 42 magazines with 8-character alphanumeric labeling for each magazine and each disc within magazine; program memory for single-disc tray; peak search with memory; direct track access; system remote-control compatibility; remote control with LCD. 17¾ x 5½ x 14½ in; 12 lb\$369

DP-M5550. As above, no magazine-program memory or headphone jack\$229

DP-R4450 5-Disc CD Changer

Dual 1-bit D/A converters. 5-disc bidirectional carousel. Headphone jack with volume control. 20-track programming; multiple tape-edit modes; random play; repeat; system remote-control compatibility; remote control. 17¾ x 5½ x 15½ in; 12 lb\$229

DP-M1993 7-Disc CD Changer

Dual 1-bit D/A converters. 6-disc magazine, single-disc tray. Headphone jack with volume control. 20-track programming; multiple tape-edit modes; random play; remote control....\$249

KINERGETICS

KCD-20 Platinum Series CD Player

4x oversampling, dual 16-bit D/A converters. Features single-beam laser pickup; fully balanced circuit topology; distortion-canceling cir-

cuitry. Volume and balance controls; remote control. 17 x 4½ x 13 in; 21 lb\$1,495

LINN

Karik CD Player

1-bit delta-sigma D/A conversion. Features 3-beam laser pickup; 4-motor mechanism; dedicated master-clock-frequency oscillator; laser diagnostic output for retailer use. Fiber-optic output; BNC digital output; RCA analog outputs; multiroom input and output. 12½ x 3¾ x 12¾ in; 11 lb\$3,395

Numerik. D/A-converter upgrade for above with 20-bit conversion\$2,895

Mimik CD Player

1-bit D/A conversion. Shock-resistant transport; replaceable laser assembly. Two output pairs; BNC digital output. Remote control\$1,495

MARANTZ

CD-11 MKII CD Player

1-bit Bitstream PDM D/A conversion. Features fully floating die-cast-alloy mechanism with single-beam laser mounted on magnetically actuated swing arm; 3rd-order noise shaping; toroidal power supply; die-cast chassis with copper plating. Balanced XLR outputs; coaxial and fiber-optic digital outputs. Favorite-track memory for 195 discs. FR 20-20,000 Hz ±0.1 dB; THD 0.00135% at 1,000 Hz; S/N 108 dB; dynamic range 96 dB; ch sep 100 dB. Gold finish. 18¾ x 4¾ x 13½ in; 37 lb\$2,500



McIntosh MCD7008

LV-500 Combi-Player

1-bit Bitstream D/A conversion. Plays CD's and videodiscs. 2 RCA audio outputs; Toslink fiber-optic digital output; 1 composite-video output; 1 S-video output; headphone jack with volume control. Dual-side videodisc play; tape edit; highlight scan; 7 CD repeat modes; dual-mode color-locked scan for CAV/CLV videodiscs via shuttle control; 9 CAV playback speeds; 8 videodisc repeat modes; single track/chapter play; last-position memory; 24-chapter/track programming; remote control with shuttle. 16¾ x 4¾ x 16½ in\$799

CD-72 CD Player

1-bit Bitstream D/A conversion. Features 20-bit digital filter; 3rd-order noise shaping; fully floating die-cast alloy single-beam laser mechanism; motor-driven volume control. Fixed and variable analog outputs; fiber-optic and coaxial digital outputs. Nonvolatile favorite-track memory for 127 discs; normal/delete programming and random play; variable-length intro scan; remote control. FR 20-20,000 Hz ±0.1 dB; S/N 105 dB; dynamic range 96 dB; ch sep 100 dB; THD 0.0015% at 1,000 Hz. Gold finish\$699

CC-52 5-Disc CD Changer

1-bit Bitstream D/A conversion, 5-disc carousel. Features 18-bit digital filter; 3rd-order

noise shaping; 3-beam 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; tape edit; 32-track programming; 2-speed search; random play; repeat; remote control. FR 20-20,000 Hz ±0.05 dB; S/N 100 dB; dynamic range 96 dB; ch sep 100 dB; THD 0.003%. Gold finish. 16½ x 4¾ x 15½ in; 14 lb\$399

CD-53 CD Player

Dual 1-bit delta-sigma Bitstream D/A converters. Features 4th-order noise shaping. Coaxial and Toslink fiber-optic digital outputs. Tape edit; peak search; 30-track programming; direct track access; random/repeat play; remote control. FR 5-20,000 Hz ±0.5 dB; THD 0.0025%; S/N 104 dB; dynamic range 96 dB; ch sep 102 dB. 16¾ x 3½ x 12½ in; 13 lb\$349

McINTOSH

MCD7007 CD Player

4x oversampling, dual 16-bit D/A converters. Features one-piece cast platform; linear torque disc motor. Coaxial output. 20-track programming; track scan; repeat; remote control. FR 20-20,000 Hz ±0.3 dB; THD 0.0012%; S/N 107 dBA; dynamic range 96 dB; ch sep 102 dB. 16¾ x 5¾ x 13 in; 18 lb\$2,000

MCD7008 7-Disc CD Changer

8x oversampling, dual 20-bit D/A converters, MusicBank 6-disc internal magazine plus single-disc tray. Features magnetic disc clamp. Coaxial output; remote-control inputs. 50-track programming; random/repeat play; remote control. FR 5-20,000 Hz ±3 dB; THD 0.002%; S/N 107 dBA; dynamic range 100 dB; ch sep 100 dB. 17½ x 5¾ x 17 in; 25 lb\$2,000

MELOS

CD-T Tube CD Player

1-bit D/A converter. Features 2-chassis design; vacuum-tube output; regulated power supplies. Gold-plated Tiffany connectors. 20-track programming; remote control. FR 20-20,000 Hz ±0.3 dB; THD 0.07%; S/N 90 dB\$1,795

MERIDIAN

Model 506 CD Player

18-bit D/A converter. Features multiregulated power supplies; discrete Class A output stage. Fiber-optic and coaxial digital outputs; RCA output. Pause; track skip; 4-character track, time, and index display; remote controllable. 12¾ x 3½ x 13 in\$1,495

MISSION

Mission DAD5 CD Player

1-bit D/A converter. Features steel-reinforced chassis with aluminum front panel. S/N 98 dB; THD 0.005%; dynamic range 92 dB; ch sep 90 dB. 14¾ x 4 x 11¾ in; 7.7 lb\$699

MITSUBISHI

M-V6022 Combi-Player

Plays CD's and videodiscs. Features dual-side play\$899

MTX SOUNDCRAFTSMEN

CD-100 CD Player

Philips 7321 1-bit Bitstream D/A conversion. Coaxial digital output. 20-track programming;

random play; remote control. S/N 100 dB; dynamic range 96 dB; ch sep 100 dB. 17 x 5¼ x 11 in; 13 lb.....\$600

NAD

Model 5000 CD Player

1-bit MASH D/A converter. Features separate regulated power supplies for analog and digital sections. Fixed and variable outputs; serial digital output. 20-track programming; remote control. FR 5-20,000 Hz; THD 0.002%; S/N 106 dB; dynamic range 98 dB; ch sep 100 dB at 1,000 Hz. 17½ x 3¾ x 11¾ in.....\$499

Model 505 5-Disc CD Changer

1-bit MASH D/A converter. 5-disc carousel. Features individually filtered and regulated DC power supplies. Coaxial digital output; NAD-Link multiroom jacks. Ability to change 2 discs while one plays; 32-track programming; random play; remote control. FR 20-20,000 Hz ±1 dB; THD 0.0025%; S/N 106 dB; dynamic range 98 dB. 16½ x 5¼ x 14¾ in.....\$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 ±5 dB; S/N 105 dB; dynamic range 98 dB; ch sep 100 dB at 1,000 Hz. 16½ x 3¾ x 11¾ in.....\$299

NAIM

NA CDS CD Player

4x oversampling, Philips 16-bit D/A converter. Features top-loading design; separate power supply; precision-suspended mounting for custom high-torque transport; low-mass magnetic clamp; DC offset-sensing protection circuits with fail-safe relay muting. Remote control. FR 10-18,000 Hz ±0.1 dB.....\$6,925

NA CDI CD Player

4x oversampling, 16-bit D/A converter. Features top-loading design; internally suspended sub-chassis for transport and D/A board; low-mass magnetic clamp. Remote control. FR 10-18,000 Hz ±0.1 dB; THD 0.01%. 17 x 3 x 12 in...\$3,565

NAKAMICHI

The following feature Nakamichi's MusicBank 6-disc internal magazine plus a single-disc tray.

MB-1 7-Disc CD Changer

8x oversampling. 20-bit D/A converter. Features hand-selected converter ICs; discrete 3rd-order Bessel analog low-pass filter; rigid 2-layer steel chassis; magnetically clamped disc stabilizer; multiregulated power supply; servo system. Gold-plated coaxial digital output. Synchro play with compatible cassette decks; delete play; random/repeat play; remote control. FR 5-20,000 Hz ±0.5 dB; THD 0.0025%; S/N 105 dB; ch sep 100 dB. 16 x 3 x 14¾ in.....\$1,299
MB-2. As above, without hand-selected IC's and gold-plated digital output. Features headphone jack with volume control.....\$849

MB-3 7-Disc CD Changer

8x oversampling, dual 18-bit D/A converters. Features disc stabilizer; 3rd-order Bessel-type analog low-pass filter; multiregulated power supply; isolated-ground topology; floating disc-drive mechanism. Headphone jack with volume control. Random/repeat play; delete play; track scan; remote control. FR 5-20,000 Hz ±0.5 dB;

THD 0.0035%; S/N 103 dB; dynamic range 98 dB; ch sep 95 dB. 16 x 3 x 14¾ in; 17 lb....\$649

MB-4S 7-Disc CD Changer

4x oversampling, dual 16-bit D/A converters. 6-disc magazine, single-disc tray. Features 3rd-order Bessel-type analog low-pass filter. Random/repeat play; LCD; remote control. FR 10-20,000 Hz ±0.5 dB; THD 0.035%; S/N 87 dB; dynamic range and ch sep 85 dB. 16¾ x 4 x 11 in; 11 lb.....\$399



Nakamichi MB-3

NIKKO

NCD 950R CD Player

1-bit D/A converter. 20-track programming; random play; track skip/scan; 3 repeat modes; intro scan; LCD; remote control. 16½ x 2¼ x 11 in.....\$140

NSM

NSM CD 3101 100-Disc CD Changer System

1-bit D/A converter, two 50-disc magazines, programmable controller with single-disc tray. Features Philips CDM-4 laser system. LED display; random/repeat play; advance play of any track in changer; 99-program memory. FR 20-20,000 Hz ±0.15 dB, -0.02 dB; THD 0.035%; S/N 94 dB; ch sep 89 dB at 1,000 Hz. Changer: 18½ x 13¾ x 8¼ in; 33 lb. Controller: 16½ x 3½ x 11 in; 9 lb.....\$4,000

ONKYO

Next-selection function permits selecting next track without interrupting current track. All models except DX-V801 are compatible with Onkyo's RI system control.

DX-V801 Combi-Player

8x oversampling, dual 20-bit D/A converters. Plays CD's and videodiscs. Features centered tray; aluminum front panel. Two sets of A/V outputs. Intro scan; 24-track programming; 7 repeat modes; A/B repeat; random play; direct track access; on-screen displays; remote control. FR 4-20,000 Hz ±0.5 dB; THD 0.003%; S/N 107 dB; dynamic range 98 dB. 18 x 5¼ x 17¾ in; 24 lb.....\$1,100

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; centered tray; 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 5½ x 14¼ in; 19 lb.....\$750

Integra DX-706 CD Player

Dual 1-bit D/A converters. Features linear-motor drive; complementary distortion canceler; centered tray; 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 5½ x 14¼ in; 18 lb....\$550

DX-705 CD Player

Dual 1-bit D/A converters. Fiber-optic output; headphone jack with volume control. Program memory for 204 discs; program reverse; next-selection function; synchro play with compatible cassette decks; peak search; 5 repeat modes; random play; 36-track programming; 20-track music calendar; direct track access; switchable display dimmer; remote control. 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 4¾ x 12 in; 11 lb.....\$330

DX-703 CD Player

Dual 1-bit D/A converters. Fiber-optic output; headphone jack with volume control. Next-selection function; synchro play with compatible cassette decks; peak search; 4 repeat modes; random play; 36-track programming; 20-track music calendar; direct track access; RI-system cassette-deck compatibility; remote control. 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 4¾ x 12 in; 11 lb.....\$230

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 4¾ x 12 in; 11 lb.....\$210

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; RI-system cassette-deck compatibility; remote control. FR 2-20,000 Hz; THD 0.0028%; S/N 106 dB. 18 x 5½ x 17 in; 20 lb.....\$650

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 5½ x 17 in; 20 lb.....\$480

DX-M505 6-Disc CD Changer

Dual 1-bit D/A converters. 6-disc magazine. Program memory for 341 discs; peak search; 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; ch sep 92 dB at 1,000 Hz. 18 x 4 3/4 x 12 1/8 in; 13 lb.....\$430

DX-C210 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. FR 2-20,000 Hz; 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 1/4 in; 17 lb.....\$350

DX-C110 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 compatibility; remote control. FR 2-20,000 Hz; 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 1/4 in; 17 lb.....\$320

OPTIMUS BY RADIO SHACK

CD-7105 6-Disc CD Changer

6-disc magazine. Headphone jack with volume control. Auto digital level control; 10-magazine music-type memory; highlight scan; delete play; last-disc memory; tape edit; digital fader; 32-track programming; 7 repeat modes; random play; synchro play with compatible cassette decks; fluorescent display; remote control. S/N 98 dB. 16 1/2 x 4 x 11 1/2 in.....\$249

CD-7500 5-Disc CD Changer

8x oversampling, 5-disc carousel. Features 3-beam laser pickup; floating disc tray. Headphone jack with volume control. Tape edit; intro scan; 32-track programming; random play; 5 repeat modes; track search/scan; 19-track music calendar; digital display including elapsed/remaining time; remote control. Dynamic range 95 dB. 16 1/2 x 4 x 15 1/4 in.....\$230

CD-6300 5-Disc CD Changer

1-bit D/A conversion, 5-disc carousel. Features intro scan; index search; tape edit; 32-track programming; one/all-disc and program repeats; random play; track skip/scan; remote control. S/N 105 dBA; dynamic range 90 dB; ch sep 90 dB. 17 3/8 x 4 1/2 x 15 1/8 in.....\$220

CD-5500 CD Player

8x oversampling. Features floating disc tray. Headphone jack with volume control. Delete play; 4 repeat modes; intro scan; tape edit; 20-track programming; random play; track skip/scan; 15-track music calendar; digital display including elapsed/remaining time; remote control. FR 20-20,000 Hz ±1 dB; S/N 95 dBA; dynamic range 92 dB. 16 1/2 x 3 3/4 x 9 7/8 in.....\$180

PANASONIC

LX-900 Combi-Player

1-bit MASH D/A conversion. Plays CD's and videodiscs. Features one-spindle brushless direct-drive motor; digital time-base corrector; 8-bit digital field memory for CAV/CLV special effects; digital comb filter. Fiber-optic digital output; S-video output; headphone jack with volume control. Dual-side videodisc play; theater modes; frame-number CAV-videodisc search; elapsed-time CLV-videodisc search; 20-

chapter/track programming; CD random play; jog/shuttle controls on front panel and remote control; on-screen displays including level meters; remote control. FR 4-20,000 Hz; THD 0.0023%; S/N 115 dB; dynamic range 98 dB. 17 x 5 x 16 1/2 in; 21 lb.....\$1,100

LX-K700 Karaoke Combi-Player

1-bit MASH D/A conversion. Plays CD's and videodiscs. Features one-spindle brushless direct-drive motor; digital time-base corrector. Audio input; S-video output; two microphone inputs; headphone jack with volume control. Dual-side videodisc play; voice-removal function; vocal/instrumental balance function; 7-step digital key control; staccato vocal effect; 8-track programming; stage, theater, and music acoustic modes; adjustable echo; elapsed-time CLV-videodisc search; frame-number CAV-videodisc search; direct track access; on-screen displays; fluorescent display; remote control. FR 4-20,000 Hz; THD 0.005%; S/N 100 dB; dynamic range 94 dB. 17 x 5 x 16 1/2 in; 21 lb.....\$1,100

LX-600 Combi-Player

1-bit MASH D/A conversion. Plays CD's and videodiscs. Features digital servo control; digital time-base corrector; digital comb filter. Fiber-optic digital output; S-video output; headphone jack with volume control. Dual-side videodisc play; elapsed-time CLV-videodisc search; frame-number CAV-videodisc search; still frame; 20-chapter/track programming; CD random play; shuttle rings on front panel and remote control; on-screen displays including level meters; remote control. FR 4-20,000 Hz; THD 0.003%; dynamic range 96 dB. 17 x 5 x 16 1/2 in; 20 lb.....\$800

LX-101 Combi-Player

1-bit MASH D/A conversion. Plays CD's and videodiscs. Digital comb filter; digital time-base corrector; S-video output; headphone jack with volume control. Chapter/track skip/search; elapsed-time CLV-videodisc search; frame-number CAV-videodisc search; CD random play; 6 repeat modes; 20-chapter/track programming; multiple tape-edit modes; intro scan; shuttle control; on-screen displays including level meters; remote control. FR 4-20,000 Hz; THD 0.006%; S/N 101 dB; dynamic range 94 dB. 17 x 4 1/2 x 15 1/4 in; 18 lb.....\$600

SL-PD347 5-Disc CD Changer

1-bit MASH D/A conversion, front-loading bidirectional 5-disc carousel. Ability to change four discs while fifth plays; highlight scan; 32-track programming; repeat; random play. 14 1/4 x 5 1/2 x 16 1/2 in; 10 lb.....\$220

PARASOUND

CDX-88 CD Player

8x oversampling, dual 18-bit D/A converters. Features regulated power supply; digital output; headphone jack; gold-plated outputs. 20-track programming; repeat; remote control. FR 5-20,000 Hz; THD 0.002%; S/N 110 dB.....\$370

PHILIPS

CD-950 CD Player

Dual 1-bit Bitstream D/A converters. Features CDM-9 laser mechanism; metal construction with aluminum front panel. Coaxial and fiber-optic digital outputs; gold-plated headphone jack with volume control. 20-track programming; intro scan; random play; repeat; program memory for 256 CD's; tape edit; direct track ac-

cess; synchro play with compatible cassette decks; music calendar; dot-matrix fluorescent display; remote control.....\$600

CDC-935 5-Disc CD Changer

Dual 1-bit D/A converters, 5-disc carousel. Coaxial digital output; headphone jack with volume control. Ability to change 3 discs while one plays; 20-track programming; random play; direct track access; program memory for 256 CD's; multiple tape-edit modes; 3 user presets; music calendar; fluorescent display; remote control.....\$300

CDC-925. As above, without coaxial digital output or program memory.....\$250

CDC-915. As CDC-925, without headphone jack.....\$230

CD-920 CD Player

Dual 1-bit D/A converters. Coaxial digital outputs; headphone jack with volume control. 20-track programming; random play; tape edit; fluorescent display; remote control.....\$180

CD-910 CD Player

Dual 1-bit D/A converters. Headphone jack with volume control. 20-track programming; random play; tape edit; music calendar; fluorescent display.....\$160



Onkyo DX-C210

PIIONEER

CAC-V3000 300-Disc CD Changer

Features two independent laser pickups providing zero wait time between tracks. PC control interfaces. Cross fading.....\$5,400

CLD-D702 Combi-Player

Dual 1 bit D/A converters. Plays CD's and videodiscs. Features CX NR; digital time-base corrector; 8-bit digital field memory for special effects; digital comb filter. 2 S-video outputs; 2 gold-plated A/V outputs; fiber-optic and coaxial digital audio outputs. Dual-side videodisc play; 9-speed forward/reverse CAV/CLV videodisc play; forward/reverse CAV/CLV videodisc still/step play; last-picture memory; 8 repeat modes; 24-chapter/track programming; random play; frame-number search for CAV discs; time-number search for CLV discs; direct chapter/track access; front-panel and remote jog/shuttle controls; on-screen displays; SR-system remote-control compatibility; illuminated remote control. FR 4-20,000 Hz; THD 0.0017%; dynamic range 99 dB. 16 1/2 x 5 3/8 x 17 1/8 in.....\$1,200

CLD-D502 Combi-Player

1-bit D/A converter. Plays CD's and videodiscs. Features CX NR; CD-direct mode with video-circuitry defeat. 2 A/V outputs. Dual-side videodisc play; last-picture memory; 9-speed forward/reverse CAV-videodisc play; forward/reverse CAV-videodisc still/step play; digital level control; front-surround mode; multiple tape-edit modes; frame-number search for CAV discs; time-number search for CLV discs;

track/time CD search; 8 repeat modes; random play; 24-chapter/track programming; direct chapter/track access; front-panel shuttle ring; on-screen displays; SR-system remote-control compatibility; remote control. FR 4-20,000 Hz; THD 0.0025%; S/N 113 dB; dynamic range 98 dB. 16 $\frac{1}{2}$ x 5 $\frac{1}{8}$ x 17 $\frac{1}{2}$ in\$760

CLD-M401 5-Disc Combi-Changer

1-bit D/A conversion, 5-disc CD tray combined with videodisc tray. Plays CD's and videodiscs. Features videodisc play without removing CD's; CX NR. 2 A/V outputs; fiber-optic output; S-video output; headphone jack with volume control. Auto digital level control; multiple tape-edit modes; 9-speed forward/reverse CAV-videodisc play; still/step CAV-videodisc play; last-picture memory; frame-number search for CAV discs; time-number search for CLV discs; front-surround mode; 24-chapter/track programming; direct chapter/track access; chapter/track search; front-panel and remote shuttle rings; on-screen displays; SR-system remote-control compatibility; remote control. FR 4-20,000 Hz; THD 0.0025%. 16 $\frac{1}{2}$ x 5 $\frac{1}{8}$ x 17 $\frac{1}{2}$ in\$760

CLD-M301. As above. 1 A/V output. Without 9-speed forward/reverse play; fiber-optic output, S-video output, or shuttle rings. THD 0.003%. 16 $\frac{1}{2}$ x 5 $\frac{1}{8}$ x 17 $\frac{1}{2}$ in\$650

CLD-S201 Combi-Player

1-bit D/A converter. Plays CD's and videodiscs. Features separate CD tray telescoped within videodisc tray; CD-direct mode with video-circuitry defeat; CX NR. Digital level control; multiple tape-edit modes; last-picture memory; videodisc intro scan; CD highlight scan; frame-number search for CAV discs; time-number search for CLV discs; 7 repeat modes; 9-speed forward/reverse CAV-videodisc play; forward/reverse CAV-videodisc still/step play; 24-chapter/track programming; random play; direct chapter/track access; front-panel shuttle ring; on-screen displays including level meters; SR-system remote-control compatibility; remote control. FR 4-20,000 Hz; THD 0.003%. 16 $\frac{1}{2}$ x 4 $\frac{7}{8}$ x 15 $\frac{1}{2}$ in; 16 lb\$535

PD-TM3 18-Disc CD Changer

1-bit D/A converter, three 6-disc magazines. Features DSP for jazz, church, dance, hall, and stadium sound fields. Headphone jack with volume control. Direct track access; multiple tape-edit modes; auto digital level control; remote level control; digital fader; delete play; last-position memory; 48-track programming; highlight scan; 7 repeat modes; normal/delete random play; fluorescent display; remote control. S/N 102 dB; dynamic range and ch sep 96 dB. 16 $\frac{1}{2}$ x 7 x 13 $\frac{1}{2}$ in\$510

PD-DM902 12-Disc CD Changer

1-bit D/A converter, two 6-disc magazines. Features DSP for jazz, church, dance, hall, and stadium sound fields. Headphone jack with volume control. Direct track access; multiple tape-edit modes; delete play; auto digital level control; digital fader; highlight scan; last-position memory; remote level control; 40-track programming; 7 repeat modes; normal/delete random play; fluorescent display; remote control. S/N 102 dB; dynamic range and ch sep 96 dB. 16 $\frac{1}{2}$ x 5 $\frac{1}{8}$ x 12 $\frac{1}{2}$ in\$435

PD-DM802. As above, without DSP\$375

PD-M702 6-Disc CD Changer

1-bit D/A converter, 6-disc magazine. Headphone jack with volume control. Direct track access; delete play; multiple tape-edit modes;

music-type labeling and memory for 10 magazines; auto digital level control; remote level control; digital fader; highlight scan; last-disc memory; 32-track programming; 7 repeat modes; normal/delete random play; remote control. S/N 102 dB; dynamic range 96 dB. 16 $\frac{1}{2}$ x 4 $\frac{7}{8}$ x 11 $\frac{1}{2}$ in\$300

PD-M552. As above, without direct track access or headphone jack. S/N 98 dB\$275

PD-M502. As PD-M552, no remote\$260

Karaoke Combi-Players

The following feature an 11-step digital key control, digital echo, two microphone inputs with independent volume controls, direct track access, and a headphone jack.

CLK-V940 Karaoke Combi-Player System

Two 1-bit D/A converters. Combi-player, cassette deck, 35-W/ch amplifier, and two 2-way speakers in integrated system. Plays CD's and videodiscs. Features 3-mode DSP for music, theater, and karaoke sound fields. 2 aux inputs. Dual-side play; one-touch karaoke mode; karaoke song programming; sound-character memory for one-touch recall of 8 musical combinations; 2 vocal-effect modes; chorus function; bass boost; party mode; practice mode. FR 4-20,000 Hz. 31 $\frac{1}{2}$ x 23 $\frac{1}{2}$ x 21 $\frac{1}{2}$ in; 99 lb\$2,100

CLD-V840 Karaoke Combi-Player

1-bit D/A converter. Plays CD's and videodiscs. 2 A/V outputs; aux input. Dual-side play; CD-direct mode; one-touch karaoke mode; vocal tone control; karaoke intro scan; 24-track programming. FR 4-20,000 Hz; S/N 102 dB; dynamic range 96 dB. 16 $\frac{1}{2}$ x 5 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in; 19 lb\$1,100



Pioneer PD-TM3

CLD-V740 Karaoke Combi-Player

1-bit D/A converter. Plays CD's and videodiscs. 2 A/V outputs; aux input. Features independent CD tray. One-touch karaoke mode; karaoke intro scan; 24-track programming. FR 4-20,000 Hz; S/N 100 dB; dynamic range 95 dB. 16 $\frac{1}{2}$ x 4 $\frac{7}{8}$ x 15 $\frac{1}{2}$ in; 17 lb\$900

Elite Series

CLD-97 Combi-Player

Dual 1-bit D/A converters. Plays CD's and videodiscs. Composite and S-video outputs; fiber-optic and coaxial digital-audio outputs. Features dual-side videodisc play; freeze frame, multispeed forward/reverse, and strobing for CLV and CAV videodiscs; 24-chapter/track programming; highlight scan; 8 repeat and 2 random modes; auto tape edit. Remote control with jog/shuttle ring. Glossy black finish with wood end panels. 18 x 6 $\frac{7}{8}$ x 17 $\frac{1}{2}$ in\$2,500

CLD-52 Combi-Player

Dual 1-bit D/A converters. Features digital 3-line comb filter; CD-direct mode. 2 A/V outputs; 2 S-video outputs; fiber-optic and coaxial digital outputs; gold-plated terminals. Dual-side videodisc play; theater audio mode; digital level control; tape edit; intro/highlight scan; shuttle ring; remote control with illuminated keys. FR

4-20,000 Hz \pm 0.3 dB; THD 0.0017%; S/N 115 dB; dynamic range 99 dB; ch sep 105 dB. 17 $\frac{1}{2}$ x 5 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in; 20 lb\$950

PD-65 CD Player

Dual 1-bit D/A converters. Features centered tray; 2nd-order noise shaping; proprietary digital processing to smooth FR; direct signal paths; separate circuit boards and transformers for analog and digital sections; Class A FET buffer amp. Fiber-optic and coaxial digital outputs. Random play; repeat; track search; direct track access; defeatable display; remote control. FR 2-20,000 Hz; THD 0.002%; S/N 111 dB; dynamic range 98 dB; ch sep 107 dB. 18 $\frac{1}{2}$ x 5 $\frac{1}{8}$ x 13 in; 21 lb\$800

PD-M77 6-Disc CD Changer

6-disc magazine. Features 5-mode DSP for jazz, church, dance, hall, and stadium sound fields. Fiber-optic and coaxial digital outputs; headphone jack with volume control. Memory for play modes of up to 20 magazines; magazine programming according to musical genre; auto digital level control; synchro play with compatible cassette decks; highlight scan; 32-track programming; normal/delete random play; last-track memory; direct track/disc access; 15-track music calendar; remote control. Includes single-disc loader. 18 $\frac{1}{2}$ x 5 $\frac{3}{8}$ x 13 in; 13.6 lb\$770

PD-M53. As above, without DSP. 17 $\frac{3}{8}$ x 5 $\frac{1}{8}$ x 14 $\frac{1}{2}$ in; 24 lb\$460

PD-54 CD Player

Fiber-optic and coaxial digital outputs. Features stable platter mechanism; centered tray. Tape edit; synchro play with compatible cassette decks; peak search; defeatable display; 20-track music calendar; remote control. 18 $\frac{1}{2}$ x 5 $\frac{1}{8}$ x 13 in; 20.9 lb\$500

PROCEED

Proceed CD Library 100-Disc Changer

8x oversampling, 18-bit D/A converter. 100-disc jukebox. Digital output; single-ended/balanced fixed and variable line-level outputs. 2 random-play modes; sequence and delete modes; track access by title, artist, or musical genre; remote control with LCD. FR 10-20,000 Hz 0, -0.2 dB; THD 0.004%; S/N 105 dB; ch sep 120 dB. 33 $\frac{1}{4}$ x 21 $\frac{1}{2}$ x 21 $\frac{1}{2}$ in\$12,000

Proceed CD Library. Without top cover for custom installations\$10,000

PCD-3 CD Player

8x oversampling, 20-bit D/A converter. Aluminum frame; lead-filled antivibration base. FR 10-20,000 Hz -0.2 dB; THD 0.004% at 1,000 Hz; S/N 107 dB; dynamic range 104 dB; ch sep 120 dB. 8 $\frac{3}{4}$ x 9 x 13 $\frac{1}{4}$ in; 35 lb\$2,995

QUAD

Quad 67 CD Player

64x oversampling, 18-bit Crystal Semiconductor D/A converter. Features Philips CDM-9 mechanism; MOSFET Class A final-stage amplifier. Digital and analog outputs. Track programming; remote control. FR 4-21,000 Hz \pm 0.1 dB; THD 0.002%; S/N 114 dB. 12 x 3 x 9 in; 8 lb\$1,699

QUASAR

CD893 5-Disc CD Changer

1-bit MASH D/A converter, 5-disc bidirectional front-loading carousel. 32-track programming; 3 random-play modes; repeat; fluorescent dis-

play; remote control. FR 2-20,000 Hz +1 dB; S/N 100 dB. 17 x 5½ x 15¼ in.; 11 lb.....\$250
CD853. As above, without remote control and bidirectional carousel. 14¼ x 5 x 15¼ in....\$230

CD832 CD Player

1-bit MASH D/A converter. 20-track programming; track skip/scan; repeat; fluorescent display with music calendar. FR 2-20,000 Hz +1 dB; S/N 100 dB. 14¼ x 3¾ x 11 in.; 7 lb....\$180

RCA

RP8055 5-Disc CD Changer

8x oversampling, dual 18-bit D/A converters. 5-disc front-loading carousel. 32-track programming; random play; fluorescent display; remote control. 17 x 4¾ x 18½ in.....\$220

CD1051M CD Player

2x oversampling, dual 16-bit D/A converters. 20-track programming; LED display; remote control. 14 x 3¾ x 11½ in.....\$130

ROTEL

RCD965LE CD Player

Philips SAA7323 Bitstream D/A conversion. Features hand-selected analog-filter components. Remote control.....\$550

RCC940AX. 5-disc carousel CD changer with Bitstream D/A conversion. Direct disc access; remote control.....\$500

RCD955AX CD Player

4x oversampling, Philips 16-bit D/A conversion; balanced circuitry. Remote control.....\$450

RCD945AX CD Player

1-bit D/A conversion. Features 2-stage filtering design. 20-track programming. FR 20-20,000 Hz; THD 0.0025%; S/N 100 dB; dynamic range 96 dB. 17½ x 3¾ x 12½ in.....\$330

SANSUI

CD-X317 CD Player

Eight 1-bit MASH D/A converters. Centered tray orientation. Headphone jack with volume control. 24-track programming; 4 repeat modes; track skip/scan; timer; remote control. FR 4-20,000 Hz; THD 0.002%; S/N 110 dB; dynamic range 98 dB.....\$329

CD-390M 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 ±1 dB; THD 0.03%; S/N 95 dB; dynamic range 95 dB. 17 x 5 x 15 in.; 12 lb.....\$259

CD-117K Karaoke CD Player

8x oversampling, dual D/A converters. Features 3-beam laser pickup. Mic input. Karaoke vocal suppression; echo switch; mic volume control; 25-track programming; random play; 5 repeat modes; track skip/scan; remote control. FR 8-20,000 Hz ±1 dB; THD 0.08%; S/N 100 dB; dynamic range 90 dB; ch sep 85 dB. 17 x 3¾ x 11½ in.; 7 lb.....\$235

CD-270 CD Player

25-track programming; random play; 5 repeat modes; track skip/scan; remote control. FR 4-20,000 Hz ±1 dB; THD 0.08%; S/N 100 dB. 17 x 3¾ x 11½ in.; 7 lb.....\$199

SHERWOOD

CDC-5030R 5-Disc CD Changer

1-bit D/A converter. 5-disc front-loading carousel. Headphone jack with volume control. 32-track programming; direct track access; random play; 7 repeat modes; timer; remote control; Sherwood Digi-Link III system remote-control compatibility.....\$275

CD-3030R CD Player

1-bit D/A converter. Headphone jack with volume control. 20-track programming; random play; 5 repeat modes; intro scan; delete play; direct track access; tape edit; Sherwood Digi-Link III system remote-control compatibility; remote control.....\$195

CD-3010R CD Player

8x oversampling, dual 18-bit D/A converters. Features multiregulated power supply. Headphone jack with volume control. 20-track programming; random/repeat play; intro scan; auto space; direct track access; Sherwood Digi-Link II system remote-control compatibility; remote control. FR 20-20,000 Hz ±0.5 dB; S/N 103 dB. 17¼ x 3¾ x 9½ in.; 7 lb.....\$180

SONY

CDP-CX100 100-Disc CD Changer

100-disc internal storage. Fiber-optic digital output; gold-plated variable line-level output. Memory for deletions and output levels; delete play; direct track access; 20-track music calendar. 17 x 10½ x 17 in.....\$1,200

CDP-C910 10-Disc CD Changer

10-disc magazine. Headphone jack. Program memory for 184 discs; direct track access; peak search; random play; 7 repeat modes; remote control. FR 20-20,000 Hz ±0.3 dB; THD 0.003%; S/N 110 dB; dynamic range 100 dB; ch sep 105 dB. 17 x 4¾ x 13 in.....\$480

CDP-C745 5-Disc CD Changer

5-disc carousel. Features 5-mode DSP. Fiber-optic digital output; headphone jack with volume control; variable line-level output. Disc memory for delete play, level, and DSP; 5-disc/20-track direct access; 6 play and repeat modes; 3-mode track scan; tape edit; remote control. 17 x 5 x 15½ in.....\$400
CDP-C545. As above, without DSP or variable output. Memory for delete play only.....\$350

CDP-K1A Karaoke CD Player

Features vocal reduction circuit; 18-bit digital filter. Mic inputs; headphone jack. Pitch control; direct track access; remote fader; 20-track music calendar; remote control. FR 2-20,000 Hz ±0.5 dB; THD 0.008%; S/N 98 dB. 14 x 3¾ x 12¼ in.....\$350

CDP-C345 5-Disc CD Changer

5-disc carousel. 5-disc/10-track direct access; 6 play and repeat modes; 3-mode track scan; tape edit; remote control. 17 x 5 x 15¼ in.....\$280

ES Series

The following feature a 45-bit digital filter with 20-bit output and a dither circuit, an aluminum front panel, a fiber-optic digital output, a gold-plated variable line-level output, a headphone jack with volume control, and a remote control.

CDP-X707ES CD Player

Features separate analog and digital power supplies; spindle motor with sapphire bearings; ceramic isolation feet; anti-jitter circuitry; digital

servo control. Coaxial digital output. 184-disc memory for programs and deletions; multiple tape-edit modes; peak search; delete play; track programming; random play; 8 repeat modes; direct track access; remote fader; display dimmer. Champagne finish with rosewood side panels. 18½ x 4¾ x 13½ in.....\$2,000

CDP-C801ES 5-Disc CD Changer

5-disc carousel. Features separate analog and digital power supplies; aluminum disc tray; copper-shielded chassis. DSP for 7 modes with EQ and reverb adjustment; 184-disc memory for DSP, levels, and programs; peak search; direct track access; 32-track programming; 8 repeat modes; 20-track music calendar. Wood side panels. 18½ x 5 x 15½ in.....\$770

CDP-C701ES. As above, without aluminum disc tray or copper-shielded chassis.....\$570



Sherwood CDC-5030R

CDP-X303ES CD Player

Features zinc isolation feet; linear drive motor; anti-jitter circuitry; digital servo control. 184-disc memory for programs and levels; multiple tape-edit modes; peak search; delete play; track programming; random play; 8 repeat modes; direct track access; remote fader; display dimmer. Champagne finish with rosewood side panels. 18½ x 4¾ x 14¼ in.....\$730

CDP-X202ES. As above, without zinc feet, linear drive motor, or rosewood side panels. 17 x 4¾ x 13½ in.....\$420

CDP-C601ES 5-Disc CD Changer

5-disc carousel. Direct track access; 32-track programming; 7 repeat modes; 20-track music calendar. 17 x 5 x 15½ in.....\$420

SOTA

Vanguard II CD Player

Differential Bitstream D/A converter. Features fully balanced design; C-MOS technology; separate power supplies for digital and analog sections; toroidal power transformer; DC-coupled output stage. Fiber-optic and coaxial digital outputs; headphone jack with volume control. Random/repeat play; track skip/scan; remote control. FR 20-20,000 Hz ±0.2 dB; THD 0.002%; S/N 100 dB; dynamic range 92 dB; ch sep 110 dB. 19 x 3¾ x 12 in.; 22 lb.....\$2,495

TEAC

VRDS-20 CD Player

Dual 1-bit double-differential D/A converters. Features disc-clamping system; aluminum turntable; copper-plated chassis; centered tray orientation; aluminum front, side, and upper panels; servo. Coaxial, RCA, XLR, AT&T, ST-link, and TDS-link outputs. High-speed scan; remote control.....\$2,300

VRDS-10 CD Player

Dual 1-bit double-differential D/A converters. Features disc-clamping system; aluminum turntable; centered tray; servo. Coaxial and fiber-optic digital outputs. Auto fader; 20-track pro-

gramming; 3 repeat modes; random play; fluorescent display; remote control. FR 1-20,000 Hz ± 0.3 dB; THD 0.0013%; S/N 110 dB. 17 $\frac{1}{2}$ x 5 $\frac{1}{2}$ x 13 in; 22 lb.....\$1,250

VRDS-7 CD Player

Dual 1-bit double-differential D/A converters. Features disc-clamping system; molded turntable; centered tray orientation. Coaxial and fiber-optic digital outputs. 3 repeat modes; remote control.....\$1,000

CD-P4500 CD Player

1-bit D/A conversion. Features 20-bit digital filter. Fiber-optic digital output. Pitch control; synchro play with compatible cassette decks; 4 repeat modes; tape edit; auto space; fluorescent display; remote control.....\$460

CD-P3500. As above, without pitch control, fiber-optic output, synchro play, tape edit, or auto space.....\$340

AD-400 CD Player/Cassette Deck

8x oversampling, dual D/A converters. Combines CD player and cassette deck. CD player features 3-beam laser pickup; 16-track programming; 3 repeat modes. Cassette deck features autoreverse record/play; Dolby B NR; Dolby HX Pro; CD dubbing; peak-level meters. LED displays; headphone jack; remote control. CD: FR 2-20,000 Hz ± 0.5 dB; THD 0.008%; S/N and ch sep 95 dB. Tape: FR 30-18,000 Hz high bias; S/N 59 dB no NR; W&F 0.08% wrms. 17 $\frac{1}{2}$ x 5 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in; 10 lb.....\$450

PD-555 CD Player

8x oversampling. Features 3-beam laser pickup; 18-bit digital filter; centered tray. 20-track programming; 2 repeat modes; LED display; remote control. FR 5-20,000 Hz ± 1 dB; THD 0.005% and S/N 100 dB at 1,000 Hz; ch sep 85 dB. 17 $\frac{1}{2}$ x 3 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in; 8 lb.....\$190

PD-435. As above, tray not centered.....\$190



Technics SL-PD847

TECHNICS

SL-P1300 CD Player

Four 1-bit MASH D/A converters. Separate digital and analog power supplies; linear-motor access system. Fiber-optic and coaxial digital outputs; balanced outputs; headphone jack with volume control. $\pm 8\%$ pitch control; rocker switch for mixing; auto cue; time cueing; 2-speed audible search; 3 repeat modes; remote control. 16 $\frac{1}{2}$ x 6 $\frac{1}{4}$ x 14 $\frac{1}{2}$ in.....\$1,900

SL-P1200 CD Player

2x oversampling. Dual D/A converters. Features 9th-order low-pass analog filter. Headphone jack with volume control; rear-panel jack for mixer. Rocker control; $\pm 8\%$ pitch control; 2-speed audible search; auto cue; track skip/scan; 3 repeat modes; 20-track programming; remote control. 17 x 7 x 15 in; 22 lb.....\$1,600

SL-PS840 CD Player

Eight 1-bit MASH D/A converters. Features digital servo system; Class AA circuitry; instru-

mentation amplifier. Fiber-optic digital output; headphone jack with volume control. Direct track access; peak search; synchro play with compatible cassette decks; 32-track programming; remote control. FR 2-20,000 Hz ± 0.3 dB; THD 0.0018%; S/N 118 dB; dynamic range 99 dB. 17 x 5 x 13 $\frac{1}{2}$ in; 14 lb.....\$430

SL-PG440 CD Player

1-bit MASH D/A converter. Features digital servo system. Headphone jack with volume control. Direct track access; tape edit; synchro play with compatible cassette decks; peak search; random play; 20-track programming; time fade; remote control. FR 2-20,000 Hz ± 1 dB. 17 x 4 x 11 $\frac{1}{4}$ in; 8 lb.....\$190

SL-PG340 CD Player

1-bit MASH D/A converter. Features digital servo system. Tape edit; peak search; synchro play with compatible cassette decks; random play; 20-track programming; time fade; remote-control compatibility with select Technics receivers. FR 2-20,000 Hz ± 1 dB; THD 0.007%; S/N 100 dB; dynamic range 92 dB. 17 x 4 x 11 in; 7.5 lb.....\$170

CD Changers

The following feature a five-disc bidirectional front-loading carousel and the ability to change four discs while the fifth plays.

SL-PD947 5-Disc CD Changer

1-bit MASH D/A converter. Features digital servo system; linear motor transport. Headphone jack. Pitch control; tape edit; highlight scan; direct track/disc access; random play; delete play/program; 32-track programming; synchro play with compatible cassette decks; remote control. FR 2-20,000 Hz ± 1 dB; THD 0.007%; S/N 100 dB; dynamic range 92 dB. 17 x 5 $\frac{1}{2}$ x 15 $\frac{1}{4}$ in; 11 lb.....\$270

SL-PD847 5-Disc CD Changer

1-bit MASH D/A converter. Features digital servo system; linear motor transport. Direct track/disc access; highlight scan; random play; delete play/program; tape edit; synchro play with compatible cassette decks; direct disc access; 32-track programming; repeat; remote control. FR 2-20,000 Hz ± 1 dB; THD 0.007%; S/N 100 dB; dynamic range 92 dB. 17 x 5 $\frac{1}{2}$ x 15 $\frac{1}{4}$ in; 11 lb.....\$250

SL-PD647 5-Disc CD Changer

1-bit MASH D/A converter. Features digital servo system; linear motor transport. Random play; delete play; direct disc access; 32-track programming; repeat; remote-control compatibility with select Technics receivers. FR 2-20,000 Hz ± 1 dB; THD 0.007%; S/N 100 dB; dynamic range 92 dB. 17 x 5 $\frac{1}{2}$ x 15 $\frac{1}{4}$ in.....\$220

YAMAHA

CDV-300K Karaoke Combi-Player

Plays CD's and videodiscs. Aux jacks. One-touch karaoke; club and hall karaoke surround modes; 17-step key control; 17-step digital echo; stereo multiplex function; multiplex balance control; movie and music surround functions; 4 picture-sharpness levels; random chapter/track play; shuttle search; 3 repeat modes; 20-chapter/track programming; on-screen menu displays; remote control. S/N 100 dB; dynamic range 96 dB. 17 $\frac{1}{2}$ x 5 x 16 $\frac{1}{4}$ in; 22 lb.....\$899

CDX-1060 CD Player

Four 1-bit D/A converters. Features Class A

amps; 2nd-order noise shaping; time-base corrector; independent power transformers for analog and digital sections; damping anti-vibration feet. Fiber-optic and coaxial outputs; fixed and variable analog outputs; gold-plated connectors; headphone jack with volume control. 10-track program memory for 100 discs; 25-track programming; 5 repeat modes; random play; index search; 3-mode track search and tape edit; RS-system remote control. S/N 120 dB; dynamic range 100 dB. 17 $\frac{1}{2}$ x 4 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in.....\$799

CDV-870 Combi-Player

Plays CD's and videodiscs. Features all-digital picture processing; switchable CX noise reduction; digital time-base control; color-drop-out correction. Fiber-optic digital output. Switchable screen saver; 15-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

5-disc carousel. Features PRO-Bit D/A conversion for 16-to 20-bit translation; 22-bit digital filter; noise shaping; digital servo; Class A current buffer amp; disc stabilizer. Fiber-optic digital output; gold-plated variable analog output; gold-plated headphone jack. Tape edit; peak search; intro scan; track programming; random play; repeat; rolling front panel; fluorescent display with defeatable auto dimmer; Yamaha IS-system remote-control compatibility; remote control. FR 2-20,000 Hz ± 0.3 dB; THD 0.002%; S/N 118 dB; dynamic range 100 dB. 17 $\frac{1}{2}$ x 4 x 15 in; 13.3 lb.....\$499

CDC-735. As above, 1-bit D/A converters. No Class A stage.....\$429

CDC-745. As CDC-845, without rolling front panel. Outputs not gold plated. THD 0.0025%; S/N 115 dB. 17 $\frac{1}{2}$ x 4 x 15 $\frac{1}{2}$ in; 13 lb.....\$399

CDC-645 5-Disc CD Changer

Features aluminum front panel; disc stabilizer. Variable analog output; headphone jack. Intro scan; track programming; random play; repeat; fluorescent display with dimmer; Yamaha IS-system remote-control compatibility; remote control. FR 2-20,000 Hz ± 0.5 dB; THD 0.003%; S/N 106 dB; dynamic range 98 dB. 17 $\frac{1}{2}$ x 4 x 15 $\frac{1}{2}$ in; 13 lb.....\$299

CDC-635. As above, with different styling and D/A converter.....\$299

CDX-480 CD Player

Features aluminum front panel; digital servo. Variable analog output; headphone jack. Tape edit; peak search; track programming; random play; repeat; fluorescent display with defeatable auto dimmer; Yamaha IS-system remote-control compatibility; remote control. FR 2-20,000 Hz ± 0.5 dB; THD 0.003%; S/N 105 dB; dynamic range 95 dB. 17 $\frac{1}{2}$ x 3 $\frac{3}{4}$ x 10 in.....\$249



Yamaha CDV-870

ADCOM

GFT-555II AM/FM Tuner

Quartz-referenced digital-synthesis design with 8 AM/8 FM presets. Features buffered output stages using Class A amplifier; 1% Roederstein metal-film resistors; metal-film capacitors. Auto scan; switchable high-blend circuit; mono/mute switch; FL digital display; 5-LED signal-strength display. FM: 50-dB quieting sens 36 dBf stereo; AM rej 70 dB; cap ratio 1.7 dB; S/N 78 dB stereo; THD 0.1% at 1,000 Hz\$350

ARCAM

Delta 280 FM Tuner

20 presets. FM: AM rej 50 dB; cap ratio 1.5 dB; alt-ch sel 60 dB; S/N 70 dB stereo; THD 0.3%; ch sep 40 dB. 17 x 2½ x 11 in; 6 lb.....\$699
Alpha 5. As above, 16 presets. FM: S/N 72 dB stereo. 17 x 3 x 10 in; 5 lb.....\$449



Carver TX-8R

AUDIOSOURCE

TNR-One AM/FM Tuner

Quartz-PLL design with 20 AM/FM presets. Auto scan and mute; digital display. FM: cap ratio 1 dB; alt-ch sel 65 dB; S/N 70 dB mono, 76 dB stereo. 16½ x 2¾ x 11½ in; 8 lb.....\$230

B&K COMPONENTS

TS-108 FM Tuner

Digital-synthesis design with 8 FM presets. Programmable selectivity; mono/stereo and local/DX switches; signal-strength meter; fluorescent display. FM: cap ratio 1.5 dB; ch sep 40 dB. 17 x 2½ x 9 in; 8 lb.....\$398

CAMBRIDGE AUDIO

T50 AM/FM Tuner

8 AM/16 FM presets. Auto/manual scan; signal-strength meter; center tuning indicator. FM: cap ratio 2.5 dB; S/N 80 dB mono, 75 dB stereo. 17 x 3¼ x 12¾ in; 8.8 lb.....\$350

CARVER

TX-11b AM/FM Tuner

Digital quartz-synthesis design with 13 AM/FM presets. AM-stereo reception; multipath-rejection circuitry; AM gain and noise-elimination circuits. Switchable wide/narrow IF; 3-week memory backup; preset scan; auto/manual tuning. FM: AM rej 65 dB; cap ratio 1 dB; S/N 85 dB stereo; ch sep 45 dB and THD 0.05% at 1,000 Hz. 19 x 3½ x 12½ in; 11 lb\$800

TX-8R AM/FM Tuner

Digital-synthesis design with 20 AM/FM presets. Auto/manual preset scan; mono/stereo switch; analog signal-strength meter; remote control. FM: AM rej 60 dB; cap ratio 1.5 dB; alt-ch sel 66 dB; S/N 70 dB stereo; THD 0.08%\$350

CREEK

T42 FM Tuner

Auto mute; auto frequency control; local/DX and narrow/wide-IF switches\$525

DAY SEQUERRA

Reference FM Tuner

Analog design. Features 100-Hz tuning accuracy; multiple IF processors with variable Q circuits; dual-mono servos; absolute phase and phase-compensation circuitries; 4½-in instrument-grade oscilloscope. Balanced outputs. Selectable IF bandwidth. 35 lb.....\$4,800

DENON

TU-680NAB AM/FM Tuner

Broadcast-monitor design with 30 AM/FM presets. Available by special order. Features reference-tuner certification by National Association of Broadcasters; AMAX AM stereo with noise-blanking circuitry; FM section with varactor 5-gang-equivalent tuning circuits; MOSFET RF amplifiers; MPX noise-reduction circuitry. Auto-seek and manual-step tuning; switchable wide/narrow IF bandwidth for AM and FM; remote control. FM: 50-dB quieting sens 37.2 dBf stereo; cap ratio 1.3 dB; S/N 82 dBA stereo; THD 0.1% stereo; ch sep 50 dB\$600

TU-650RD AM/FM/RDS Tuner

30 AM/FM presets. Features RDS digital-data reception; FM tuner with varactor 4-gang-equivalent tuning and MOSFET RF amplifiers; MPX noise-reduction circuitry; AM beat-cut filter. RDS indications of program-service name, program-type identification, and clock time; RDS search for RDS-equipped stations; RDS program-type search; station-labeling for non-RDS stations; switchable wide/narrow IF bandwidth; auto-seek and manual-step tuning; alphanumeric fluorescent display; remote control. FM: 50-dB quieting sens 37.2 dBf; cap ratio 1.3 dB; S/N 82 dBA and THD 0.1% stereo\$375

TU-280 AM/FM Tuner

Quartz-lock digital design with 30 AM/FM presets. Features AM beat-cut filter; FM section with varactor 3-gang-equivalent tuning circuits. Denon IS-system remote-control compatibility. FM: 50-dB quieting sens 38.5 dBf stereo; cap ratio 1.5 dB; S/N 74 dBA stereo; THD 0.2% stereo; ch sep 40 dB\$250

HARMAN KARDON

TU9600 AM/FM Tuner

24 AM/FM presets. Features digital fine tuning; FM pilot and subcarrier NR; active tracking circuitry; discrete output stage; high-blend circuit. 2 antenna inputs; Harman Kardon system remote-control inputs. Seek tuning; hi-blend switch; nonvolatile memory of control functions and presets; digital display; LED signal-strength meter; remote control. FM: 50-dB quieting sens 36.2 dBf stereo; AM rej 65 dB at 45 dBf; cap ratio 1 dB; alt-ch sel 45 dB, 80 dB with active tracking. 17¾ x 2¾ x 13 in; 7.5 lb\$429

TU9400. As above, without active tracking, digital fine tuning, antenna inputs, or remote control. FM: 50-dB quieting sens 37.2 dBf stereo; AM rej 50 dB at 45 dBf; cap ratio 1.2 dB; alt-ch sel 65 dB\$319

TU9200. As TU9400, without FM pilot/subcarrier NR. AM rej 45 dB at 45 dBf; cap ratio 1.5 dB; alt-ch sel 70 dB\$229

KENWOOD

KT-3050 AM/FM Tuner

Quartz-synthesis design with 30 AM/FM presets. Features pentacle power supply. Switchable wide/narrow IF; timer; fluorescent display. FM: 50-dB quieting sens 16.2 dBf mono, 38.8

dBf stereo; AM rej 76 dB; cap ratio 1 dB wide, 2.5 dB narrow; S/N (at 85 dBf) 82 dB mono, 77 dB stereo; THD (wide IF) 0.005% mono, 0.08% stereo; ch sep 55 dB at 1,000 Hz. 17¾ x 3¾ x 11½ in; 9 lb\$219

MARANTZ

ST-53 AM/FM Tuner

59 AM/FM presets. Features dual-gate MOSFET IF section; 4-gang FM front end, 75-ohm antenna input; RC-5 system remote-control interface. 2-week battery-free memory backup; direct station access; separate mono/stereo and muting switches; last-station memory; preset scan; fluorescent display. FM: 50-dB quieting sens 14.8 dBf mono; cap ratio 1 dB; alt-ch sel 75 dB; S/N 80 dB mono, 73 dB stereo; THD 0.1% mono, 0.2% stereo; ch sep 45 dB at 1,000 Hz. 3-yr limited warranty. 16¾ x 3¾ x 11¼ in; 9 lb.....\$299

McINTOSH

MR-7083 AM/FM Tuner

PLL design with 8 AM and 8 FM presets. Features D-MOSFET RF amp for FM; JFET amp for AM. FM: 50-dB quieting sens 15 dBf mono, 37 dBf stereo; AM rej 78 dB; cap ratio 1.5 dB; alt-ch sel 70 dB; ch sep 50 dB. 16¾ x 5¾ x 14 in; 16 lb. Also available in a wide-chassis version.\$1,750

MERIDIAN

Model 504 FM Tuner

30 presets. Features discrete dual-gate MOSFET RF amplifiers; two matched-pair ceramic filters; Walsh stereo decoder; auto stereo blend, 8-character alphanumeric display; signal-strength display; preset labeling; seek/scan tuning; mono switch; remote controllable. 12¾ x 3½ x 13 in.....\$995

MTX SOUNDCRAFTSMEN

T100 AM/FM Tuner

20 AM/FM presets. Features digital quartz circuitry. Auto/manual tuning. FM: 50-dB quieting sens 34.5 dBf stereo, 11 dBf mono; S/N 70 dB stereo, 75 dB mono; cap ratio 1.5 dB. 17 x 1¼ x 14¼ in\$400

MUSEATEX

FM-1 AM/FM Tuner

Digital-synthesis design with 99 AM/FM presets. Features PLL loop detectors; IF demodulation. 2 antenna/cable inputs. Fine tuning; auto preset store; mono/stereo and IF-bandwidth switches; LCD; remote control. 5-yr warranty. 14 lb.....\$999

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 11¾ in; 9 lb.....\$249

NAIM

NAT 02 FM Tuner

Features progressive switching from mono to stereo; auto bandwidth selection; digital frequency display increases in brightness to indicate signal strength. 11¾ x 3 x 8 in.....\$1,935

RDL ACOUSTICS

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DESIGNED
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TUNERS

NAT 03 FM Tuner

Features toroidal transformer. Digital frequency display. 12¼ x 2¼ x 12 in.....\$1,055

ONKYO

Integra T-9090H 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; 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.....\$780

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; Onkyo RI-system remote-control compatibility. 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 3¾ x 14¼ in; 11 lb.....\$350

T-450RDS AM/FM/RDS Tuner

30 AM/FM presets. RDS reception; auto reception-optimization system. RDS program search and text display; battery-free memory backup; 6 preset groups; direct station access; auto scan tuning.....\$350

T-404 AM/FM Tuner

40 AM/FM presets. Features auto reception-optimization system; MOSFET front end. Battery-free memory backup; 6 preset groups; direct station access; auto scan tuning; Onkyo RI-system control compatibility. FM: cap ratio 1.5 dB; alt-ch sel 50 dB; S/N 73 dB mono; THD 0.1%; ch sep 40 dB. 18 x 3 x 12½ in; 8 lb.....\$200

PIONEER

F-449 AM/FM Tuner

36 AM/FM presets. Features digital processing combined with direct FM conversion to L/R audio outputs; RF attenuator. Selectable normal/narrow IF bandwidth; 3-speed search; signal-strength meter; fluorescent display. 16¾ x 3¾ x 12½ in.....\$285

QUAD

Model 66 FM Tuner

19 presets. Designed for use with Quad 66 pre-amp. Auto search in 25- or 50-kHz steps; LCD. FM: 50-dB quieting sens 40 dB; AM rej 65 dB; cap ratio 0.9 dB at 65 dB; S/N 76 dB; THD 0.05% mono. 0.1% stereo.....\$1,050

FM4 FM Tuner

8 presets. Designed for use with Quad 34 pre-amp. Features microprocessor control. Signal-strength display. FM: 50-dB quieting sens 29 dB; cap ratio 1.5 dB; S/N 70 dB; THD 0.05% mono. 0.1% stereo.....\$849

ROTEL

RT990 AM/FM Tuner

16 AM/16 FM presets. Features discrete stereo decoder. Preset scan; wide/narrow bandwidth selector; remote control. FM: cap ratio 1 dB;

alt-ch sel 80 dB; S/N 80 dB; mono. 75 dB stereo; THD 0.05 mono. 0.12 stereo. 17¾ x 2¾ x 13 in.....\$749

RT950BX AM/FM Tuner

20 AM/FM presets. Features AM-wideband reception. Mono switch; signal-strength indicator. FM: 50-dB quieting sens 14.8 dB; mono. 37.2 dB stereo; cap ratio 1 dB; alt-ch sel 63 dB; S/N (65 dB) 80 dB mono. 75 dB stereo. 17¾ x 2¾ x 11¼ in; 8 lb.....\$300

SONY

ST-S550ES AM/FM Tuner

30 AM/FM presets. Features switchable antenna attenuator. Alphanumeric preset labeling; interstation muting. FM: 50-dB quieting sens 16.8 dB; mono. 38.5 dB stereo; cap ratio 1 dB wide; S/N 82 dB mono. 78 dB stereo; ch sep 65 dB at 1,000 Hz wide. Simulated-wood side panels. 18¾ x 3¾ x 14¼ in; 9 lb.....\$300



MTX Soundcraftsmen T100

TEAC

T-X3000 AM/FM Tuner

Quartz-PLL design with 20 AM/FM presets. Features switchable MPX filter. Auto FM mono/stereo switch; preset scan; seek tuning; fluorescent display. FM: 50-dB quieting sens 17 dB; mono. 39.2 dB stereo; AM rej 65 dB; cap ratio 1.7 dB; alt-ch sel 68 dB; S/N (65 dB) 1,000 Hz) 80 dB mono. 72 dB stereo; ch sep 40 dB at 1,000 Hz. 17¾ x 3¼ x 11 in; 6 lb.....\$220

TECHNICS

ST-G460 AM/FM Tuner

Quartz-synthesis design with 39 AM/FM presets. Features MPX filter; wide-band quadrature detector. FM-mode switch; fluorescent display. FM: 50-dB quieting sens 38.1 dB; stereo; AM rej 55 dB; cap ratio 1 dB; alt-ch sel 65 dB; S/N 73 dB stereo; ch sep 50 dB at 1,000 Hz.....\$240

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.....\$429

TX-470 AM/FM Tuner

40 presets. Features direct PLL tuning with microprocessor-controlled IF-count-synthesis tuning. Band, mode, and frequency memory; auto FM-preset store; signal-strength meter. Remote control optional. 17¾ x 3¾ x 11¾ in.....\$269

TX-480 AM/FM Tuner

Direct-PLL IF-count synthesis design with 40 presets. Features aluminum front panel; anti-vibration feet; rotary encoding; auto FM station memory; 12-segment signal-strength meter; 2-color fluorescent display; Yamaha IS-system remote-control compatibility. FM: S/N 82 dB mono. 76 dB stereo; ch sep 52 dB.....\$199

ACOUSTIC RESEARCH

Model 30 3-Way Speaker

Two 10-in polypropylene woofers, two 5/4-in polypropylene midranges, 1-in soft-dome tweeter. Power handling 350 W max; crossover points 200 and 2,000 Hz; FR 38-20,000 Hz ± 3 dB; sens 88 dB SPL/W/m; imp 4 ohms. 11 x 5 1/2 x 15 in\$2,500/pr

Model 18. As Model 30, one 8-in woofer. Power handling 250 W max; FR 42-20,000 Hz ± 3 dB. 9 3/4 x 3 5/8 x 12 3/4 in\$1,500/pr

M5 3-Way Speaker

8-in pulp-paper woofer with filtered suspension, 5-in carbon/mica-filled polypropylene midrange, 3/4-in aluminum-dome tweeter. Black-ash veneer, walnut-veneer, or gloss-black laminate finish\$1,080/pr
Gray Nextel finish\$980/pr

M4.5 3-Way Speaker

Two 8-in woofers in isolated subchambers, 1/2-in poly-dome fluid-cooled tweeter. Biwire/bi-amp terminals. Crossover points 65 and 3,800 Hz; FR 47-23,000 Hz ± 3 dB; sens 88 dB; imp 4 ohms. 9 3/4 x 36 x 11 3/4 in\$799/pr

Athena Subwoofer/Satellite System

Subwoofer with 8-in dual-voice-coil driver in filtered suspension enclosure; two satellites, each with 3 1/2-in midrange and 3/4-in liquid-cooled fabric-dome tweeter. Features forced-air subwoofer cooling; magnetically satellite shielding. 40 lb\$599

Powered Partner 622 Sub/Sat System

Filtered-suspension subwoofer with 6-in dual-voice-coil driver; two acoustic-suspension satellites, each with one 2 1/2-in driver; 30 W x 1 subwoofer amp, 8 x 2 satellite amp. Features active crossover, magnetic shielding; forced-air cooling. Volume and tone controls. FR 50-20,000 Hz ± 3 dB. Subwoofer: 16 x 6 x 12 3/4 in. Satellite: 3 3/4 x 5 1/2 x 3 1/2 in\$349

M3 3-Way Speaker

Acoustic-suspension design with 8-in polypropylene woofer, 2 1/2-in midrange, 1/2-in ferrofluid-cooled dome tweeter. Power handling 125 W; crossover points 1,200 and 7,000 Hz; FR 53-20,000 Hz ± 3 dB; sens 90 dB SPL/W/m; imp 4 ohms. Charcoal-gray vinyl finish. 9 1/4 x 21 1/2 x 15 1/4 in; 23.5 lb\$399/pr

MC.1 2-Way Center-Channel Speaker

4 1/2-in woofer, 3/4-in soft-dome tweeter. Designed for home theater systems. Features bass radiator. FR 80-20,000 Hz ± 3 dB; sens 87 dB; imp 6 ohms. 18 1/4 x 5 1/4 x 6 7/8 in\$159

A / D / S /

AV T148 3-Way Speaker

One 8-in long-throw woofer, two 4-in midranges, one 1-in soft-dome tweeter. Features magnetic shielding. Bandwidth 30-20,000 Hz; imp 8 ohms. 10 3/8 x 4 3/8 x 16 1/2 in\$1,500/pr

MS2 Powered Subwoofer

8-in driver long-throw copolymer driver; integral 85-W amp. Features 1 1/2-in wet-wound OFC-wire voice coil; Kapton former; active crossover. Line- and speaker-level inputs. Selectable high- and low-pass crossover points; auto turn-on. Bandwidth 30-100 Hz. Dark charcoal-gray finish. 17 1/8 x 11 7/8 x 14 in\$795

AVS140 2-Way Satellite Speaker

4-in woofer, 4-in passive radiator, 1-in soft-

dome tweeter. Features aluminum cabinet. Includes mounting bracket. Bandwidth 50-23,000 Hz; imp 8 ohms. 4 1/4 x 13 x 6 in\$649/pr

L300e 2-Way Bookshelf Speaker

Acoustic-suspension design with 5/4-in copolymer woofer and 1-in copolymer tweeter. Features aluminum enclosure; 12-dB/oct crossover. Power handling 75 W cont; crossover point 2,000 Hz; FR 60-20,000 Hz ± 3 dB; sens 90 dB SPL/W/m; imp 4 ohms. Black or white textured urethane finish. 6 1/8 x 8 3/4 x 6 in\$500/pr

AVF144 2-Way Center-Channel Speaker

Two 4-in woofers, 1-in soft-dome tweeter. Aluminum cabinet includes bracket. Bandwidth 70-23,000 Hz; imp 8 ohms. 4 1/2 x 13 x 6 in\$449/pr

C300i/s 2-Way In-Wall Speaker

5/4-in copolymer woofer, 1-in copolymer-dome tweeter. Features minimum-diffraction baffle. Power handling 100 W cont; crossover point 2,500 Hz; FR 50-20,000 Hz ± 3 dB; sens 88 dB; imp 4 ohms. 9 1/8 x 6 1/2 x 2 1/8 in\$400/pr

AW4 2-Way Indoor/Outdoor Speaker

4-in woofer, 1-in copolymer-dome tweeter. Brass/stainless-steel hardware; includes mounting bracket. Bandwidth 85-20,000 Hz; imp 4 ohms. White or black. 7 1/4 x 4 3/8 x 5 1/4 in\$349/pr



Advent Legacy III

ADVENT

Advent Heritage 2-Way Speaker

Two 8-in woofers, one 1-in ferrofluid-cooled parabolic-dome tweeter. Features aluminum woofer coils. Power handling 150 W rms; crossover point 3,500 Hz; FR 42-23,000 Hz ± 3 dB; sens 89.5 dB SPL/W/m; imp 8 ohms. Oiled solid-hardwood finish. 10 1/2 x 37 3/4 x 13 in; 46 lb\$699/pr

Advent Legacy III 2-Way Speaker

10-in woofer, 1-in ferrofluid-cooled parabolic soft-dome tweeter. Features aluminum woofer coil; 18-dB/oct crossover. Switchable impedance. Power handling 100 W cont avg; crossover point 2,500 Hz; FR 40-23,000 Hz ± 3 dB; sens 90 dB SPL/W/m; imp 6/8 ohms. Pecan accents. 14 x 32 3/8 x 10 1/2 in; 42 lb\$450/pr

Advent Gallery 2-Way In-Wall Speaker

Acoustic-suspension design with 6 1/2-in woofer, 1/2-in ferrofluid-cooled polycarbonate-dome tweeter. Power handling 50 W cont avg; crossover point 4,500 Hz; FR 60-21,000 Hz ± 3 dB; sens 89 dB SPL/W/m; imp 6 ohms. Paintable white finish. 12 7/8 x 8 3/8 in\$299/pr

Mini-Advent Subwoofer III/Satellite System

Subwoofer with two 5/4-in drivers; 2 Mini-Advent speakers. Features aluminum subwoofer-driver coils. Power handling 75 W cont avg; satellite crossover point 4,500 Hz; FR 50-21,000 Hz ± 3 dB; sens 91 dB; imp 8 ohms. Black-ash hardwood subwoofer finish\$290

Indoor/Outdoor Mini-Advent II

2-Way Speaker

5/4-in polypropylene woofer, 1/2-in ferrofluid-cooled polycarbonate-dome tweeter. Features aluminum voice coil. Power handling 40 W rms; crossover point 4,500 Hz; FR 110-21,000 Hz ± 3 dB; sens 88 dB; imp 8 ohms. Black top and base. 6 1/2 x 11 x 5 1/8 in; 10 lb\$179/pr

Advent Audio Focus

Center-Channel Speaker

Two 4-in dual-cone drivers. Features magnetic shielding. Power handling 70 W rms; FR 80-20,000 Hz ± 3 dB; sens 92 dB SPL/W/m; imp 8 ohms. Black textured vinyl finish. 13 x 6 x 5 1/2 in; 6 lb\$129

ALLISON ACOUSTICS

All models feature a 5-yr warranty.

AL Series

AL-130 3-Way Speaker

Acoustic-suspension design with two 8-in woofers, one 3 1/2-in hand-assembled ferrofluid-cooled convex-diaphragm midrange, and one 1-in silicone-cooled convex-diaphragm tweeter. Features push-pull woofer configuration. Power handling 200 W; crossover points 450 and 4,000 Hz; sens 90 dB; imp 6 ohms. Black-vinyl finish. 12 1/2 x 37 1/2 x 14 1/8 in; 57 lb\$1,200/pr

AL-120 2-Way Speaker

Acoustic-suspension design with two 6-in woofers and one 1-in hand-assembled 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. 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 hand-assembled 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. 11 1/8 x 20 x 10 1/8 in; 22 lb\$460/pr

MS Series

The following are for home theater systems and feature a black-lacquer finish.

MS-200 2-Way Satellite Speaker

4-in midrange, 1/2-in Mylar-dome tweeter. Features magnetic shielding. Power handling 50 W rms; crossover point 140 Hz; bandwidth 90-22,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 5 3/4 x 10 x 5 1/4 in; 6 lb\$260/pr

MS-W4 Subwoofer

8-in driver. Power handling 75 W rms; crossover 200 Hz; bandwidth 40-200 Hz; sens 86; imp 2-8 ohms. 11 x 11 x 11 in; 16 lb\$210

MS-202 Center-Channel Speaker

Two 3-in midranges, one 1/2-in Mylar-dome tweeter. Magnetic shielding. Power handling 50 W rms; bandwidth 90-22,000 Hz; sens 86 dB; imp 8 ohms. 19 x 5 x 11 in; 10 lb\$180

ALTEC LANSING

The following feature a 5-yr warranty.

AHT2300 Powered Subwoofer

Multipath design with two 10-in long-throw woven-carbon fiber drivers: 100-W Class B amp. Features THX certification; selectable 18- or 24-dB/oct crossover. 100 W x 1 with 0.1% THD; crossover point selectable at 50, 80, 100, or 150 Hz; FR 26-180 Hz ± 3 dB. Black, 14 1/2 x 19 x 27 in.....\$1,200

Model 508A 3-Way Speaker

Acoustic-suspension design with two 8-in carbon-fiber cone woofers, one 2-in polyimide/titanium midrange, and one 1-in ferrofluid-cooled polyimide/titanium tweeter. Power handling 250 W max; crossover points 750 and 3,500 Hz; FR 32-22,000 Hz ± 3 dB; sens 90.5 dB SPL/W/m; imp 6 ohms. Walnut veneer or black finish. 10 3/4 x 40 1/2 x 11 in.....\$1,100/pr

AHT2100 3-Way In-Wall Surround Speaker

Two 4-in carbon-filled polypropylene woofers, four 3-in carbon-filled polypropylene midranges, and two 7/8-in ferrofluid-cooled polyimide-dome tweeters. Mountable on or inside wall. Features THX certification. Power handling 150 W max; crossover points 180 Hz and 3,000 Hz; bandwidth 80-20,000 Hz; sens 89 dB SPL/W/m. 15 1/8 x 11 x 6 1/4 in.....\$900/pr

PSW 10 Powered Subwoofer

10-in carbon-fiber driver; 100-W Class B amp. Features selectable 18- or 24-dB/oct crossover slope. Crossover point selectable at 50, 80, 100, or 150 Hz; FR 26-180 Hz ± 3 dB. Walnut veneer or black finish. 17 3/8 x 17 3/8 x 17 3/8 in.....\$850

Model 96 2-Way Speaker

Acoustic-suspension design with two 6 1/2-in carbon-filled textured-polypropylene woofers and one 7/8-in formed-polyester ferrofluid-cooled dome tweeter. Features butyl-rubber woofer surrounds; 12-dB/oct crossover. Power handling 150 W max; crossover point 3,500 Hz; FR 39-20,000 Hz ± 3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Black or dark oak vinyl. 8 3/4 x 32 x 9 1/2 in.....\$400/pr

AHT2200 Center-Channel Speaker

Acoustic-suspension design with two 5 1/4-in carbon-filled polypropylene-cone woofers and two 1/2-in dome tweeters. Features THX certification; magnetic shielding; fiberglass-filled ABS enclosure; 12-dB/oct crossover. Power handling 150 W max; crossover point 2,500 Hz; sens 89 dB SPL/W/m. Black or white. 7 7/8 x 15 1/4 x 7 in.....\$300

Model 115 2-Way Bookshelf Speaker

Acoustic-suspension design with 6-in carbon-fiber woofer and 1-in polyimide/titanium tweeter. Power handling 100 W max; crossover point 2,500 Hz; FR 50-20,000 Hz ± 3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Black or dark oak vinyl finish. 9 1/2 x 17 x 8 1/2 in.....\$275/pr

Model 66 2-Way Indoor/Outdoor Speaker

Acoustic-suspension design with two 6-in carbon-filled polypropylene woofers and one 7/8-in polyimide-dome tweeter. Features ABS cabinet; magnetic shielding. Power handling 200 W max; crossover point 3,500 Hz; FR 45-20,000 Hz ± 3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. 7 7/8 x 15 3/4 x 7 in.....\$200

SW8 Subwoofer

Ported design with 8-in driver. Features 12-

dB/octave crossover. Power handling 100 W; crossover point 180 Hz; FR 35-250 Hz ± 3 dB; sens 90 dB SPL/W/m; imp 6 ohms. Black or dark oak vinyl finish.....\$150

Model 56 2-Way Indoor/Outdoor Speaker

Acoustic-suspension design with 5 1/4-in carbon-filled polypropylene woofer and 1/2-in ferrofluid-cooled dome tweeter. Features weatherproof components; engineering-plastic enclosure; 12-dB/oct crossover. Power handling 80 W max; crossover point 4,000 Hz; FR 50-20,000 Hz ± 3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. 7 7/8 x 9 1/2 x 5 1/2 in.....\$125/pr

Model 44 2-Way Center-Channel Speaker

Two carbon-filled polypropylene woofers, 1/2-in ferrofluid-cooled dome tweeter. Magnetic shielding. Power handling 100 W; bandwidth 80-21,000 Hz; imp 4/8 ohms. 11 x 5 x 7 1/2 in.....\$90

Model 75 2-Way Bookshelf Speaker

Acoustic-suspension design with 5 1/4-in carbon-filled polypropylene woofer and 1/2-in polyimide-dome tweeter. Features magnetic shielding. Power handling 80 W max; crossover point 4,000 Hz; FR 50-20,000 Hz ± 3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black or oak vinyl finish. 6 x 9 1/2 x 6 1/2 in.....\$80

AMC

B1-20 Powered Subwoofer

8-in driver. Features high- and low-frequency switches.....\$749

WM100 2-Way Bookshelf Speaker

Power handling 100 W max; bandwidth 40-20,000 Hz; imp 8 ohms. 10 x 14 x 3 3/4 in.....\$240

APOGEE

Stage 2-Way Ribbon Speaker

Trapezoidal woofer ribbon, midrange/tweeter ribbon. Power handling 150 W cont; bandwidth 35-20,000 Hz; sens 107 dB; imp 3 ohms. Oak, mahogany, or black finishes standard; custom finishes also available.....\$2,995/pr

Ribbon-Wall 2-Way On-Wall Speaker

Hybrid design with 6 1/2-in woofer and 26-in line-source ribbon. Power handling 50 W cont avg; crossover point 1,200 Hz; bandwidth 40-20,000 Hz; imp 6 ohms. Paintable grille. 12 x 52 x 3 1/4 in.....\$1,450/pr
In-wall version of above.....\$1,350/pr

Centaur Minor 2-Way Ribbon Speaker

Hybrid design with one 6 1/2-in woofer and one tweeter ribbon. Woofer-level control. Power handling 50 W cont avg; crossover point 1,200 Hz; bandwidth 40-20,000 Hz; imp 6 ohms. Metallic gray finish.....\$1,295/pr

Center Channel 2-Way Ribbon Speaker

Hybrid design with two 6 1/2-in cone woofers and one 16-in midrange/tweeter ribbon. Power handling 50 W cont avg; crossover point 900 Hz; bandwidth 30-20,000 Hz; sens 115 dB. Paintable metal grille. 23 1/2 x 27 x 6 in.....\$895

ATLANTIC TECHNOLOGY

Model 252 PBM Powered Subwoofer

12-in long-throw driver; 40 W x 3 or 90 W x 1 amp. Features switchable 80/120-Hz crossover point with 24-dB/oct low-pass slope and 12-dB/octave high-pass slope. Bass boost; bass and treble controls.....\$549

Model 254 SR In/On-Wall Surround Speaker

One 4-in long-throw driver, two 3 1/2-in polypropylene drivers on angled baffle. Retrofit or new-construction mounting kit optional.....\$299

Model 251 LR 2-Way Satellite Speaker

Two 4-in long-throw woofers, one 3/4-in dome tweeter. Features magnetic shielding; minimal-baffle antirefraction design.....\$279

Model 151 LR 2-Way Satellite Speaker

4-in polypropylene woofer, 1/2-in soft-dome tweeter. Features magnetic shielding. Power handling 120 W cont avg. White.....\$169
Above in black.....\$149

Model 154 SR Surround Speaker

Two 3 1/2-in polypropylene drivers. Features diagonal mounting and reverse phase between drivers. White.....\$169/pr
Above in black.....\$149/pr

Model 153 C 2-Way

Center-Channel Speaker

Two 3 1/2-in polypropylene woofers, 1/2-in polypropylene soft-dome tweeter. Features symmetrical horizontal alignment; magnetic shielding; adjustable aiming platform. Power handling 120 W cont avg. Matte black finish.....\$139

AUDIO CONCEPTS (ACI)

Sapphire III 2-Way Bookshelf Speaker

Hybrid aperiodic 7-in Kevlar-cone woofer, aperiodic inverted-dome tweeter. Power handling 125 W cont avg; FR 65-20,000 Hz ± 3 dB; sens 89 dB SPL/W/m. Lacquered oak, black, or cherry finish. 10 x 16 x 10 in.....\$1,699/pr

Sub 1 Subwoofer

12-in dual-voice-coil driver. Power handling 250 W cont avg; FR 20-90 Hz ± 3 dB; sens 89 dB SPL/W/m. Oak, black, or cherry finish. 13 x 25 x 14 in.....\$1,599/pr

Encore II 2-Way Surround Speaker

Dipolar design with 5-in polypropylene woofers in cast frames and 3/4-in ferrofluid-cooled textile-dome tweeters. Includes wall-mounting hardware. Power handling 100 W; sens 86 dB; imp 6 ohms. Oak or unfinished cherry.....\$799/pr

AUDIOFILE HOME THEATER

Sub 6.5 A2 Powered Subwoofer

Bass-reflex, biamplified design with two 6 1/2-inch drivers. Active crossover with high- and low-pass filters, adjustable from 40-250 Hz. Black-ash finish. 22 x 9 x 14 in; 35 lb.....\$299

M12.0 3-Way Speaker

12-in bass-reflex woofer, 3-in midrange, and 1-in dome tweeter. Power handling 120 W; bandwidth 50-20,000 Hz; sens 90 dB; imp 8 ohms. Black-ash finish. 14 x 30 x 11 in; 32 lb.....\$149

TV 4.5 Center-Channel Speaker

Acoustic-suspension design with two 4-in woofers and 3/4-in dome tweeter. Magnetic shielding. Power handling 50 W; bandwidth 70-20,000 Hz; sens 89 dB; imp 8 ohms. Black-ash finish. 15 3/4 x 5 3/4 x 7 1/4 in; 11 lb.....\$129

AUDIOSOURCE

SW3.1 Subwoofer/Satellite System

Bass-reflex subwoofer with downward-firing



Here's what today's music looks like: 0111011000101 the result of engineering breakthroughs you'll never see.

1001101000011010001010010100011000

1000101110010011001101001101001101.

Darn near everything's gone digital.

Except of course, your old speakers. At Cerwin-Vega, we've designed an entirely new loudspeaker, for entirely new music.

Introducing the VS. It stands for "Velocity Sensitive." And means you'll hear every detail in the music. **{ OR haven't you heard? }**



You will, indeed, hear them. Our acoustically loaded woofers will give you deep, accurate bass all the way down to 28Hz. Along with volume in the neighborhood of 128 decibels (imagine, 128 decibels in your neighborhood). With our large diameter midranges you'll hear clean vocals. While VS tweeters carry wailing synthe-

From a subtle whisper to a sudden CRASH! This is the result of some extremely fast transient response. Which is up and dance. It's engineers. **Cerwin-Vega!**

12-in dual-voice-coil driver; two LS One satellites. Power handling 150 W; crossover point 150 Hz; bandwidth 25-160 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Matte-black finish \$400
Subwoofer only\$250

IW-Three 2-Way In-Wall Speaker

8-in woofer, 1-in soft-dome tweeter. Power handling 100 W; sens 92 dB; imp 8 ohms. Mounting depth 3 1/2 in\$250/pr

LS Two/A 2-Way Bookshelf Speaker

Acoustic-suspension design with 5-in polypropylene woofer and 1-in ferrofluid-cooled dome tweeter. Magnetic shielding; weatherproof cast-aluminum enclosure. Power handling 50 W; bandwidth 60-20,000 Hz; sens 89 dB; imp 4 ohms. Black or white. 5 1/2 x 8 1/2 x 4 1/2 in. \$249/pr

LS Six 2-Way Indoor/Outdoor Speaker

4-in polypropylene woofer, 1-in soft-dome tweeter. Features double-wound aluminum voice coil; metal enclosure. Includes mounting bracket. White or black\$220/pr

IW-Four In-Wall Subwoofer

8-in driver. Features dual voice coils. Power handling 100 W; crossover 120 Hz; sens 92 dB; imp 8 ohms. Mounting depth 3 1/2 in\$150

VS1 2-Way Center-Channel Speaker

Pored enclosure with two 4-in woofers and 1-in ferrofluid-cooled dome tweeter. Features magnetic shielding; wood-composite enclosure. Power handling 50 W; bandwidth 70-20,000 Hz; sens 93 dB SPL/W/m; imp 8 ohms. Matte-black finish. 5 1/2 x 13 1/4 x 5 1/2 in; 9 lb\$119

AUDIRE

Image 1 Ribbon Speaker

9 elements in dipolar configuration; line-source-array driver arrangement. bandwidth 30-20,000 Hz; imp 1.9 ohms. 3-yr warranty. Walnut trim. 36 x 72 x 2 1/2 in; 150 lb\$6,500/pr

Image 2. As above. 6 elements. bandwidth 35-20,000 Hz. 32 x 72 x 2 1/2 in; 125 lb\$4,500/pr

Image 5. As above. 3 elements. bandwidth 40-20,000 Hz. 27 x 72 x 2 1/2 in; 64 lb\$2,300/pr

Image 4. As above. 2 elements. bandwidth 50-20,000 Hz. 24 x 60 x 1 1/4 in; 50 lb\$1,500/pr

AVID

The following feature a 5-yr warranty.

Model 232CP 3-Way Speaker

Bass-reflex design with 10-in polypropylene woofer, 4 1/2-in midrange, and 1-in soft-dome tweeter. Ferrofluid tweeter and midrange cooling. Power handling 150 W cont; crossover points 650 and 5,000 Hz; FR 40-20,000 Hz -3 dB; sens 90 dB SPL/W/m; imp 8 ohms. 15 x 28 x 10 1/4 in\$600/pr

Model 80CP 2-Way Speaker

Acoustic-suspension design with 8-in polypropylene woofer and 1-in ferrofluid cooled soft-dome tweeter. Power handling 70 W cont; crossover point 3,000 Hz; FR 53-20,000 Hz +0, -3 dB; sens 88 dB SPL/W/m; imp 8 ohms. 12 x 19 1/2 x 8 3/4 in\$300/pr

AXIOM

AX 5 3-Way Speaker

10-in woofer, 5-in midrange, 1-in dome tweeter. Crossover points 180 and 3,000 Hz; FR 29-22,000 Hz ±2 dB; sens 87 dB; imp 4 ohms.

Dark, natural, or black oak finish. 12 x 38 x 15 in; 50 lb\$1,699/pr

AX Subwoofer

10-in driver. Features crossover. FR 29-120 Hz ±3 dB; sens 87 dB; imp 4 ohms. Rosewood or black-oak finish. 15 x 24 x 12 in; 40 lb\$599

AX 1.5 2-Way Speaker

Tuned-port design with 6 1/2-in woofer and 1-in dome tweeter. Crossover point 3,500 Hz; FR 45-22,000 Hz ±2 dB; sens 89 dB; imp 6 ohms. Rosewood or black-oak finish. 10 x 20 x 8 in; 18 lb\$279/pr

B & W

Matrix 801 Series 3-Way Speaker

Vented design with 12-in polymer woofer. 5 1/2-in Kevlar midrange, and 1-in metal-dome tweeter. Features 4th-order Butterworth filters; electronic bass-alignment filter. Power handling 600 W; crossover points 380 and 3,000 Hz; FR 20-20,000 Hz ±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

Matrix 804 3-Way Speaker

Bass-reflex design with 6 1/2-in Cobex-cone woofer, 6 1/2-in Kevlar bass/midrange, and 1-in ferrofluid-cooled metal-dome tweeter. Features bass-alignment filter. Power handling 200 W; FR 31-20,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black-ash or walnut veneer finish. 10 1/4 x 36 3/4 x 10 3/4 in; 43 lb\$2,200/pr

DM 630i 2-Way Speaker

Bass-reflex design with two 7 3/4-in woofers and one 1-in metal-dome tweeter. Biwire/biamp terminals. Threaded floor spikes. Power handling 150 W; crossover points 400 and 3,000 Hz; FR 53-20,000 Hz ±2 dB; sens 91 dB SPL/W/m; imp 8 ohms. Simulated walnut or black veneer finish. 9 1/4 x 33 3/4 x 15 1/2 in; 42 lb\$1,100/pr

DM 610i 2-Way Speaker

2nd-order design with 8-in woofer and 1-in tweeter. Biwire/biamp terminals. Power handling 150 W; crossover point 2,500 Hz; FR 70-20,000 Hz ±2 dB. Black veneer finish. 9 1/4 x 19 1/4 x 11 1/8 in; 17 lb\$500/pr

Model 2003 2-Way Bookshelf Speaker

6 1/2-in woofer, 1-in damped-diaphragm dome tweeter. Power handling 100 W; crossover point 3,000 Hz; FR 70-20,000 Hz ±3 dB; sens 89 dB; imp 4 ohms. 8 1/4 x 16 1/4 x 9 1/2 in\$449/pr

CWM 6 2-Way In-Wall Speaker

Acoustic-suspension design with 7-in polypropylene woofer and 1-in metal-dome tweeter. Features auto-reset tweeter-overload protection. Power handling 70 W max; FR 45-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. 8 x 12 1/2 x 3 in\$400/pr

DM 600 IFS Center-Channel Speaker

4th-order vented-box design with two 4 1/2-in reinforced-polypropylene woofers and one 1-in ceramic-coated dome tweeter. Power handling 125 W; FR 75-23,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. 6 x 18 x 9 in\$299

BANG & OLUFSEN

Beolab Penta III 3-Way Powered Speaker

5-sided bass-reflex enclosure with four 5-in woofers, four 3-in midranges, one 1-in dome tweeter, and 150-W amp. Dynamic clipping at

tenuator. 3-position bass-level switch; auto turn on/off with Beosystems; source, volume, recording-status, and overload displays. Power handling 150 W rms; crossover points 700 and 5,000 Hz; FR 40-20,000 Hz +4, -8 dB; sens 92 dB SPL/W/m; imp 8 ohms. Brushed stainless-steel finish. 5 x 65 x 5 1/2 in\$3,800/pr

Beolab 8000 3-Way Powered Speaker

Bass-reflex design with two 4-in woofers, one 3/4-in ferrofluid-cooled tweeter, and two integral 80 W x 2 amps. Features cone-tipped tubular cabinet finished in anodized aluminum; magnetic shielding; cast-iron base. Power Link socket; line-level input. Includes rubber supports and spikes for base. FR 50-20,000 Hz ±2 dB. Polished and anodized mirror surface. 6 x 52 x 6 in; 44 lb\$3,000/pr

Beolab 6000 2-Way Powered Speaker

Biamplified bass-reflex design with two 3 1/2-in woofers molded into baffle in center of cabinet and 3/4-in neodymium tweeter. Features oval columnar cabinet made of polished aluminum extrusion; proprietary Adaptive Bass Linearization circuitry; 24-dB/oct Linkwiz-Riley active crossover; 30-dB/oct filter at 70-Hz resonance frequency; dome-shaped acoustic port; magnetic driver shielding. Line- and speaker-level inputs; Power Link bus connectors. Crossover point 3,000 Hz; FR 90-20,000 Hz ±2 dB. 4 x 43 x 3 3/8 in; 14 lb\$2,000/pr

RL 6000 2-Way Speaker

Bass-reflex design with two 5-in woofers and one 1-in dome tweeter. Power handling 60 W rms; 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\$800/pr

IWS 2000 In-Wall Speaker

Infinite-baffle design with 5 1/4-in woofer and 1-in polycarbonate-dome tweeter. Mounting space for B&O's Master Control Link transmitter and relay box; magnetic grille attachment; Beolink 7000 or 5000 remote compatibility. Power handling 100 W rms; crossover point 2,500 Hz; FR 50-20,000 Hz +3, -8 dB; sens 89 dB SPL/W/m. 14 1/2 x 8 x 3 1/4 in; 5 lb\$500/pr

Beovox CX100 2-Way Bookshelf Speaker

Pressure-chamber design with two 4-in woofers and one 1-in dome tweeter. Power handling 100 W rms; crossover 2,500 Hz; FR 50-20,000 Hz +4, -8 dB; sens 89 dB SPL/W/m; imp 6 ohms. Aluminum, black, white, or gray finish. 4 3/4 x 12 1/2 x 8 in; 11 lb\$500/pr

RL 1000 2-Way Bookshelf Speaker

Bass-reflex design with 5-in woofer and 1 1/4-in tweeter. Power handling 35 W rms; crossover point 3,500 Hz; FR 48-20,000 Hz +4, -8 dB; sens 92 dB SPL/W/m; imp 8 ohms. 15 1/4 x 12 1/2 x 5 in; 8 lb\$400/pr

BGW SYSTEMS

Model 2200 Powered Subwoofer

4 McCauley 15-in drivers; BGW GTA 1,000-W/ch amp. Features joint development with McCauley Sound; edge-wound voice-coil assemblies; 24-dB/oct low-pass filter; two servo-controlled cooling fans; anti-clipping circuitry; balanced XLR inputs and barrier-strip inputs. Variable input sens; remote turn-on. Power handling 600 W/driver; crossover point selectable at 63, 80, 100, 125, 160, 200, 250, 315, 400, or 500 Hz; imp 4 ohms per driver. 42 1/4 x 33 3/4 x 31 in\$4,279



Most loudspeakers touted for "Home Theater" are little more than patched up audio models. That's because most speaker manufacturers don't build their own drivers, the components that produce the sound. Instead, they buy off-the-shelf parts and struggle to reconfigure them for Home Theater.

Celestion's Shield Series was created specifically to suit Home Theater applications, both acoustically and aesthetically. They employ Celestion-designed, magnetically-shielded drivers, integrated into elegant cabinets using proprietary construction technologies.

Compare each Celestion Shield model with any comparably priced so-called Home Theater speaker. Immediately, you will realize...



CELESTION

The Difference is Fundamental.

BIC AMERICA

Venturi Realta 3-Way Speaker

Mirror-image-pair design with two 10-in poly-laminate woofers, two 5/4-in poly-laminate midranges, and 1-in titanium-dome tweeter. 5-way gold binding posts. Includes floor spikes. 12 x 5 1/2 x 15 in.....\$1,199/pr

Venturi V12 Powered Subwoofer

Vented design with 12-in driver: 100 W outboard amplifier. Features vented pole piece, crossover at 85 Hz. Speaker- and line-level inputs and outputs. 16 1/2 x 21 x 19 1/4 in.....\$600
Above without amplifier.....\$329

Venturi V820 2-Way Speaker

Vented design with 8-in woofer and 1-in poly-laminate soft-dome tweeter. Horizontal cross-bracing. 5-way gold-plated binding posts. Power handling 150 W; crossover point 2,500 Hz; FR 40-22,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Oak finish. 5-yr warranty. 10 1/4 x 26 1/4 x 11 1/2 in.....\$439/pr

Muro M8 2-Way In-Wall Speaker

8-in woofer, 1-in soft-dome tweeter. Power handling 100 W; FR 40-22,000 Hz; sens 90 dB SPL/W/m.....\$279/pr

Venturi V52 Plus

2-Way Center-Channel Speaker

Vented design with two 5/4-in polymer-coated long-throw woofers and one 1/2-in ferrofluid-cooled polyimide-dome tweeter. Features magnetic shielding. 18 x 6 1/2 x 10 1/2 in.....\$159

BOSE

The 01 series and Point Two series feature Bose's patented Direct/Reflecting design.

01 Series

Model 901 Series VI Speaker

2 speakers, each with 8 front-facing and 1 rear-facing 4 1/2-in full-range drivers; outboard active EQ. Features pentagonal cabinet; helical voice coils. Midbass, midtreble, and tape-monitor EQ controls. Power handling 450 W max; imp 8 ohms. Genuine hardwood veneer with walnut finish. 5-yr warranty. EQ: 13 x 2 3/4 x 4 3/4 in; 3 lb. Speaker: 12 3/4 x 21 x 13 in; 35 lb.....\$1,499/pr

Model 201 Series II

2-Way Bookshelf Speaker

Slotted-port design with one 6-in woofer and one 2 1/4-in ferrofluid-cooled tweeter. Features patented Free Space array driver configuration; dispersion lens; dual-frequency crossover. Power handling 120 W max; imp 8 ohms. Black, white, or woodgrain veneer finish. 5-yr warranty. 7 3/4 x 14 1/2 x 9 in.....\$229/pr

Point Two Series

Model 10.2 3-Way Speaker

3-chamber dual-port design with 8-in woofer mounted on internal baffle, 8-in midrange, and two 2-in fluid-cooled angled tweeters. Features tweeter-protection circuitry. Power handling 360 W max; sens 88 dB; imp 8 ohms. Hardwood-veneer finish. 5-yr warranty. 11 3/4 x 38 3/4 x 11 3/4 in; 46 lb.....\$1,299/pr

Model 6.2 2-Way Bookshelf Speaker

Dual-chamber ported design with one 8-in woofer and two 3-in axially mounted tweeters. Features overdrive protection circuitry. Speaker stands optional. Power handling 200 W max; imp 4 ohms. Hardwood-veneer finish. 5-yr warranty. 10 x 20 x 9 3/4 in; 20 lb.....\$599/pr

Acoustimass Series

Acoustimass 7 Subwoofer/Satellite System

Acoustimass subwoofer with two 5/4-in drivers; 3 satellites, each with one 2 1/2-in driver in each of 2 attached swiveling cubes. Designed for home theater systems. Features double-cube Direct/Reflecting satellite design; magnetic satellite shielding; protection circuitry. Stands and mounting brackets optional. Power handling 100 W max; imp 8 ohms. Black. 5-yr warranty. Subwoofer: 19 x 14 x 7 1/2 in. Satellites: 3 1/2 x 6 3/4 x 4 3/4 in.....\$999

Acoustimass 5 Series II Sub/Sat System

Acoustimass subwoofer with two 5/4-in drivers; 2 satellites, each with one 2 1/2-in driver in each of 2 attached swiveling cubes. Features double-cube Direct/Reflecting satellite design with magnetic shielding, protection circuitry. Stands and mounting brackets optional. Power handling 100 W cont avg. Black or white. 5-yr warranty. Subwoofer: 14 x 7 1/2 x 19 in. Satellites: 3 1/2 x 6 3/4 x 4 3/4 in.....\$799

Acoustimass 4 Subwoofer/Satellite System

Acoustimass subwoofer with one 5/4-in driver; 3 satellite speakers, each with one 2 1/2-in driver. Designed for home theater systems. Magnetic satellite shielding; protection circuitry. Wall/ceiling brackets and table/floor stands optional. Power handling 100 W max; imp 4-8 ohms. Black. 5-yr warranty. Subwoofer: 8 x 14 x 8 in. Satellites: 3 x 3 x 5 in.....\$599

Acoustimass 3 Powered Sub/Sat System

Acoustimass subwoofer with 5/4-in driver; two satellites, each with two 2 1/2-in drivers; 50-W subwoofer amp; two 20-W satellite amps. Features magnetic satellite shielding; subwoofer tone and volume controls. Stands and mounting brackets optional. 5-yr warranty. Black or white. Subwoofer: 18 1/2 x 7 3/4 x 8 1/2 in. Satellites: 4 1/2 x 4 1/2 x 3 1/2 in.....\$599
Acoustimass 3 Series II. As above without amplifiers. Features protection circuitry. Power handling 50 W cont avg.....\$469

Other Models

RoomMate II Powered Minispeaker

Aerodynamically tuned-port design with 4 1/2-in full-range driver; integral amp. Designed for personal stereos and portable CD players. Features helical voice coil; AC/DC operation; 2-stage active EQ; distortion-limiting circuitry. Black. 1-yr warranty. 9 1/2 x 6 1/2 x 6 1/2 in.....\$339/pr

Model 151 Indoor/Outdoor Speaker

4 1/2-in full-range Kevlar-composite-cone driver. Features weatherproof stainless-steel housing and hardware; weather-resistant components; silicone-coated surround. Power handling 80 W max; imp 4-8 ohms. Black or white. Limited 5-yr warranty. 6 x 9 x 6 in; 4 lb.....\$299/pr

Model 100 Bookshelf Speaker

4 1/2-in full-range driver. Sculpted design. Power handling 80 W max; imp 4-8 ohms. Black or white. Limited transferable 5-yr warranty. 6 x 11 x 6 in; 4 lb.....\$199/pr

BOSTON ACOUSTICS

SubSat7 Subwoofer/Satellite System

Subwoofer with two 7-in drivers in sealed and vented chambers; 2 satellites, each with 4-in midrange and 1-in ferrofluid-cooled tweeter. Power handling 125 W; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. Subwoofer: 15 x 19 1/2 x 9 in. Satellite: 8 1/2 x 5 x 5 1/4 in.....\$750

T930 Series II 3-Way Speaker

Acoustic-suspension design with 10-in copolymer woofer, 6 1/2-in copolymer-cone midrange in subenclosure, and 1-in dome tweeter. Power handling 150 W; crossover points 350 and 2,500 Hz; FR 42-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Woodgrain vinyl and black-ash finish. 10 1/2 x 36 3/4 x 12 in.....\$750/pr

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 1/4 x 16 1/4 in.....\$600

Model 360 Series II 2-Way In-Wall Speaker

6 1/2-in copolymer-cone woofer, 1-in ferrofluid-cooled soft-dome tweeter. Suitable for marine applications. Features galvanized-steel grille with heat-cured epoxy paint. Gold-plated 5-way binding posts. Includes retrofit mounting bracket. Power handling 60 W rms; FR 58-20,000 Hz ±2 dB; sens 90 dB; imp 8 ohms. 7 3/4 x 10 5/4 x 2 7/8 in.....\$400

Voyager 2-Way Outdoor Speaker

5 1/4-in copolymer woofer, 1-in ferrofluid-cooled soft-dome tweeter. Features Lexan cabinet; stainless-steel grilles and mounting brackets. Power handling 50 W; crossover point 2,500 Hz; FR 70-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Paintable white finish. 10 1/2 x 6 1/2 x 6 3/4 in; 6 lb.....\$400/pr

CenterSat7 2-Way Center-Channel Speaker

5 1/4-in copolymer woofer, 5 1/4-in copolymer passive radiator, and 1-in ferrofluid-cooled dome tweeter. Power handling 125 W; FR 65-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. 6 x 16 1/4 x 6 in.....\$299

HD8 2-Way Speaker

8-in copolymer woofer, 1-in ferrofluid-cooled soft-dome tweeter. Power handling 75 W; crossover point 3,000 Hz; FR 52-20,000 Hz ±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

Model 525v 2-Way Center-Channel Speaker

5 1/4-in copolymer woofer, 5 1/4-in passive radiator, 3/4-in dome tweeter. Power handling 125 W; FR 65-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. 5 7/8 x 17 1/4 x 6 in; 9 lb.....\$249

Home THX Series

The following products feature THX certification and are designed to be used together in a home theater system.

Model 595x Subwoofer

12-in long-throw driver. Designed to extend system's response down to 20 Hz. Power handling 250 W; FR 20-80 Hz ±3 dB; sens 85 dB SPL/W/m; imp 8 ohms. Black or white. 18 1/2 x 17 7/8 x 18 3/4 in.....\$500

Model 555x 2-Way Speaker

Two 5 1/4-in copolymer woofers, two 1-in ferrofluid-cooled 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. 11 1/4 x 18 1/4 x 7 5/8 in.....\$300

Model 575x 2-Way Surround Speaker

Dipole design with one 5 1/4-in copolymer woofer and two side-mounted 2 1/2-in midrange/tweeters. Power handling 150 W; FR 125-

The Powered Subwoofer That Has The Audio And Video Press Jumping Out Of Their Seats.

A jet roaring in *Top Gun*. The heavy-footed killer robot in *Robocop*. A semi hitting concrete after a 20 foot fall in *Terminator 2*. These are examples of the substantial, very low-frequency effects on the soundtracks of today's movies. Such frequencies are rare in music, and are beyond the capabilities of most speakers designed for music.

The Cambridge SoundWorks Powered Subwoofer by Henry Kloss was created to reproduce those ultra-low, ultra-strong bass signals with the power and impact you would experience in movie theaters with the very best sound systems. It's designed to *supplement* (not replace) the subwoofer(s) of Ensemble or Ensemble II. It will also work with speakers from other companies.

Remarkable bass performance.

The Powered Subwoofer consists of a heavy duty, 12 inch long-throw acoustic suspension woofer integrated with a 140



watt amplifier—all in a high-pressure black laminate cabinet. Its control panel includes a bass level control and an 18dB per octave, four-position electronic crossover frequency selector (to match the subwoofer to your other speakers).

Additionally, an optional electronic crossover* will provide 18 dB per octave,

DESIGNS BY HENRY KLOSS



Powered Subwoofer



Slave Subwoofer

high-pass, line-level filters for the main and center amplifiers. These filters allow you to keep strong, low frequencies of sound effects out of the front speakers. These signals can cause distortion, even in speakers designed for full-range music.

The Powered Subwoofer's bass performance is simply *awesome*. It reproduces accurate bass to below 30 Hz. You'll hear soundtracks the way they were meant to be heard. In fact the bass is *better* than most

Our Ultimate Home Theater Speaker System consists of our dual-subwoofer Ensemble system; our low profile Center Channel Plus speaker; a pair of our critically acclaimed surround speakers. The Surround; our Powered Subwoofer; our Slave Subwoofer. Factory-direct price: \$1,999.

theaters! At the press event when we introduced our Powered Subwoofer, we had startled members of the audio and video press literally "jumping out of their seats" during demonstrations of movie soundtracks. The factory-direct price of the Powered Subwoofer is \$599.

Optional "slave" subwoofer.

For all-out home theater performance, you can add our optional Slave Subwoofer, which is identical to our Powered Subwoofer except that it lacks the amplifier and controls. It uses the amplifier and controls built into the Powered Subwoofer. Amplifier output jumps from 140 to 200 watts when the Slave Subwoofer is connected.

The combination of the two speakers can reproduce a 30 Hz signal cleanly to a sound pressure level of over 100 dB in a 3,000 cubic foot room! That's enough clean, deep bass for the largest home theaters, and the most demanding listeners. The factory-direct price of the Slave Subwoofer is \$299.

No compromises. No apologies.

The combination of our Ensemble speaker system, Center Channel Plus speaker, The Surround rear/side speakers, Powered Subwoofer and Slave Subwoofer (see photo at left) creates a home theater speaker system that we believe is the best of its kind.

Although you can spend thousands more on competing systems, we don't know of *any* that outperform this \$1,999 package. If you'd like more information, a free catalog or our new booklet, "Getting The Most From Your Dolby Surround System," call our toll-free number any time.

For A Free Catalog, Call
1-800-FOR-HIFI

*We Know How
To Make Loudspeakers.*

**CAMBRIDGE
SOUNDWORKS**

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CIRCLE NO. 6 ON READER SERVICE CARD

20,000 Hz ± 3 dB; sens 85 dB SPL/W/m; imp 8 ohms. Black or white. 7 $\frac{1}{2}$ x 11 $\frac{1}{4}$ x 4 $\frac{1}{2}$ in...\$250

BOZAK

Symphony II 3-Way Speaker

Patented acoustic-isolation design with two 8-in polypropylene woofers, two 5-in polypropylene midranges, one 1-in titanium-dome tweeter, and one 12-in passive radiator. Bivire/biamp terminals. FR 31-20,000 Hz +1, -2 dB; crossover points 225 and 2,000 Hz; sens 92 dB; imp 6 ohms. 25 x 44 x 15 in; 130 lb\$3,600/pr

Sonata 3-Way Speaker

Dual-port design with 8-in polypropylene woofer, 5-in polypropylene midrange, and 1-in aluminum-dome tweeter. Polygon-shaped enclosure. Stand optional. FR 40-20,000 Hz +1, -2 dB; crossovers 300 and 3,000 Hz; sens 90 dB; imp 8 ohms. 19 x 26 x 11 in; 55 lb.....\$1,400/pr

Model 2 2-Way Speaker

Tuned-port design with 8-in poly-cone woofer and 1-in textile tweeter. Features 12-dB/oct crossover. Crossover point 2,200 Hz; FR 45-18,000 Hz ± 2 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black oak or walnut vinyl finish. 7-yr warranty. 11 $\frac{1}{2}$ x 23 $\frac{3}{4}$ x 14 in.....\$545/pr

CAMBER

Camber 4.5ti 2-Way Speaker

Bass-reflex design with two 6 $\frac{1}{2}$ -in woofers and $\frac{3}{4}$ -in titanium-dome tweeter. Biwire/biamp terminals. Power handling 200 W cont; FR 40-22,000 Hz ± 2 dB; sens 90 dB SPL/W/m; imp 8 ohms. 8 x 36 x 11 $\frac{1}{2}$ in; 55 lb\$1,099/pr

Camber 3.5ti. As above, one 8 $\frac{1}{2}$ -in woofer. Power handling 175 W cont; FR 45-22,000 Hz ± 2 dB. 10 $\frac{1}{2}$ x 25 x 11 $\frac{1}{2}$ in; 35.3 lb.....\$899/pr

Camber 3.0ti. As Camber 3.5ti, power handling 150 W cont. FR 50-20,000 Hz ± 2 dB. 10 $\frac{1}{2}$ x 20 x 11 $\frac{1}{4}$ in.....\$699/pr

Camber 2.0ti. As Camber 3.0ti, one 6 $\frac{1}{2}$ -in woofer. Not biwirable. Power handling 125 W cont; FR 55-20,000 Hz ± 2 dB. 9 x 16 $\frac{1}{2}$ x 11 $\frac{3}{4}$ in; 22 lb.....\$599/pr

Camber 1.0ti. As Camber 2.0ti, power handling 100 W cont; FR 60-20,000 Hz ± 3 dB. 8 $\frac{1}{2}$ x 14 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in; 18 lb.....\$459/pr

Camber LS Subwoofer

Bass-reflex design with 8-in driver. Optimized for Camber LS1 speaker. Power handling 100 W cont avg; FR 30-120 Hz ± 2 dB; sens 89 dB; imp 8 ohms. 9 $\frac{1}{2}$ x 24 x 11 $\frac{1}{2}$ in; 35 lb.....\$449/pr

CAMBRIDGE PHYSICS

The following feature a 5-yr 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 ferrofluid-cooled dome tweeter. Features 24-dB/oct crossover. FR 26-22,500 Hz; crossover points 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 ferrofluid-cooled dome tweeter. Features 12-dB/oct crossover. Power handling 100 W cont; crossover point 1,500 Hz; FR 44-22,500 Hz; sens 90 dB; imp 6 ohms. 12 x 19 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in; 20 lb.....\$400/pr

K-5 II 2-Way Bookshelf Speaker

5 $\frac{1}{4}$ -in woofer, $\frac{3}{4}$ -in dome tweeter. Features 12-

dB/oct crossover. Power handling 75 W; crossover point 4,200 Hz; sens 88 dB. 8 x 11 x 6 in; 18 lb\$225/pr



Boston Acoustics T930

CAMBRIDGE SOUNDWORKS

The following are available only factory-direct.

Ensemble Subwoofer/Satellite System

2 subwoofers, each with one 8-in woofer; 2 satellites, each with one 3 $\frac{1}{2}$ -in ferrofluid-cooled cone midrange and one 1 $\frac{1}{4}$ -in direct radiator with an integral $\frac{3}{8}$ -in ferrofluid-cooled dome tweeter. Features high-density-particleboard subwoofer cabinet with internal bracing. Power handling 200 W; imp 6 ohms. Black-laminate finish. Subwoofer: 12 x 21 x 4 $\frac{1}{2}$ in. Satellite: 8 $\frac{1}{2}$ x 5 $\frac{1}{4}$ x 4 in.....\$599

Powered Subwoofer System

Acoustic-suspension design with 12-in driver and 140-W amp. Features active crossover with 4 selectable crossover points. Level control. Power handling 140 W max. 15 $\frac{1}{2}$ x 26 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in.....\$599

Surround Speaker System

4-in woofer with two 3-in midrange/tweeters mounted in dipole fashion. Power handling 100 W cont avg; FR 125-10,000 Hz; sens 86 dB SPL/W/m; imp 8 ohms. Available primed for painting or gray.....\$399/pr

Surround II Speaker System. As above, power handling 60 W. 4 $\frac{1}{4}$ x 6 $\frac{1}{4}$ x 4 $\frac{1}{2}$ in.....\$249/pr

Outdoor 2-Way Speaker

Acoustic-suspension design with 5 $\frac{1}{4}$ -in copolymer woofer and $\frac{3}{4}$ -in dome tweeter. Water-resistant polypropylene enclosure. Power handling 200 W; imp 8 ohms\$279/pr
In-wall version of above\$329/pr

Center Channel Plus 2-Way Speaker

Acoustic-suspension design with four 3-in drivers and one 1 $\frac{1}{4}$ -in direct-radiator ferrofluid-cooled tweeter with $\frac{3}{8}$ -in integral dome. Designed for home theater system. Features magnetic shielding; 11-element crossover with multiple points; MDF wood-composite enclosure. Support for use as TV base optional. Power handling 100 W; sens 86 dB; imp 8 ohms. Black vinyl finish. 25 x 4 x 6 $\frac{1}{2}$ in; 12 lb.....\$219

Model Six 2-Way Bookshelf Speaker

Acoustic-suspension design with 8-in long-throw woofer and 1 $\frac{3}{4}$ -in direct-radiator ferrofluid-cooled tweeter with $\frac{3}{8}$ -in integral dome. Features 6-element crossover; MDF wood-composite enclosure. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB; imp 8 ohms. Oak, teak, or black-ash vinyl finish. 11 $\frac{1}{4}$ x 18 $\frac{1}{4}$ x 7 $\frac{1}{2}$ in; 18 lb\$119

CANTON

The following feature a limited 5-yr parts-and-labor warranty and a 2-yr electronics warranty for powered models.

Ergo 80 DC 3-Way Speaker

Bass-reflex design with 8-in woofer, 8-in midrange, and 1-in tweeter. Power handling 120 W; crossovers 300 and 3,500 Hz; FR 22-30,000 Hz. Gloss black or white finish; custom finish available. 9 $\frac{1}{2}$ x 37 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in; 42 lb.....\$3,500/pr

Fonum 701 3-Way Speaker

Bass-reflex design with two 8-in woofers, one 6-in polypropylene midrange, and one 1-in aluminum/manganese-dome tweeter. Power handling 140 W; crossover points 300 and 3,500 Hz; FR 20-30,000 Hz; sens 89 dB SPL/W/m; imp 4 ohms. Black textured vinyl finish. 9 $\frac{1}{2}$ x 39 $\frac{1}{2}$ x 12 $\frac{1}{4}$ in; 48 lb.....\$1,549/pr

Karat 930 DC 2-Way Bookshelf Speaker

Bass-reflex design with 9-in woofer and 1-in aluminum/manganese-dome tweeter. Power handling 85 W; crossover point 2,800 Hz; FR 27-30,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. Oak, walnut, dark cherry, black, or white finish. 10 $\frac{1}{4}$ x 17 x 10 $\frac{1}{4}$ in; 24 lb\$1,000/pr
Karat 920 DC. As above, 8-in woofer. Power handling 70 W; FR 33-30,000 Hz. 9 x 13 $\frac{1}{2}$ x 8 $\frac{1}{4}$ in; 15 lb.....\$750/pr

Combi 24 DC Subwoofer/Satellite System

Subwoofer with two 8-in drivers; two satellites, each with two 4-in midranges and one 1-in tweeter. Power handling 80 W; crossover points 120 and 2,500 Hz; FR 22-30,000 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Black or white. Subwoofer: 19 $\frac{1}{4}$ x 9 x 12 $\frac{1}{2}$ in; 32 lb. Satellite: 5 $\frac{1}{2}$ x 8 x 5 $\frac{1}{2}$ in; 5 lb.....\$995

Plus C Subwoofer

12-in driver. Power handling 70 W; crossover point 120 Hz; FR 22-120 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Walnut, black, or white finish. 13 $\frac{1}{2}$ x 14 $\frac{1}{4}$ x 13 $\frac{1}{2}$ in; 26 lb.....\$600

InWall 6 2-Way In-Wall Speaker

Coaxial design with 6-in woofer and $\frac{1}{2}$ -in tweeter. Power handling 40 W; crossover point 4,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. 8 $\frac{1}{2}$ x 8 $\frac{1}{2}$ x 3 $\frac{1}{2}$ in; 3.3 lb.....\$500/pr

Patio 160 2-Way Indoor/Outdoor Minispeaker

6 $\frac{1}{2}$ -in woofer and 1-in aluminum-manganese dome tweeter. Features weather resistance. Power handling 50 W; crossover point 2,900 Hz; FR 42-30,000 Hz; sens 86 dB SPL/W/m; imp 4 ohms. Black or white. 7 $\frac{1}{2}$ x 10 $\frac{1}{2}$ x 4 $\frac{3}{4}$ in; 15 lb.....\$450/pr

AV-500 2-Way Center-Channel Speaker

Bass-reflex design with 4-in woofer and 1-in tweeter. Designed for home theater system. Power handling 60; crossover point 3,000 Hz; FR 40-30,000 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Black or white. 17 x 5 $\frac{3}{8}$ x 6 $\frac{1}{2}$ in.....\$400

Home Theater Speaker Systems. There's A Right Way And A Wrong Way.

We'd like to clear up some misconceptions on the subject of speaker systems for use in Dolby Pro Logic home theater systems.

Misconception #1: You can use any speakers for the surround and center channels.

The center channel is *very* important because a large portion of soundtracks is directed to the center in systems with Pro Logic. That speaker should have smooth frequency response, good power handling—and it *must* match the tonal balance of the main speakers. Also, a center channel speaker should be magnetically shielded to prevent video interference.

Surround speakers should also match the tonal balance of the front speakers. Indeed, all five speakers should have matching tonal balances for proper sound. But unlike front speakers, surround speakers should create a diffuse sound field. So the best systems with Pro Logic use "dipole radiating" surround speakers (e.g. *The Surround II* and *The Surround* speakers in our \$797 and \$1,117 packages).

All the systems on this page consist of speakers designed to match each other tonally. (Identical timbre).

Misconception #2: Use five identical speakers in a system with Pro Logic.

A number of companies have released speaker packages consisting of five matching mini-speakers (some with a subwoofer). This ignores the fact that the surround channels serve different purposes than the front channels.

Misconception #3: A good home theater speaker system costs thousands and thousands of dollars.

A number of retailers regularly sell \$10,000 Pro Logic speaker systems. This is just not necessary.

We believe that the two more expensive systems on this page compete head-on with combinations selling for *thousands* more. Add our Powered Subwoofer (\$599), and we'll compare them to anything on the market.



\$463 Model Six Speakers,
Model Ten-A Speakers (3)

\$463 Home Theater Package Features Model Six And Model Ten-A.

Our most affordable speaker package for systems with Pro Logic is centered around the new Model Six two-way acoustic suspension speaker by Henry Kloss. Model Six offers smooth, natural sound over a wide frequency range. The center channel and surround speakers are our new Model Ten-A magnetically shielded two-way acoustic suspension speakers. Tonally balanced to match Model Six, they are ideal for this affordable system.



\$797 Ensemble II System, Center Channel
speaker, The Surround II speakers

\$797 Home Theater Package Includes Ensemble II, Center Channel & The Surround II.

Our best value Home Theater speaker package features our critically acclaimed Ensemble II subwoofer-satellite system. With its natural, balanced sound and powerful subwoofer, it provides the heart of a terrific home theater system. The center channel speaker is our *Center*

Channel, a magnetically shielded version of our Ensemble satellites. The surround speakers are *The Surround II*, the most affordable dipole radiating speaker we know of (see previous ad). You could spend thousands more without improving on this package.

\$1,117 Home Theater Package Features Our Best Speakers.

This system is built around our dual-subwoofer Ensemble speaker system (*Audio* magazine said it "may be the best value in the world"). The center channel speaker is our *Center Channel Plus*, a unique five-driver speaker that can be placed above or below your TV monitor. The surround speakers are *The Surround*, our best dipole radiating surround speaker. This system, especially when matched with



\$1,117 Ensemble System, Center Channel
Plus speaker, The Surround speakers

our Powered Subwoofer, delivers awesome sound—far better than most theaters.

Cambridge SoundWorks products are not available in stores. Because we sell factory-direct, eliminating expensive middle-men, you can save thousands of dollars. And our 30-day return policy means you take no risk.

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CIRCLE NO 6 ON READER SERVICE CARD

Fonum 251 2-Way Bookshelf Speaker

Bass-reflex design with 6-in woofer and 1-in tweeter. Power handling 50 W; crossover point 3,200 Hz; bandwidth 42-26,000 Hz; sens 86 dB SPL/W/m; imp 4 ohms. Black textured vinyl finish. 7 1/4 x 11 1/4 x 8 in; 9.5 lb\$329/pr



Cerwin-Vega Q1

CARVER

AL-III 2-Way Speaker

10-in woofer, 48-in full-range ribbon panel. Bass, midrange, and treble controls. Power handling 400 W; crossover point 200 Hz; FR 34-20,000 Hz ± 3 dB. Hand-matched solid-oak panels. 14 1/2 x 72 1/2 x 16 1/2 in\$1,700/pr

CELESTION

Model 600 Si 2-Way Speaker

Aerolam sealed enclosure with 6 1/2-in Cobex cast-frame woofer and 1 1/4-in copper-dome tweeter. Features aluminum honeycomb construction; biwireable crossover. Gray Nextel finish; 15 x 8 x 9 in; 11 lb\$2,099/pr
DLP-600. Digital processor for above to reduce amplitude and phase errors. Includes fiber-optic and RCA cables\$699

Model 9 3-Way Bookshelf Speaker

Bass-reflex design with 6-in felted-fiber woofer, 4-in midrange, and 1-in titanium-dome tweeter. Black-ash or oak finish; 20 x 8 x 10 in; 17 lb\$599/pr

Model 1 2-Way Bookshelf Speaker

Bass-reflex design with 4-in felted-fiber woofer and 1-in titanium tweeter. Black-ash or oak finish; 10 x 6 x 7 in; 8 lb\$199/pr

Celestion Shield Series

The following feature magnetic shielding and a gray textured finish.

CS-6 2-Way Speaker

Bass-reflex design with two 5-in woofers and one 1-in tweeter\$699/pr

CSW Powered Subwoofer

Bandpass design with 8-in woofer and 75-W amplifier\$399

CS-2 2-Way Bookshelf Speaker

Bass-reflex design with two 4-in woofers and one 1-in tweeter\$229/pr

CSC 2-Way Center-Channel Speaker

Infinite-baffle design with two 3 1/2-in woofers and one 1-in tweeter\$179

CS-135 Subwoofer

Dual-cavity vented design with 8-in driver. Designed for Models 1, 3, and 5. Black-ash finish. 7 x 20 x 30 in; 22 lb\$249

CELLO

Stradivari Master 3-Way Speaker

12-in woofer, four 2-in dome midranges, and four 3/4-in dome tweeters. Crossovers 400 and 5,000 Hz; sens 90 dB; imp 4 ohms. Rosewood finish. 17 x 62 x 18 in; 340 lb\$26,000/pr
 Piano-black finish\$28,000/pr

CERWIN-VEGA

The following feature a 5-yr limited warranty.

Q-1 2-Way Speaker

Vented design with 10-in woofer and polyfoam tweeter. Includes bass EQ. Power handling 400 W; FR 30-20,000 Hz ± 3 dB; sens 100 dB W/m; imp 4 ohms. Walnut veneer finish\$1,498

VS-100 3-Way Speaker

Bass-reflex design with 10-in woofer, 4-in midrange, and 1-in balanced-drive dome tweeter. Power handling 125 W; crossover points 600 and 5,000 Hz; FR 37-20,000 Hz ± 3 dB; sens 94 dB SPL/W/m; imp 6 ohms. 12 7/8 x 27 1/2 x 11 1/4 in; 40 lb\$310

Home Theater Series

HT-210C Subwoofer/Center-Channel Speaker

Combines subwoofer with two 10-in drivers and center-channel speaker with 6 1/2-in midrange and 1-in polycarbonate-dome tweeter in one cabinet. Can be used as pedestal for large-screen monitor/receiver. Defeatable passive crossover. Subwoofer: power handling 150 W; FR 38-100 Hz ± 3 dB; sens 94 dB; imp 8 ohms. Center channel: power handling 80 W; FR 80-20,000 Hz ± 3 dB. 33 x 19 x 20 in\$650

HT-S6 2-Way Satellite Speaker

6 1/2-in midrange, 1-in polycarbonate-dome tweeter. Power handling 80 W; FR 80-20,000 Hz ± 3 dB; sens 92 dB SPL/W/m. 8 1/2 x 11 1/4 x 11 in\$380/pr

HT-CTR 2-Way Center-Channel Speaker

Two 6 1/2-in midranges, one 1-in polycarbonate-dome tweeter. Features midrange configuration for 120° dispersion. Power handling 100 W; FR 80-20,000 Hz ± 3 dB; sens 94 dB SPL/W/m; imp 4 ohms. 16 1/2 x 8 1/4 x 11 1/4 in\$320

HT-110 Subwoofer

10-in driver. Features die-cast aluminum driver frame; defeatable passive crossover. Power handling 250 W; bandwidth 38-125 Hz; sens 94 dB; imp 8 ohms. 13 x 17 1/2 x 24 1/2 in\$290

Compact Home Theater Series

Compact HT-S5 2-Way Satellite Speaker

Vented design with 5-in midrange driver and 1-in dome tweeter. Features magnetic shielding. Power handling 60 W; FR 125-20,000 Hz ± 2 dB; sens 90 dB SPL/W/m; imp 8 ohms. 9 1/4 x 6 1/2 x 6 1/4 in\$330/pr

Compact HT-10D Subwoofer

10-in dual-voice-coil driver. Features 12-dB/oct passive crossover at 125 Hz. Power handling 150 W; FR 38-125 Hz; sens 94 dB; imp 8 ohms. 13 x 18 1/2 x 16 1/4 in; 34 lb\$330

Compact HT-SMC Center-Channel Speaker

4 x 10-in full-range driver. Features magnetic shielding. Power handling 80 W; FR 100-10,000 Hz ± 2 dB; sens 91 dB; imp 8 ohms. 6 x 15 x 8 in; 9 lb\$165

CLEMENTS

Reference RT-7 2-Way Speaker

Compression-line design with 8-in polypropylene-cone woofer and 7-in direct-inductance planar-ribbon midrange/tweeter. Biwire/biamp terminals. Frequency-tilt control. Power handling 200 W; crossover point 1,575 Hz; FR 26-40,000 Hz ± 3 dB; sens 88 dB SPL/W/m; imp 6.5 ohms. Adjustable spiked feet. Rosewood finish. 10 1/2 x 45 1/2 x 19 in\$5,595/pr
 Piano-lacquer, mahogany, gray-oak, or white-oak finish\$4,995/pr
 Black-oak, oak, or walnut finish\$3,995/pr

Model 400Si 2-Way Bookshelf Speaker

6 1/2-in polypropylene-cone woofer, 1-in ferrofluid-cooled linen-dome tweeter. Power handling 90 W; crossover point 2,500 Hz; FR 40-20,000 Hz ± 3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Black. 9 1/2 x 14 x 14 1/4\$650/pr

Model 106Di 2-Way Bookshelf Speaker

6-in polypropylene-cone woofer, 3/4-in ferrofluid-cooled poly-dome tweeter. Biwire/biamp terminals. Power handling 80 W; crossover point 3,000; FR 50-20,000 Hz ± 3 dB; sens 89 dB; imp 8 ohms. 8 x 13 1/2 x 9 1/4 in\$300/pr

CLIF DESIGNS

KP-708 Subwoofer/Satellite System

Ported subwoofer with 12-in driver; two satellites, each with 4-in midrange and 3/4-in ferrofluid-cooled soft-dome tweeter. Power handling 200 W; FR 33-21,000 Hz ± 3 dB; sens 88 dB SPL/W/m; imp 4 ohms. Subwoofer: 17 x 18 x 17 1/2 in\$749
 Subwoofer only\$449

KR-508 Subwoofer/Satellite System

Subwoofer with 8-in dual-voice-coil driver; 2 satellites with 4-in midranges and 3/4-in ferrofluid-cooled polycarbon tweeters. Power handling 150 W; FR 46-21,000 Hz ± 3 dB; sens 88 dB; imp 4 ohms. Subwoofer: 12 x 20 x 15 in\$599
 Subwoofer only\$299

K-101 2-Way Center-Channel Speaker

Two 4 1/2-in drivers, two 3/4-in ferrofluid-cooled silk soft-dome tweeters. Power handling 125 W; FR 55-20,000 Hz ± 3 dB; sens 91 dB; imp 6 ohms. 20 1/2 x 6 x 7 1/2 in\$249

COUNTERPOINT

Clearfield Continental 2-Way Speaker

Controlled-directivity transmission-line design with two 6-in mineral-damped polypropylene woofers, aluminum tweeter. Features mono-coque 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; imp 8 ohms. Walnut, light-oak, black-oak, or cherry finish. 18 x 50 x 10 in\$3,595/pr

Mystic 2-Way Bookshelf Speaker

Dipolar design with two 5/4-in woofers and one 1-in aluminum-dome tweeter. Power handling 100 W max; bandwidth 60-20,000 Hz; sens 85 dB; imp 4 ohms. 7 x 10 x 8 in.....\$895/pr

Embassy Subwoofer

8-in polypropylene driver. Doubles as a speaker stand. Features crossover. Power handling 200 W max; bandwidth 30-60 Hz; sens 87 dB; imp 8 ohms. Piano black-lacquer finish, bandwidth down to 30 Hz. 15 x 26 x 17 in.....\$795/pr

Bijou 2-Way Center-Channel Speaker

Two 5/2-in glass-fiber woofers and one 1-in aluminum-dome tweeter. Power handling 100 W max; bandwidth 60-20,000 Hz; sens 87 dB; imp 4 ohms. 17 1/2 x 7 x 8 in.....\$495

DAHLQUIST

DQ-28 3-Way Speaker

8-in polypropylene woofer, 4-in polypropylene midrange, 7/8-in alloy dome-tweeter. Power handling 200 W; crossover points 470 and 4,000 Hz; bandwidth 37-25,000 Hz ± 3 dB; sens 91 dB; imp 4 ohms. Rosewood or black trim. 14 1/2 x 4 1/2 x 12 in; 50 lb.....\$1,400/pr

DQ-16 2-Way Speaker

6-in polycarbon woofer, 7/8-in alloy-dome tweeter. Power handling 150 W; bandwidth 39-27,000 Hz; sens 89 dB; imp 6 ohms. 14 x 37 x 12 in; 30 lb.....\$750/pr

DQ-6ci 2-Way Bookshelf Speaker

6-in polypropylene woofer, 7/8-in alloy-dome tweeter. Power handling 150 W; bandwidth 50-25,000 Hz ± 3 dB; sens 89 dB; imp 4 ohms. 14 x 22 x 12 in.....\$500/pr

DCM

TimeWindow 7 3-Way Speaker

7-sided staggered transmission-line design with two 9-in polypropylene woofers, two 6 1/2-in midranges, and three 3/4-in hard-dome tweeters. Power handling 500 W cont avg; bandwidth 22-25,000 Hz; sens 92 dB; imp 6 ohms. Glossy black finish, 18 1/2 x 48 x 14 in; 75 lb...\$2,999/pr

TimeWindow 3 3-Way Speaker

Folded transmission-line design with 8-in woofer, 6 1/2-in cone midrange, and two 3/4-in plastic soft-dome tweeters. Features time-coherent point source configuration; acoustic antidiffraction lenses. Tweeter and midrange level controls; narrow/wide image control. Power handling 500 W cont avg; bandwidth 24-20,000 Hz; sens 90 SPL/W/m; imp 8 ohms. Dark oak finish, 16 1/4 x 39 1/4 x 12 1/4 in; 45 lb.....\$1,499/pr

TimeFrame TF600 3-Way Speaker

Mirror-image design with 6 1/2-in woofer, 6 1/2-in coaxially mounted polypropylene midbass, 3/4-in dome tweeter. Features staggered transmission-line enclosure terminating in one rear vent. Power handling 250 W; bandwidth 30-20,000 Hz; sens 92 dB; imp 6 ohms. Dark or black oak finish, 17 x 41 x 8 1/4 in; 47 lb.....\$749/pr

TimeFrame TF400 Series Two 3-Way Speaker

Transmission-line design with two 6 1/2-in magnetically shielded cone woofers, one coaxially mounted 3/4-in dome tweeter, and one rear-firing 3/4-in dome tweeter. Features antidiffraction lens. Power handling 150 W cont avg; bandwidth 42-20,000 Hz; sens 92 dB; imp 6 ohms.

Dark oak or black oak finish. 15 x 38 x 8 in; 31 lb.....\$598/pr

SUB-710 Powered Subwoofer

6-in active driver, 8-in passive bass-reflex driver, integral 50-W B&K Components amp. Magnetic shielding. Line- and speaker-level inputs. Variable sens. Crossover 100 Hz; bandwidth 32-120 Hz. 9 x 14 3/4 x 19 1/2 in.....\$399

CX-07 2-Way Bookshelf Speaker

Bass-reflex design with 6 1/2-in woofer and 3/4-in dome tweeter. Features rear-firing port; magnetic shielding. Power handling 80 W cont avg; bandwidth 45-20,000 Hz; sens 91 dB; imp 8 ohms. 8 x 15 x 9 in; 121 lb.....\$259/pr

DEFINITIVE TECHNOLOGY

Powerfield 1500 Powered Subwoofer

15-in cast-basket polymer-laminate cone driver. Features butyl-rubber driver surround; variable 24-dB/oct low-pass filter; 12-dB/oct high-pass filter. Variable phase control; level control. Power handling 250 W rms; bandwidth 15-150 Hz. Piano-black lacquer or natural golden-oak finish. 18 x 20 x 18 in.....\$995

BP10 2-Way Speaker

Bipolar radiating design with two 6 1/2-in mineral-filled woofers and two 1-in ferrofluid-cooled dome tweeters. Features Linkwitz-Riley crossover; aluminum voice coil. Bandwidth 20-28,000 Hz; imp 8 ohms. Wood or black-lacquer finish. 5-yr warranty. 9 x 42 x 11 1/2 in.....\$550

BP8 2-Way Speaker

Two 5 1/2-in cast-basket polypropylene woofers, two 7/8-in soft-dome tweeters. Rubber woofer surrounds; computer-synthesized transmission-line tuning. Power handling 200 W max; bandwidth 22-28,000 Hz. 7 x 38 x 11 in.....\$399

C-1 2-Way Center-Channel Speaker

Two 5 1/4-in cast-basket woofers, 1-in soft-dome tweeter. Linkwitz-Riley crossover. Power handling 200 W; bandwidth 25-28,000 Hz; sens 90 dB; 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 polypropylene-cone 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; bandwidth 50-28,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or white, 7 x 11 x 7 in.....\$250

DR7 2-Way Bookshelf Speaker

6 1/2-in cast-basket woofer, 1-in dome tweeter. Features Linkwitz-Riley crossover. Power handling 200 max; bandwidth 25-28,000 Hz. 8 1/2 x 22 x 11 1/2 in.....\$249

DENNESEN

ESL X Electrostatic Speaker

Phase-correct time-aligned hybrid design with 6 1/2-in woofer and four 3 1/2-in electrostatic tweeters. Features biwiring. Power handling 150 W cont avg; FR 70-35,000 Hz ± 2.5 dB; sens 89 dB SPL/W/m; imp 8 ohms. Choice of finish. 9 x 26 x 12 1/2 in; 40 lb.....\$1,850

ESL MINI Electrostatic Speaker

Phase-correct time-aligned acoustic-suspension hybrid design with 5-in woofer/midrange and

four 3 1/2-in electrostatic tweeters. Features biwiring. Power handling 100 W cont avg; bandwidth 75-35,000 Hz; sens 89 dB; imp 8 ohms. Choice of finish. 7 x 24 x 10 in; 20 lb.....\$1,350

DESIGN ACOUSTICS

DA1000 3-Way Speaker

Vented design with 10-in downward-firing woofer, two 5-in midbasses, and 3/4-in sonofoam-treated metallized-polycarbonate dome tweeter. Features magnetic shielding; ferrofluid cooling. Power handling 300 W; crossover points 110 and 3,500 Hz; bandwidth 30-25,000 Hz; sens 89 dB SPL/W/m. Oak or black-ash vinyl finish. 11 x 42 x 15 in; 64 lb.....\$1,100/pr

DA900 3-Way Speaker

Vented design with 8-in downward-firing woofer, 5-in midbass, and 3/4-in sonofoam-treated metallized-polycarbonate dome tweeter. Features magnetic shielding; ferrofluid cooling. Power handling 200 W; crossover points 130 and 3,500 Hz; bandwidth 40-25,000 Hz; sens 88 dB. Oak or black-ash vinyl finish. 9 x 37 x 11 in; 52 lb.....\$800/pr

DA800. Bookshelf version of above. Crossover points 150 and 4,000 Hz; bandwidth 47-22,000 Hz. 9 x 17 x 11 in; 22 lb.....\$600/pr

PS-SW Subwoofer

Vented 10-in carbon-fiber driver. Impregnated-aluminum dual voice coils; high-pass filter. Power handling 200 W; bandwidth 30-130 Hz; sens 89 dB (1 voice coil), 95 dB (2 voice coils); imp 8 ohms. Black-vinyl finish. 5-yr limited warranty. 16 1/2 x 22 x 11 in; 38 lb.....\$340

PS-24 2-Way Center-Channel Speaker

Vented design with two 4-in woofers and 3/4-in metallized-polycarbonate dome tweeter. Magnetic shielding. Power handling 75 W; bandwidth 50-20,000 Hz; sens 88 dB. Black vinyl finish. 20 x 5 x 14 in; 19 lb.....\$190

DGX AUDIO

Digital Deconvolution Audio System

Comprises pair of DDL-1 3-way speakers and DDA-1 power amp with built-in finite impulse response (FIR) digital filter said to compensate for DDL-1 response irregularities. Speaker: vented design with 12-in woofer, 2-inch soft-dome midrange, 1-inch soft-dome tweeter; rosewood veneer finish; 15 1/2 x 39 1/2 x 11 in. Amp: 110 W x 2 into 8 ohms with 0.01% THD; dual-mono design; 16 1/2 x 4 1/4 x 14 1/4 in.....\$1,795

DIGITAL PHASE

The following feature patented Acoustia-Reed ported design, spun-titanium ferrofluid-cooled dome tweeters, butyl woofer surrounds, a 24-dB/octave crossover, gold-plated 5-way binding posts, and a 5-yr warranty.

AP-2 2-Way Speaker

Two 6 1/2-in woofers, 1-in tweeter. Features 2-layer aluminum voice coil. Power handling 150 W; FR 34-20,000 Hz ± 1.5 dB; sens 91 dB SPL/W/m. Black or honey-oak finish. 14 1/4 x 42 x 13 in; 76 lb.....\$1,200/pr

AP-1 2-Way Speaker

6 1/2-in woofer, 1-in tweeter. Features 2-layer aluminum voice coil. Power handling 100 W; FR 34-20,000 Hz ± 1.5 dB; sens 87 dB SPL/W/m. Black or honey-oak finish. 11 1/4 x 38 x 10 1/2 in; 43 lb.....\$900/pr

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AP-5 2-Way Bookshelf Speaker

3-in woofer, 1-in tweeter. Power handling 60 W; FR 35-20,000 Hz ± 1.5 dB; sens 81 dB SPL/W/m. Black or honey-oak finish. 9 x 13 x 8 1/2 in; 17 lb.....\$450/pr

DUNTECH

Regent D400SBL 3-Way Speaker

Pulse-coherent design with two 12-in woofers, two 7-in midranges, and one 1-in tweeter symmetrically arranged and time aligned on vertical axis. Features acoustic damping; polypropylene capacitors; air-core inductors. Biwire/biamp terminals. Power handling 1,000 W; FR 30-20,000 Hz ± 3 dB; sens 90 dB; imp 4 ohms. 14 x 74 x 23 in; 161 lb.....\$6,995/pr

Viscount D200SBL 2-Way Speaker

Pulse-coherent point-source design with two 6 1/2-in woofers and one 1-in tweeter. Double woofer magnet with 3-in aluminum voice coil. Biwire/biamp terminals. Power handling 500 W; FR 50-20,000 Hz ± 3 dB; sens 91 dB; imp 4 ohms. 11 x 34 x 14 in; 53 lb.....\$2,495/pr

PCL25 2-Way Bookshelf Speaker

Pulse-coherent point-source design with symmetrical time-aligned matched drivers; two 6 1/2-in woofers, one 1-in dome tweeter; 6-dB/oct crossover. Felt baffle treatment; biwire/biamp terminals. Stand optional. FR 52-20,000 Hz ± 3 dB; sens 91 dB; imp 4 ohms. Brazilian Rosewood finish. 10 x 24 x 14 in; 44 lb.....\$1,995/pr

DYNACO

FL-650 2-Way In-Wall Speaker

6 1/2-in polypropylene woofer, 1-in soft-dome tweeter. Waterproof diaphragms; foam-edge surround. Power handling 100 W; crossover 2,500 Hz; FR 58-20,000 Hz ± 3 dB; sens 91 dB; imp 8 ohms. Includes mounting hardware. New-construction bracket optional.....\$300/pr

Amazing Bass Subwoofer

Bass-reflex design with 8-in driver. Features dual voice coils. Power handling 100 W; crossover 100 Hz; FR 30-120 Hz ± 3 dB.....\$180

A-10 Type II 2-Way Speaker

4-in polypropylene woofer, 3/4-in ferrofluid-cooled titanium-dome tweeter. Power handling 75 W; FR 100-18,000 Hz ± 3 dB.....\$120/pr

AW-1 Indoor/Outdoor 2-Way Speaker

Waterproof polypropylene woofer, hard-dome tweeter. Sealed aluminum enclosure; anodized weather-painted grille. Black or white....\$100/pr

ENERGY

Model 22.3 2-Way Speaker

Front-vented design with two 6 1/2-in woofers and 3/4-in dual-hyperdome tweeter on Spherex baffle. Biwire/biamp terminals. Adjustable spiked feet. Power handling 150 W cont avg; bandwidth 30-23,000 Hz; sens 87 dB; imp 6 ohms. Oak, black-ash, or black high-gloss finish. 10 x 40 x 16 in; 67 lb.....\$2,000/pr

Model 22.1 2-Way Bookshelf Speaker

Front-vented design with 6 1/2-in quadcentric woofer and 3/4-in dual-hyperdome tweeter on Spherex front baffle. Biwire/biamp terminals. Power handling 110 W cont avg; FR 40-23,000 Hz; sens 85 dB; imp 6 ohms. Oak, black-ash, or black high-gloss finish. 10 x 16 x 12 in; 27 lb.....\$1,000/pr

Model 3.1e 2-Way Bookshelf Speaker

Front-vented design featuring 8-in quadcentric woofer and 3/4-in tweeter. Power handling 100 W cont avg; FR 40-20,000 Hz ± 3 dB; sens 87 dB SPL/W/m; imp 6 ohms. Rosewood or black-ash finish. 10 x 19 x 10 in.....\$450/pr

Model 2.1e. As above, 6 1/2-in quadcentric woofer. Power handling 80 W cont avg; FR 45-20,000 Hz ± 3 dB; sens 86 dB SPL/W/m. 10 x 16 x 10 in.....\$300/pr

ESAT-2 2-Way Satellite Speaker

Acoustic-suspension design with 4 1/2-in woofer and 3/4-in cloth-dome tweeter. Designed for home theater systems. Features magnetic shielding; sculpted Spherex baffle. Power handling 125 W rms; crossover point 2,500 Hz; FR 140-22,000 Hz ± 3 dB; sens 84 dB SPL/W/m; imp 6 ohms. 5 x 8 x 5 in.....\$349/pr

ESUB-2 Energy Subwoofer

6th-order band-pass vented enclosure with 6 1/2-in driver. Designed for home theater systems. Features magnetic shielding. Power handling 125 W rms; crossover point 140 Hz; FR 40-140 Hz ± 3 dB; sens 84 dB SPL/W/m. Black-ash vinyl finish. 8 x 12 x 14 in; 18 lb.....\$349/pr

ECC-1 Energy Center-Channel Speaker

Dual-vented design with two 4 1/2-in woofers and 1/2-in polycarbonate-dome tweeter on a sloped baffle. Designed for home theater systems. Features magnetic shielding. Power handling 100 W rms; crossover point 2,500 Hz; FR 60-22,000 Hz ± 3 dB; sens 86 dB SPL/W/m; imp 8 ohms. Black-ash vinyl finish. 6 x 20 x 8 in; 15 lb.....\$169

FOSGATE AUDIONICS

SD 180 Surround Speaker

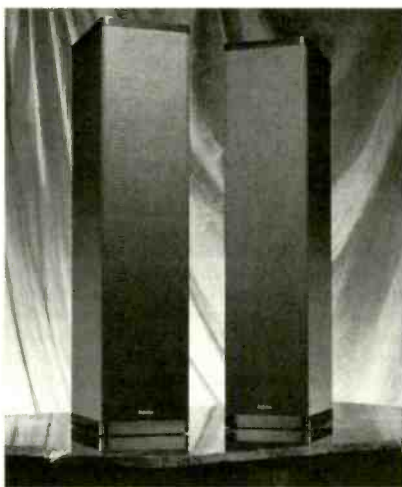
Dipole design. Features THX certification. FR 80-18,000 Hz ± 2 dB; sens 90 dB SPL/W/m. 14 x 22 x 8 1/2 in; 23 lb.....\$1,850/pr

FS 400 Subwoofer

14-in driver. FR 20-80 Hz ± 3 dB; sens 92 dB; imp 8 ohms. 24 x 24 x 13 1/2 in; 85 lb.....\$995

SD 90 THX Dipolar Surround Speaker

Dual-drive design. Designed for rooms under 4,000 cubic feet. Sand-pebble black or eggshell color. 14 x 11 x 6 in.....\$799/pr



Definitive Technology BP10

FRIED PRODUCTS

R/5 3-Way Speaker

Aperiodic design with 10-in polypropylene woofer, 5/4-in transmission-line-loaded polypropylene midrange, and 1-in dome ferrofluid-damped tweeter. Power handling 200 W cont avg; FR 32-20,000 Hz ± 3 dB; sens 90 dB; imp 8 ohms. Walnut, light-oak, or black-ash veneer finish. 12 x 34 x 12 1/2 in; 56 lb.....\$1,495/pr

A/5 2-Way Speaker

Aperiodic design with 8-in polypropylene 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. 10 x 34 x 12 1/2 in.....\$825/pr

Q/5 2-Way Speaker

Aperiodic design 8-in polypropylene 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. Dark-oak or black-ash finish. 10 1/4 x 20 x 9 in.....\$599/pr

Beta V 2-Way Bookshelf Speaker

Aperiodic design with 6 1/2-in polypropylene woofer and fluid-damped dome tweeter. Features 6-dB/oct crossover. 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 13 1/2 x 8 in.....\$399/pr

GENESIS

IM-830FW 3-Way Speaker

8-in polypropylene woofer, 3-in titanium/silicon carbide midrange, and 1-in planar ribbon tweeter. Power handling 400 W max; crossover points 560 and 4,100 Hz; FR 44-34,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. Italian rosewood finish. 75 lb.....\$2,799

Genre I 3-Way Speaker

6 1/2-in poly/Kevlar woofer, 4 1/2-in poly/Kevlar midrange, 1-in ribbon tweeter. FR 45-34,000 Hz ± 2 dB. Black-ash or rosewood.....\$1,300

Genre II 2-Way Speaker

6 1/2-in poly/Kevlar woofer, 1-in ribbon tweeter. FR 49-34,000 Hz ± 2 dB. Black-ash or rosewood finish.....\$800

Genre III 2-Way Speaker

6 1/2-in polycarbon woofer, 3/4-in titanium-dome tweeter. FR 49-32,000 Hz ± 2 dB. Black-ash or rosewood finish.....\$500

HARMAN KARDON

AVS30 Home Theater System

Two 2-way front satellites; one shielded 2-way center-channel speaker; two rear speakers; two subwoofers. FR 35-20,000 Hz ± 3 dB; sens 90 dB. 65 lb.....\$1,099

Model Two 2-Way Speaker

Ported design with 6 3/8-in polypropylene woofer and 3/4-in polycarbonate tweeter. Designed for frequency-independent dispersion; magnetic shielding. FR 60-20,000 Hz ± 3 dB; sens 88 dB SPL/W/m; imp 6 ohms. Black vinyl wrap. 8 1/2 x 19 x 8 1/2 in.....\$349/pr

Model One 2-Way Bookshelf Speaker

Ported design with 5 3/8-in polypropylene woofer and 1/2-in polycarbonate tweeter. Designed for

frequency-independent dispersion; magnetic shielding. FR 70-20,000 Hz ± 3 dB; sens 87 dB SPL/W/m; imp 6 ohms. Black vinyl wrap. 7 x 12½ x 6¼ in.\$239/pr

CS5 Center-Channel Speaker

Tuned-port design with 2 drivers. Features magnetic shielding. Bandwidth 75-20,000 Hz ± 3 dB; sens 87 dB SPL/W/m; imp 8 ohms. Black vinyl wrap. 17½ x 5½ x 8 in; 18 lb.\$179

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; bandwidth 24-25,000 Hz; imp 4 ohms. Wood cabinet. 17½ x 44½ x 18 in.\$1,500/pr

SW-24 Subwoofer

Infinite-baffle enclosure. Power handling 300 W cont avg; FR to 16 Hz ± 3 dB; imp 5 ohms. 36 x 50¼ x 22 in; 250 lb.\$1,495

HECO

Libero Subwoofer/Satellite System

Bass-reflex subwoofer with two 7-in drivers; 2 satellites, each with 4¼-in midrange and ¼-in dome tweeter. Features die-cast satellite cabinets. Power handling 60 W cont avg; crossover points 120 and 3,000 Hz; bandwidth 28-30,000 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Black or white. Subwoofer: 22 x 8¾ x 13¼ in. Satellite: 4¾ x 7¼ x 4¾ in.\$599

Legato Satellite. As above, satellite only. Power handling 50 W cont avg; crossover point 3,000 Hz; bandwidth 80-30,000 Hz.\$349/pr

HEYBROOK

The following feature a limited 5-yr warranty.

Solo 2-Way Bookshelf Speaker

Infinite-baffle design with 6½-in woofer and metal-dome tweeter. Power handling 75 W; bandwidth 45-24,000 Hz; sens 87 dB; imp 6 ohms. 9 x 16 x 9 in.\$449/pr

Point Five 2-Way Bookshelf Speaker

Infinite-baffle design with 6½-in doped-cone woofer and ¼-in dome tweeter. Power handling 75 W; bandwidth 50-20,000 Hz; sens 87 dB; imp 6 ohms. 9 x 14 x 9 in.\$329/pr

HSU RESEARCH

HRSW12V Powered Subwoofer

12-in driver; 100-W rms amp. Cylindrical end-table-style enclosure; 24-dB/oct Class A Linkwitz-Riley crossover; magnetic shielding; spiked feet. Bandwidth 25-90 Hz. Black-ash vinyl finish. 21½-in high, 23-in diam; 50 lb.\$699

HUGHES

Baser-1 Subwoofer

Two 8-in fiber drivers. Features patented Acoustic Piston Chamber to synchronize drivers. Power handling 100 W max; bandwidth 30-80 Hz; sens 88 dB; imp 4 ohms. Gray. 11 x 15 x 23 in.\$379

Orb-2 2-Way Satellite Speaker

5-in fiber woofer, ¼-in silk tweeter. Features patented wide-dispersion baffle for 180° lateral dispersion; ABS enclosure; magnetic shielding. Power handling 100 W max; crossover point

2,000 Hz; FR 55-22,000 Hz ± 3 dB; sens 89 dB; imp 4 ohms. Gray. 7 x 10 x 10 in.\$319/pr

ICON ACOUSTICS

The following are available factory-direct with a 30-day in-home audition. Prices include shipping and handling.

Icon Parsec II 3-Way Speaker

Graphite-impregnated 10-in woofer, 6½-in polypropylene midrange, 1-in metal-dome tweeter. Features AudioQuest internal wiring. Power handling 350 W cont avg; crossover points 350 and 1,500 Hz; FR 25-22,000 Hz ± 3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Walnut, cherry, natural-oak, or black-oak finish. 12 x 47 x 16 in; 98 lb.\$1,995/pr

Icon Lumen SE 2-Way Bookshelf Speaker

6½-in polypropylene woofer, 1-in metal-dome tweeter. Power handling 150 W cont avg; crossover point 1,500 Hz; FR 55-22,000 Hz ± 3 dB; sens 90 dB; imp 8 ohms. Walnut, oak, or black-oak finish. 9½ x 18 x 10½ in; 26 lb.\$995/pr

Icon Lumen. As above. AudioQuest internal wiring.\$795/pr

INFINITY

IRS Epsilon Signature 4-Way Speaker

12-in IMG woofer, planar-magnetic midrange, midbass coupler, two EMIT tweeters. Features servo woofer control; 24-dB/oct crossovers. Tweeter and midrange level controls. Power handling 250 W; crossover points 150, 500, and 3,000 Hz; FR 25-35,000 Hz ± 1.5 dB; sens 86 dB; imp 4 ohms. Polished-rosewood or black-lacquer finish. 18 x 59 x 15 in.\$10,000/pr

Renaissance 90 4-Way Speaker

10-in IMG dual-voice-coil woofer, 6½-in IMG midbass, EMIM midrange in transmission-line subenclosure, and EMIT tweeter. Features die-cast aluminum woofer frame; inverted woofer dust cap; rounded corners. Gold-plated biamp/biwire binding posts. Power handling 400 W rms; crossover points 200, 600, and 3,000 Hz; FR 27-45,000 Hz ± 3 dB; sens 87 dB SPL/W/m; imp 4 ohms. Blonde-oak or black-ash finish. 17¼ x 49 x 12½ in.\$1,599

Black-lacquer finish.\$1,899

SSW-212 Powered Subwoofer

Two 12-in IMG drivers; 300-W amp. Designed for horizontal, vertical, or corner placement. Features servo control; fuse protection. Gold-plated line-level inputs; speaker-level inputs. Variable level control. Amp output power 300 W x 1 rms; crossover point variable from 40-120 Hz; bandwidth 25-120 Hz. Black-oak vinyl or honey-oak veneer finish. 5-yr transferable warranty. 31½ x 20¾ x 11¼ in.\$1,598

SSW-210. As above, 10-in drivers, 250-W amp. bandwidth 30-120 Hz. 26 x 18¾ x 9¾ in.\$1,098

Kappa 7.1 3-Way Speaker

Ported design with 10-in IMG woofer, polypropylene-dome 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 ± 2 dB; sens 89 dB SPL/W/m; imp 6 ohms. Honey- or black-oak finish. 5-yr transferable warranty. 14½ x 43¾ x 10¼ in.\$799

Kappa 6.1. As above, 8-in woofer. Power handling 200 W rms; FR 45-35,000 Hz ± 2 dB. 12¼ x 38 x 9¼ in.\$629

Micro II Subwoofer/Satellite System

Subwoofer has two 6½-in polypropylene drivers in tuned weather-resistant enclosure with internal port; two cylindrical satellites have 4-in polypropylene woofers, ½-in polycarbonate tweeters, magnetic shielding. Subwoofer: power handling 100 W rms; bandwidth 40-150 Hz; sens 90 dB; imp 6 ohms; black-pica finish; 9¼ x 15½ x 15¼ in. Satellites: power handling 100 W rms; crossover point 5,000 Hz; bandwidth 150-25,000 Hz; sens 90 dB SPL/W/m; imp 6-8 ohms; black or white finish; 5½-in diameter x 8-in high.\$779

Satellite only.\$179

SM 155 3-Way Speaker

Ported design with one 15-in woofer, two 4½-in midranges, 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 ± 3 dB; sens 102 dB SPL/W/m; imp 8 ohms. 17¼ x 40 x 12½ in.\$599

ERS 840 2-Way In-Wall Speaker

8-in IMG woofer, EMIT-N planar tweeter. Tweeter level control. Power handling 75 W rms; crossover point 3,800 Hz; FR 50-45,000 Hz ± 3 dB; sens 85 dB; imp 4 ohms. 11¼ x 15½ x 3¾ in.\$580/pr

RS 425 2-Way Speaker

6½-in IMG woofer, ¼-in ferrofluid-cooled polypropylene tweeter, 6½-in IMG passive radiator. Power handling 150 W rms; crossover point 3,100 Hz; FR 58-25,000 Hz ± 3 dB; sens 92 dB SPL/W/m; imp 6 ohms. 9¾ x 22½ x 11¼ in.\$459/pr

Kappa Video 2-Way Surround Speaker

Tuned cabinet with two 5¼-in IMG woofers, EMIT-R tweeter. Designed for center or rear channel in home theater system. Features magnetic shielding; crossover with polypropylene capacitors and OFC wiring. Gold-plated inputs. Adjustable angle. Wall- and ceiling-mount brackets optional. Power handling 150 W rms; crossover point 4,000 Hz; FR 90-35,000 Hz ± 2 dB; sens 89 dB SPL/W/m; imp 6 ohms. Honey-oak veneer with solid-oak end panels or black. 8¾ x 20¼ x 6¾ in.\$400

RS 625 2-Way Speaker

8-in IMG woofer, 1-in ferrofluid-cooled polypropylene tweeter, two 8-in IMG passive radiators. Power handling 200 W rms; crossover point 2,800 Hz; FR 40-25,000 Hz ± 3 dB; sens 92 dB SPL/W/m; imp 6 ohms. 10¾ x 37½ x 12¾ in.\$359

RS 525. As above, 6½-in woofer and passive radiators. Power handling 150 W rms; FR 52-25,000 Hz ± 3 dB. 9½ x 32 x 12¾.\$299

Infinitesimal Video 2-Way Center-Channel Speaker

Ported design with two 5¼-in midranges and one EMIT-R tweeter. Power handling 80 W; crossover point 5,000 Hz; FR 100-40,000 Hz ± 3 dB; sens 90 dB; imp 6 ohms. Black. 14 x 6 x 5 in.\$299

JAMO

Model 707 3-Way Speaker

Bass-reflex design with two 8-in woofers, two

You need the right tone of voice to say Home Theater

In a movie theater, the speaker you never see is the center channel. That's because it's located directly behind the screen, so dialogue sounds as if it's coming directly from the actor's mouths. Although movie screens have tiny holes in them to allow the soundtrack to pass into the theater, the screen material absorbs so much high frequency information that filmmakers are forced to boost the treble content of the soundtrack. Unfortunately, when a film is transferred to videotape or laserdisc, this high frequency boost remains, resulting in dialogue that is unnaturally harsh and much too "up front" for home theater. While most speaker manufacturers design their center channel systems to be acoustically flat—a noble goal, they completely ignore the question of overly bright dialogue reproduction.

To overcome this problem, Atlantic Technology's Model 153 C Center Channel Speaker gently rolls off the high frequencies for smooth reproduction of

center channel dialogue information. When designing the 153 C, our R&D team spent countless hours listening to a wide variety of film and television soundtracks. These tests allowed us to perfectly tune the Model 153 C for extended listening, without the brittle, misdirected and harsh sound often associated with center channel loudspeakers. The result is rich, natural sounding vocal reproduction. Simply put, the right tone of voice.

At Atlantic Technology, we specialize in home theater. We listen to our customers and to movies with equal excitement, then deliver components that are as much about value as they are about performance. That's why *Video Magazine* said "In its price range, Atlantic Technology is currently very hard—if not impossible—to beat." Call 617-762-6300 and refer to Dept. A for more information and the name of your nearest Atlantic Technology dealer.



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CIRCLE NO. 5 ON READER SERVICE CARD

"Deserve's got nothin' to do with it."

If you can name the movie the above quote is from, the character who said it, and the actor who played the role, you can be entered in a drawing to win our Center Channel Speaker. Send your answers on a postcard to Atlantic Technology, Contest Dept., 343 Vanderbilt Ave, Norwood MA 02062. Contest ends 3/31/94

5-in midranges, and one 1-in dome tweeter. Features overload protection. Gold-plated inputs. Twin-alloy spikes; rubber feet. Power handling 200 W cont avg; crossover points 150 and 3,000 Hz; bandwidth 35-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or mahogany finish. 10 x 41 x 15 in; 51 lb\$1,500

Model 507 3-Way Speaker

Bass-reflex design with two 6½-in woofers, two 4-in midranges, and one 1-in soft-dome tweeter. Features overload protection. Gold-plated inputs. Power handling 150 W cont; crossovers 150 and 3,000 Hz; bandwidth 40-22,000 Hz ±3 dB; sens 88 dB; imp 8 ohms. Black or mahogany finish. 9 x 37 x 4 in; 42 lb\$1,200/pr

Model 477 2-Way Speaker

Bass-reflex design with two 5-in woofers and 1-in dome tweeter. Features overload protection; 24k gold-plated terminals. Power handling 100 W cont; crossover 2,500 Hz; bandwidth 40-20,000 Hz; sens 88 dB; imp 8 ohms. Black/mahogany finish. 30 x 7½ x 11 in; 24 lb.....\$900/pr

SW-500 Subwoofer/Satellite System

Bass-reflex subwoofer with two 10-in drivers; 2 satellites with 4-in midrange and ¾-in tweeter. Features dual adjustable subwoofer ports; satellite overload protection. Power handling 140 W cont avg subwoofer, 50 W satellite; crossover points 200 and 3,500 Hz; bandwidth 30-200 Hz subwoofer, 80-20,000 Hz satellite; sens 90 dB; imp 8 ohms. Subwoofer: 21 x 16½ x 13 in; 50 lb. Satellites: 6½ x 8¾ x 5½ in; 5 lb.....\$799

SW 160 Subwoofer

Bass-reflex design with two 6½-in drivers. Power handling 100 W x 2 rms; bandwidth 35-200 Hz. Black or white with smoked-glass top. 7½ x 13½ x 19 in; 29 lb.....\$449

Atmosphere 2-Way Wall Speaker

Bass-reflex design with 5¼-in woofer and 1-in dome tweeter. Combined with switchable halogen light. Features overload protection. Includes 360°-rotating wall bracket. Power handling 60 W cont avg; crossover point 3,000 Hz; bandwidth 40-20,000 Hz; sens 88 dB; imp 8 ohms. Black or white. 10½ x 14½ x 7 in; 8 lb.....\$399

Indoor/Outdoor II 2-Way On-Wall Speaker

Bass-reflex design with two 4-in woofers and ¾-in dome tweeter. Features all-weather enclosure. Includes mounting hardware. Power handling 60 W cont; crossover 3,500 Hz; bandwidth 70-20,000 Hz; sens 90 dB; imp 4 ohms. Black or white. 6¾ x 12½ x 4½ in.....\$300/pr

Graphic 2-Way On-Wall Speaker

Bass-reflex design with 5¼-in woofer and 1-in dome tweeter. Overload protection. Power handling 35 W cont avg; crossover 3,000 Hz; bandwidth 40-20,000 Hz; sens 88 dB; imp 8 ohms. Smoked-glass enclosure. 15 x 17 x 3 in.....\$299

Center 100 2-Way Center-Channel Speaker

Bass-reflex design with two 4-in woofers, 1-in dome tweeter. Overload protection; aluminum shielded cabinet. Power handling 40 W cont; crossover 3,000 Hz; bandwidth 40-20,000 Hz; sens 90 dB; imp 8 ohms. 17 x 6½ x 4 in.....\$190

Outdoor 2-Way Satellite Speaker

4-in polypropylene woofer, ¾-in polypropylene-dome tweeter. Water and heat resistant. Power handling 50 W cont avg; crossover point 4,500 Hz; sens 90 dB; imp 8 ohms. Black or white. 5¼ x 7¾ x 3¼ in; 3 lb.....\$119



JBL Home Theater System

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 midbasses and woofers; magnetic shielding. Power handling 100 W. Subwoofer: sens 91 dB; imp 6 ohms 21½ x 25¼ x 17¾ in; 62 lb. Satellites: sens 87 dB; imp 8 ohms; 17½ x 10 x 8½ in; 21 lb. Surround: sens 87 dB; imp 6 ohms; 13¾ x 9¼ x 7¾ in; 16 lb.....\$3,000

L7 4-Way Speaker

12-in aquaplas woofer, 8-in midbass, 5-in mineral-filled polypropylene midrange, 1-in titanium-dome tweeter. Power handling 450 W; bandwidth 30-27,000 Hz; sens 91 dB; imp 6 ohms. Black-ash veneer. 9¾ x 46 x 17¾ in; 75 lb...\$975

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; bandwidth 35-27,000 Hz; sens 90 dB; imp 6 ohms. Black-ash veneer finish. 9¾ x 36½ x 13 in; 54 lb.....\$665

PS100 Powered Subwoofer

10-in driver; 50-W amp. Magnetic shielding; variable crossover. Line- and speaker-level inputs. Variable input gain; switchable polarity; auto turn-off. Bandwidth 30-250 Hz. Black vinyl finish. 13¾ x 17¾ x 9¾ in; 32 lb.....\$549

L3 2-Way Speaker

8-in woofer, 1-in titanium-dome tweeter. Power handling 250 W; bandwidth 35-27,000 Hz; sens 89 dB; imp 8 ohms. Black-ash veneer finish. 9¾ x 32¾ x 12 in; 37 lb.....\$445

L1 2-Way Bookshelf Speaker

6½-in woofer, 1-in titanium-dome tweeter. Power handling 200 W; bandwidth 47-27,000 Hz; sens 87 dB; imp 8 ohms. Black-ash veneer finish. 8¼ x 15¾ x 10 in; 17 lb.....\$300

J2080 2-Way Bookshelf Speaker

8-in polymer-laminate woofer, ½-in titanium-dome tweeter. Power handling 125 W; FR 40-23,000 Hz -6 dB; sens 89 dB; imp 8 ohms. Oak vinyl finish. 11 x 22½ x 10 in; 20 lb.....\$169

SoundEffects Series SoundEffects Music Two Subwoofer/Satellite System

Subwoofer with 100-W amp; 2 satellites, each with two 3½-in neodymium midranges and one

¾-in titanium tweeter. Features magnetic shielding; triple-chambered band-pass subwoofer enclosure designed for corner placement. Integrated satellite brackets.....\$949

SoundEffects Music One Subwoofer/Satellite System

Two subwoofers, each in dual-chamber band-pass enclosure; 2 satellites, each with 3½-in neodymium midrange and ¾-in titanium tweeter. Features magnetic shielding. Integrated satellite brackets.....\$869

SoundEffects Magic One. 50 W x 2 bridgeable amplifier, 900-MHz RF transmitter, and receiver to modify Music One into a wireless speaker system.....\$599

SoundEffects Movies Two Surround/Center-Channel System

Two surround speakers, each with two 3½-in neodymium midranges and one ¾-in titanium tweeter; 2-way center-channel speaker. Integrated surround brackets.....\$599

SoundEffects Movies One Surround/Center-Channel System

2 surround speakers, each with neodymium driver; center-channel speaker with 3½-in neodymium midrange and ¾-in titanium tweeter. Features magnetic center-channel shielding. Integrated brackets for all speakers.....\$299

JENSEN

CS315 3-Way Speaker

Bass-reflex design with 15-in woofer, 5-in cone midrange, and 3-in cone tweeter. Ferrofluid cooling. Power handling 80 W cont avg; bandwidth 33-21,000 Hz; sens 94 dB; imp 8 ohms. Oak finish. 17½ x 34 x 11¾ in; 36 lb.....\$399/pr

CS312 3-Way Speaker

Bass-reflex design with 12-woofer, 5-in cone midrange, and 3-in tweeter. Features ferrofluid cooling. Power handling 60 W cont avg; bandwidth 43-21,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Black ash or oak finish. 14¼ x 31½ x 9¾ in; 29 lb.....\$260/pr

JOSEPH AUDIO

RM9 2-Way Bookshelf Speaker

8-in polypropylene woofer, 1-in aluminum-dome tweeter. Features internal cabinet bracing; Cardas internal wiring; cast woofer basket; dynamic woofer damping. Gold-plated binding posts. Power handling 180 W max; crossover point 2,000 Hz; bandwidth 47-20,000 Hz ±2 dB; sens 89 dB; imp 8 ohms. Light-, dark-, or black-oak finish. 10½ x 19 x 12 in.....\$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.....\$15,000

Monitor Powered Subwoofer/Satellite System

Subwoofer with 15-in driver; 2 satellites, each with 8-in midbass, 3-in midrange, and horn tweeter; seven 350-W (into 2 ohms) amps; 7-way active crossover. Features time-aligned drivers; protection circuitry. 7 level controls. bandwidth 18-20,000 Hz.....\$5,500
Above with two subwoofers.....\$7,500

S18B-5 Powered Subwoofer

Proprietary alignment with 18-in driver; 200-W amplifier. Features 2-way active crossover with bass/midbass equalization. Amplifier output 200 W cont avg; bandwidth 20-200 Hz. 8-cubic-ft box\$2,500
S15A-5. As above, with 15-in driver. Bandwidth 20-250 Hz\$2,200

KEF

Model 105/3 4-Way Speaker

Two 8-in woofers joined by force-canceling rod to reduce vibrations in coupled-cavity enclosure with 6½-in port; two 6½-in midbass drivers. Features 6½-in Uni-Q midrange with ¾-in soft-dome tweeter in its center; conjugate load-matching network. Biwiring/biamplification terminals. Power handling 300 W cont avg; FR 49-20,000 Hz ±2.5 dB; sens 93 dB SPL/W/m; imp 4 ohms. Available finished in genuine walnut or black-ash veneer. 11 x 43½ x 16 in; 93 lb\$3,900/pr

Model 102/2 3-Way Speaker

6½-in long-throw woofer in coupled-cavity enclosure; Uni-Q driver with ¾-in soft-dome tweeter in center of 6½-in polypropylene-cone midrange. Features conjugate load-matching network; magnetic shielding. Power handling 150 W cont avg; FR 50-20,000 Hz ±2.5 dB; sens 89 dB SPL/W/m; imp 4 ohms. Genuine walnut or black-ash veneer finish. 8½ x 20 x 10¼ in; 24 lb\$1,200/pr

Q80 2-Way Speaker

8-in Uni-Q driver with 1½-in polymer-dome tweeter in its core; 8-in passive radiator. Features 1½-in woofer voice coil; ferrofluid cooling. Power handling 125 W; FR 57-20,000 Hz ±3 dB; sens 89 dB; imp 8 ohms\$799/pr

K160 2-Way Speaker

8-in woofer, 1-in dome tweeter, 8-in passive radiator. Features 1-in voice coil; ferrofluid cooling. Power handling 125 W; FR 48-20,000 Hz ±3 dB; sens 89 dB; imp 8 ohms. 10¼ x 28¾ x 9¼ in\$549/pr

Model 100 Center-Channel Speaker

Vented design with Uni-Q driver featuring 1-in neodymium-dome tweeter in center of 6½-in polypropylene-cone woofer. Features magnetic shielding. Power handling 200 W cont avg; FR 70-20,000 Hz ±1 dB; sens 90 dB SPL/W/m; imp 6 ohms. Gray veneer finish\$500

K120 2-Way Bookshelf Speaker

6½-in woofer, 1-in dome tweeter. Features 1-in voice coil; ferrofluid cooling. Power handling 80 W; FR 65-20,000 Hz ±3 dB; sens 87 dB; imp 8 ohms. 8½ x 13¼ x 9¾ in; 9 lb\$249

KENWOOD

CS-01 Center-Channel Speaker

Two 4-in drivers. Features laminated high-density-particleboard enclosure; magnetic shielding. Power handling 80 W max; bandwidth 70-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black simulated-woodgrain finish. 17¾ x 4¾ x 12¾ in; 11.2 lb\$99

KINERGETICS

SW-150V THX Subwoofer

15-in downward-firing driver; 150-W amplifier with crossover/driver controller. Features THX certification\$1,595

KLH

Unless otherwise noted, the following feature a 5-yr limited warranty.

SX-9 3-Way Speaker

Tuned-port design with 15-in polymer woofer, 5¼-in cone midrange, 1-in ferrofluid-cooled tweeter; 50-oz barium-ferrite woofer magnet. Power handling 300 W max; crossover points 800 and 3,000 Hz; bandwidth 25-20,000 Hz; sens 94 dB; imp 6 ohms. 18 x 33 x 11 in\$350

SX-7 2-Way Bookshelf Speaker

Tuned-port design with 8-in polymer woofer and 1-in ferrofluid-cooled dome tweeter. Power handling 130 W max; crossover point 1,300 Hz; bandwidth 35-20,000 Hz; sens 87 dB; imp 8 ohms. 11¼ x 16½ x 10¾ in\$350/pr

Premier 81 2-Way Bookshelf Speaker

Tuned-port design with 8-in polymer-fiber cone woofer, 1-in ferrofluid-cooled polymer-dome tweeter. Features 1½-in woofer voice coil; 9-element crossover. Gold-plated 5-way binding posts. Power handling 130 W; crossover 1,300 Hz; bandwidth 30-20,000 Hz; sens 87 dB; imp 8 ohms. 10¾ x 16½ x 11¼ in\$325/pr
Premier 61. As above, 6½-in woofer. Crossover 1,600 Hz; bandwidth 40-20,000 Hz; sens 86 dB; imp 6 ohms. 8¾ x 13¾ x 9¼ in\$275/pr

SX-8 3-Way Speaker

Tuned-port design with 12-in polymer woofer, 5¼-in cone midrange, and 1-in dome tweeter. Features 30-oz barium-ferrite woofer magnet. Power handling 200 W max; crossover points 800 and 3,000 Hz; bandwidth 29-20,000 Hz; sens 92 dB; imp 6 ohms. 16 x 30 x 11 in\$275

KLIPSCH

Klipschorn 3-Way Speaker

Horn-loaded design. Power handling 100 W; FR 35-17,000 Hz ±3 dB; sens 104 dB SPL/W/m; imp 8 ohms. 31¼ x 52 x 28½ in; 167 lb. Price depends on finishfrom \$4,000/pr

Chorus II 3-Way Speaker

Vented design with 15-in subwoofer, horn midrange, and horn tweeter. Features built-in riser base. Power handling 100 W; FR 39-20,000 Hz ±3 dB; sens 101 dB SPL/W/m; imp 8 ohms. 18½ x 39 x 15½ in; 89 lb. Price depends on finishfrom \$1,790/pr

Forté II 3-Way Speaker

Vented design with 12-in woofer, horn midrange, horn tweeter, and 12-in passive radiator. Features built-in riser base. Power handling 100 W; FR 32-20,000 ±3 dB; sens 99 dB SPL/W/m; imp 8 ohms. 16½ x 35¾ x 12¼ in; 56 lb. Price depends on finishfrom \$1,298/pr

SW-10 Powered Subwoofer

Vented design with 10-in driver and 12-in passive radiator; 100-W amp. Features line-level input/output. 14 x 21¼ x 15½ in; 43 lb\$749

IW 200 2-Way In-Wall Speaker

6½-in woofer, horn tweeter. Power handling 75 W; crossover point 2,200 Hz; FR 50-20,000 Hz ±3 dB; sens 93 dB SPL/W/m; imp 8 ohms. 10¼ x 20½ in\$540/pr
IW 100. As above, power handling 50 W, sens 90 dB SPL/W/m. 10¼ x 14 in\$360/pr

KG-2.2 2-Way Speaker

Vented design with two 6½-in woofers, horn tweeter. Magnetic shielding optional. Power

handling 75 W; crossover point 2,200 Hz; FR 50-20,000 Hz ±3 dB; sens 93 dB SPL/W/m; imp 8 ohms. 9¼ x 19¼ x 9¼ in; 20 lb\$450/pr

KV3 2-Way Center-Channel Speaker

Horn-loaded design with two 6½-in woofers and one 1-in horn tweeter. Features magnetic shielding. Power handling 75 W cont; FR 63-20,000 Hz ±3 dB; sens 95 dB SPL/W/m; imp 8 ohms. 22¾ x 7¾ x 7¾ in; 17 lb\$399

KOSS

KCS/200 2-Way Speaker

8-in polypropylene woofer, 1-in ferrofluid-cooled polyimide-dome tweeter. Power handling 125 W max; FR 40-20,000 ±3 dB; sens 90 dB. 5-yr warranty. 10 x 20½ x 11 in\$339

KCS/100 2-Way Bookshelf Speaker

6½-in polypropylene woofer, ¾-in ferrofluid-cooled polyimide-dome tweeter. Power handling 100 W max; FR 60-20,000 ±3 dB; sens 86 dB. 5-yr warranty. 8¼ x 15 x 8½ in\$279

HD/6 Powered Computer Speaker

4-in full-range drivers. Features magnetic shielding; auto turn-on/off; dynamic bass boost; volume controls. Operates on 4 C batteries or 6 volts DC. bandwidth 50-20,000 Hz; sens 105 dB. Off-white. Lifetime guarantee\$100/pr

LINN

Keltik Aktiv 3-Way Speaker

Isobarik design with two woofers, one carbon-loaded cone midrange, and one ceramic tweeter. FR 20-20,000 Hz ±1 dB. Walnut or black-ash finish. 10 x 40 x 14½ in; 121 lb\$8,995/pr

Kaber 3-Way Speaker

Two 5-in woofers, ¾-in tweeter. Features woofers with different resonances and crossover points. Triwire/triamp terminals. Walnut or black-ash finish. 7 x 10 x 35 in; 59 lb\$2,595/pr

Keilidh 2-Way Speaker

Two woofers, one ceramic tweeter. FR 50-20,000 Hz ±2 dB. Walnut or black-ash finish. 8 x 33 x 10 in; 37 lb\$1,295/pr

MAGNEPAN

MG 3.3/R 3-Way Speaker

628-square-in planar-magnetic woofer, 3 x 57-in planar-magnetic midrange, ¼ x 60-in ribbon tweeter. Power handling 200 W cont avg; crossover points 250 and 1,000 Hz; FR 32-40,000 Hz ±3 dB; sens 85 dB SPL/W/m; imp 4 ohms. 24 x 71 x 1¾ in; 130 lb\$3,000/pr

MG 2.6/R 2-Way Speaker

609-square-in planar-magnetic woofer, planar-magnetic midrange, ¼ x 40-in ribbon tweeter. Power handling 200 W cont avg; crossover point 1,000 Hz; FR 37-40,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 4 ohms. 22 x 71 x 1¼ in; 110 lb\$1,950/pr

MG .5/QR 2-Way Speaker

370-square-in planar-magnetic woofer, 1½ x 40-in quasi-ribbon tweeter. Power handling 50 W cont avg; crossover point 900 Hz; FR 45-22,000 Hz ±3 dB; sens 86 dB SPL/W/m; imp 4 ohms\$975/pr

SMGB 2-Way Speaker

370-square-in planar-magnetic woofer, 1½ x 38-in quasi-ribbon tweeter. Power handling 200

W max; crossover point 900 Hz; FR 50-22,000 Hz ± 3 dB; sens 87 dB; imp 4 ohms.....\$690

M & K SOUND

S-100B Satellite Speaker

Two 5-in polypropylene midranges, three 1-in soft-dome tweeters. Midrange and treble balance switches. Glass-bead black finish...\$995/pr

S-5000 THX LCR Satellite Speaker

Trapezoidal sealed-box design with two 6½-in polypropylene woofers and two 1-in open-back transmission-line dome tweeters. Features THX certification; tonal-balance control. FR 80-20,000 Hz ± 2 dB; imp 4 ohms. 24 x 12 x 12 in; 55 lb.....\$950

S-90 2-Way Bookshelf Speaker

Trapezoidal sealed-box design with 6½-in polypropylene woofer and 1-in soft-dome tweeter. Features tonal-balance control. Oak or black finish. Power handling 200 W; FR 80-20,000 Hz ± 2 dB. 12 x 12 x 9¼ in; 18 lb.....\$795/pr
S-90 TV. With magnetic shielding.....\$825/pr

Subwoofers

MX-5000 THX Powered Subwoofer

Sealed-box design with two 12-in shielded drivers and integral 400-W rms amp. Features THX certification; push-pull driver configuration. Line- and speaker-level inputs. Level control. Crossover point adjustable from 50-125 Hz; bandwidth 18-125 Hz. Oak or black-oak finish. 23¼ x 15½ x 26 in; 115 lb.....\$2,195

MX-100 Powered Subwoofer

Acoustic-suspension design with two 12-in drivers and 200-W amp. Features push-pull driver configuration. Level control. Crossover point adjustable from 50-125 Hz; FR 20-125 Hz ± 3 dB. Walnut, oak, or black-oak finish. 15¼ x 23¼ x 20 in; 78 lb.....\$1,295

MX-70 Powered Subwoofer

Acoustic-suspension design with two 8-in drivers and 125-W amp. Features push-pull driver configuration. Level control. Crossover point adjustable from 50-125 Hz; FR 25-125 Hz ± 3 dB. Glass-bead black finish. 10 x 18 x 13½ in; 48 lb.....\$850

VX-7 Powered Subwoofer

Acoustic-suspension design with 8-in woofer and 50-W amp. FR 40-125 Hz ± 3 dB. Black. 10 x 13¼ x 10½ in; 25 lb.....\$425

JOHN MAROVSKIS

Janis System 3a Powered Subwoofer

12-in slot-loaded driver; outboard 50-W amplifier. Level control; variable driver phase. Amplifier output 50 W cont avg with 0.05% THD; crossover point 100 Hz; FR 30-100 Hz ± 1 dB; sens 85 SPL/W/m; imp 8 ohms. Finished in Brazilian Monarch rosewood, Coca Bola, American walnut, or white oak veneer. Subwoofer: 18 x 18 x 18 in. Amplifier: 14 x 3½ x 9 in. 87 lb.....\$1,150

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 available. 19 x 73 x 18 in.....\$3,995/pr

Sequel II 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.....\$2,995/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-Channel Speaker

6½-in woofer. 2 curvilinear electrostatic midrange panels. 1-in tweeter in horizontally oriented enclosure. FR 50-20,000 Hz ± 3 dB; sens 90 dB; imp 4 ohms.....\$1,700

MB QUART

Quart 1000 3-Way Speaker

Bass-reflex design with 8-in polypropylene woofer, 6½-in polypropylene midrange, and 1-in titanium-dome tweeter. Power handling 140 W cont; bandwidth 31-32,000 Hz; sens 89 dB SPL/W/m; imp 4 ohms. Black-ash, white-ash, hand-rubbed walnut, hand-rubbed oak, or raw-oak veneer finish; other finishes available. 10½ x 39½ x 11¼ in; 52 lb.....\$1,499/pr

Quart Three 2-Way Speaker

Acoustic-suspension design with two 6½-in woofers and 1-in titanium-dome tweeter. Features butyl-rubber woofer surrounds; 6-dB/oct crossover at 120 Hz; 18-dB/oct crossover at 2,900 Hz. Includes removable isolation spikes. Power handling 90 W cont avg; bandwidth 33-32,000 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Black. 8¼ x 35½ x 10 in; 32 lb.....\$799/pr

Quart One 2-Way Bookshelf Speaker

Bass-reflex design with 6½-in woofers and 1-in titanium-dome tweeter. Features butyl-rubber woofer surround; 12- and 18-dB/oct crossover slopes. Includes removable isolation spikes. Power handling 60 W cont; crossover point 2,800 Hz; bandwidth 49-32,000 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Black. 8½ x 13½ x 9½ in; 13 lb.....\$399/pr

Quart 250 2-Way Outdoor Speaker

5¼-in aluminum-cone woofer. ½-in polycarbonate-dome tweeter. Features weatherproofing; injection-molded fiberglass-reinforced plastic-resin cabinet; butyl-rubber woofer surround; 12- and 18-dB/octave crossover slopes. Power handling 50 W cont; crossover point 3,200 Hz; bandwidth 78-22,000 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Black or white. 7½ x 9½ x 3¾ in.....\$329/pr

Quart 80M In-Wall Speaker

5¼-in aluminum-cone woofer, ½-in polycarbonate-dome tweeter. Designed to fit in standard stud wall. Bandwidth 63-30,000 Hz. Paintable. 6¾ x 8¾ x 3 in; 7 lb.....\$329/pr

McINTOSH

LS-330 2-Way Speaker

Infinite-baffle design with two 8-in woofers and one 1-in aluminum-dome tweeter. Power handling 300 W max; crossover point 3,500 Hz; FR 55-22,000 Hz ± 2 dB; sens 88 dB SPL/W/m; imp 4 ohms. Walnut or black-ash finish. 13 x 36 x 12 in; 61 lb.....\$2,000/pr

HT-3F 2-Way Surround Speaker

Infinite-baffle dipole design with two 5-in woofers and two 1-in aluminum-dome tweeters. Features THX certification; neodymium iron-boron magnets. Power handling 150 W max; crossover point 1,500 Hz; FR 85-12,000 Hz; imp 4 ohms. Textured black finish. 16 x 16 x 6 in; 20 lb.....\$2,000/pr

HT-2 Subwoofer

Vented design with two 12-in drivers. Features THX certification. Power handling 600 W max; crossover point 200 Hz; FR 42-200 Hz ± 2 dB; sens 91 dB SPL/W/m; imp 4 ohms. Walnut or black-ash finish. 30 x 21 x 20 in; 90 lb....\$1,500

HT-1 2-Way Speaker

Infinite-baffle design with two 8-in woofers and three 1-in aluminum-dome tweeters. Features THX certification; neodymium iron-boron magnet. Power handling 300 W max; crossover point 1,400 Hz; FR 55-22,000 Hz ± 1.2 dB; sens 89 dB SPL/W/m; imp 4 ohms. Walnut or black-ash finish. 17 x 23 x 11 in; 43 lb.....\$1,000

WS200 2-Way In-Wall Speaker

Infinite-baffle design with 6-in woofer and 1-in dome tweeter. Features solid-state current protection. Power handling 80 W max; crossover point 1,300 Hz; FR 60-20,000 Hz; sens 86 dB; imp 8 ohms. 9 x 12 x 3 in; 7 lb.....\$600/pr

MEMOREX

WM-500 2-Way Outdoor Speaker

Acoustic-suspension design with 5¼-in woofer and 1-in dome tweeter. Features aluminum cabinet. Crossover 2,400 Hz; bandwidth 49-20,000 Hz; imp 8 ohms. 6 x 7 x 8 in; 9.5 lb.....\$249/pr

MERIDIAN

D6000 3-Way Digital Powered Speaker

Four 8-in drivers in one sealed enclosure; 6½-in midrange and 1-in aluminum-dome tweeter in second enclosure; four 75-W amps; digital signal processor. Features three 1-bit D/A converters; silver tweeter voice-coil wiring; proprietary PLL digital-input circuitry. 2 coaxial and 2 fiber-optic digital inputs. Digital crossover, tone control, and time and frequency EQ functions; LED display for CD track/time, volume level, tuning/preset information from Meridian 204 tuner; remote control. Bandwidth 20-20,000 Hz. Black-lacquer finish.....\$15,000/pr

DSP5000 2-Way Digital Powered Speaker

Acoustic-reflex design with two 6½-in long-throw polypropylene woofers and one 1-in horn-loaded aluminum-dome tweeter; three 70-W amplifiers. Features DSP; 18-bit delta-sigma D/A converter; twin-PLL digital input receiver. 2 digital inputs. Room-position correction for free standing or wall mounting; tone-setting presets; absolute-phase selection; balance, tone, mute, and volume controls; display for source, volume, CD track and time, and tuner preset; remote control. Crossover point 2,600 Hz; FR 34-20,000 Hz ± 3 dB at 44.1 or 48 kHz. 8¾ x 35½ x 11½ in. Rosewood finish.....\$5,240/pr

D5000 3-Way Digital Powered Speaker

Vented triamplified design with 6½-in woofer, 6½-in midbass, and 1-in metal-dome tweeter; three 65-W amps; preamplifier with 2 digital inputs. Display for source information when connected to 200 Series components; frequency shaping and tilt controls; remote control. Bandwidth 34-20,000 Hz; sens 110 dB. Rosewood

finish. 8¼ x 35½ x 11½ in\$5,240/pr
Above with black-ash finish\$4,990/pr
M60 MkII. As above without digital processor, preamp, or display. Rosewood finish...\$3,245/pr

M30 MkII 2-Way Powered Speaker

Vented biamplified design with 6½-in midbass driver, 1-in metal-dome tweeter; two 70-W internal amps. Features PVC woofer surrounds; balanced and unbalanced inputs; auto turn-on. Bandwidth 40-20,000 Hz; sens 106 dB. Black-ash finish\$1,990/pr



McIntosh HT-1

MIRAGE

M5Si 2-Way Speaker

Bipolar design; two 6½-in carbon-filled polypropylene woofers with 1-in voice coils and two ¾-in cloth-dome tweeters. Biwire/ biamp terminals. Power handling 175 W cont; crossover 2,200 Hz; FR 35-20,000 Hz ±2 dB; sens 85 dB; imp 4 ohms. 16 x 44 x 8 in; 75 lb\$1,800/pr

M-1090i 2-Way Speaker

Bipolar design; two 6½-in polypropylene woofers and two 1-in titanium tweeters. Features rubber woofer surrounds; cloth tweeter suspension; biwiring/biamp terminals. Power handling 175 W cont avg; crossover point 2,000 Hz; FR 35-22,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. Glossy finish. 12 x 42 x 9 in; 70 lb\$1,100/pr

M-890i 2-Way Speaker

Bipolar design; two 8-in polypropylene woofer and 1-in titanium tweeters. Features rubber woofer surrounds; cloth tweeter suspension; biwiring/biamp terminals. Power handling 150 W cont avg; crossovers 500 and 2,000 Hz; FR 38-22,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 6 ohms. Glossy finish. 10 x 39 x 11 in; 60 lb\$1,100/pr

PS-12-180 Powered Subwoofer

Vented dynamic design with 12-in forward-radiating woofer; 180 W x 1 cont avg amp. Features overload protection circuit; integrated Class A/B amplification; variable low-pass filter. FR 25-150 Hz ±3 dB. Black-ash vinyl finish. 17 x 18 x 19 in\$750
PS-12-90. As above. 90-W amp. FR 28-150 Hz ±3 dB. 17 x 16 x 17 in\$550

M-290 2-Way Bookshelf Speaker

Front-vented design with 6½-in polypropylene woofer and 1-in titanium tweeter. Features rubber woofer surround; cloth tweeter suspension. Power handling 100 W cont; bandwidth 45-22,000 Hz; imp 6 ohms. Black-ash vinyl finish. 9 x 16 x 9 in; 17 lb\$450/pr

M-190i 2-Way Bookshelf Speaker

Rear-vented design with 6½-in injected-molded woofer and ¾-in titanium-dome tweeter. Power handling 100 W; crossover point 2,300 Hz; FR 48-23,000 Hz ±3 dB; sens 87.5 dB SPL/W/m; imp 6 ohms. Black-ash or white finish. 8 x 14 x 9 in\$250/pr

Mirage 2-Way Center-Channel Speaker

Dual-vented design with two 4½-in woofers and ½-in polycarbonate flared-dome tweeter. Features magnetic shielding; angled enclosure. Power handling 100 W cont; crossover 2,500 Hz; FR 60-22,000 Hz ±3 dB; sens 86 dB; imp 8 ohms. Black-ash vinyl finish. 6 x 20 x 8 in; 15 lb\$170

MISSION

Cyrus 753 3-Way Speaker

Two 5¼-in plastiflexed paper woofers, two 5¼-in midbasses, and one 1-in ferrofluid-cooled dome tweeter. Features viscoelastically damped construction; hard-wired crossover; split crossover network. Gold-plated 5-way binding posts. Crossover points 200 Hz and 2,300 Hz; FR 70-20,000 ±1.5 dB; sens 90 dB SPL/W/m; imp 6 ohms. Black/white-lacquer or wood-veneer finish. 8¼ x 34½ x 12¾ in\$1,499/pr

Cyrus 752 2-Way Speaker

6½-in woofer, 1-in ferrofluid-cooled polypropylene/aluminum-laminated dome tweeter. Features transverse-folded cabinet with viscoelastically damped walls; edge-wound Kapton woofer voice coil. Gold-plated 5-way binding posts. Crossover point 3,100 Hz; FR 70-20,000 Hz ±1.25 dB; sens 91 dB. Black-ash or rosewood-veneer finish. 8 x 33 x 10 in\$999/pr

Model 763i 2-Way Speaker

Bass-reflex design with 8¼-in polypropylene woofer and ¾-in ferrofluid-cooled fabric-dome tweeter. Features 1½-in woofer voice coil; polyurethane foam wadding; polyester fiber damping; high-density particleboard braced cabinet. 5-way biamp/biwire binding posts. Crossover point 2,800 Hz; FR 70-20,000 Hz ±2 dB; sens 92 dB. Black-ash finish. 10 x 31 x 11¼ in\$769

Model 762i 2-Way Speaker

Bass-reflex design with 8¼-in polypropylene woofer and ¾-in ferrofluid-cooled fabric-dome tweeter. Features 1½-in voice coil; polyurethane-foam damping; high-density-particleboard enclosure; Inverted Drive unit geometry for optimum dispersion at crossover frequency. 5-way binding posts. Crossover point 2,800 Hz; FR 70-20,000 Hz ±2.5 dB; sens 92 dB. Black-ash finish. 10 x 19 x 11¼ in\$499

Model 760i 2-Way Bookshelf Speaker

5¼-in plastiflex woofer, ¾-in polymer-dome tweeter. Mineral-loaded polypropylene baffle. Power handling 75 W cont avg; crossover point 3,500 Hz; FR 80-20,000 Hz ±3 dB; imp 8 ohms. Black-ash or rosewood-veneer finish. 7½ x 11½ x 8 in\$279/pr

Model 76C 2-Way Center-Channel Speaker

Bass-reflex design with two 5¼-in plastiflexed paper woofers and ¾-in ferrofluid-cooled polyimide-dome tweeter. Features magnetic shielding; high-density-particleboard enclosure; polyester-fiber damping; long-throw voice coil. 5-way binding posts. Crossover point 2,900 Hz; FR 70-20,000 Hz ±2.5 dB; sens 89 dB. Black-ash finish. 17 x 6½ x 10¾ in\$249

MONITOR AUDIO

Studio 5M 3-Way Speaker

Acoustic-suspension design with two 6-in anodized aluminum/magnesium ceramic woofers, one 6-in anodized aluminum/magnesium ceramic midrange, and one 1-in aluminum/magnesium anodized-gold dome tweeter. Features 6-dB/oct crossover. Gold-plated 5-way biwire/ biamp binding posts. Power handling 300 W; FR 25-30,000 Hz ±3 dB; sens 89 dB; imp 8 ohms. 8 x 41 x 12 in\$7,999/pr

Studio 20SE 2-Way Speaker

6-in anodized aluminum/magnesium ceramic woofer, 1-in aluminum/magnesium anodized-gold dome tweeter. Features mass loading compartment. Power handling 220 W; FR 30-30,000 Hz ±3 dB; sens 88.5 dB; imp 8 ohms. 8 x 36 x 10 in\$4,499/pr

Studio 6 2-Way Bookshelf Speaker

Bass-reflex design with 6-in anodized aluminum/magnesium ceramic woofer and 1-in aluminum/magnesium anodized-gold dome tweeter. Dual front tuned ports. Power handling 200 W; FR 40-30,000 Hz ±3 dB; sens 88.5 dB; imp 8 ohms. 8½ x 13¾ x 10 in\$2,499/pr

MA700 Gold MkII 2-Way Bookshelf Speaker

Bass-reflex design with 6½-in polypropylene woofer and 1-in aluminum/magnesium anodized-gold dome tweeter. Features damped cabinet. 5-way biwire/biamp binding posts. Power handling 150 W; FR 45-30,000 Hz ±3 dB; sens 89 dB; imp 8 ohms. Black-ash, rosewood, or walnut finish. 8½ x 13¾ x 10 in\$999/pr

Center Channel 200

Two 4½-in doped woofers, ¾-in aluminum/magnesium anodized-gold dome tweeter. Magnetic shielding; 5-way binding posts. Power handling 100 W; bandwidth 50-24,000 Hz; sens 91 dB; imp 8 ohms. Hand-rubbed black-lacquer or rosewood finish. 17 x 6 x 6½ in\$399

MTX

AAL PSW100B Powered Subwoofer

Bass-reflex design with 12-in treated-fiber driver and 100-W amp. Features 2-in voice coil; poly-ether foam surround; low-pass crossover variable from 50-150 Hz; high-pass crossover for satellite output selectable at 50, 100, or 150 Hz. Line/speaker-level inputs. Variable output gain; phase-reversal switch. bandwidth 38-150 Hz. 1-yr warranty. 16¾ x 18 x 18¾ in\$400

AAL 1030 3-Way Speaker

Vented design with 10-in treated-fiber woofer, 5-in sealed-back ferrofluid-cooled midrange, 2 x 5-in horn-loaded quartz tweeter. Features 1½-in woofer voice coil. Power handling 75 W rms; bandwidth 55-22,000 Hz; sens 92 dB; imp 4 ohms. 15 x 24 x 10½ in\$360/pr

Model 820 2-Way In-Wall Speaker

8-in polypropylene woofer, soft-dome tweeter. Power handling 50 W rms; bandwidth 40-20,000 Hz; sens 90 dB; imp 8 ohms. Paintable. 10 x 14 x 3¾ in\$250/pr

AAL 830 3-Way Bookshelf Speaker

Vented design with 8-in treated-fiber woofer, 3-in sealed-back ferrofluid-cooled midrange, and 2 x 5-in horn-loaded quartz tweeter. Features 1-in woofer voice coil. Power handling 50 W rms; bandwidth 75-22,000 Hz; sens 91 dB; imp 4 ohms. 11¼ x 18½ x 8 in\$230/pr

AAL620 2-Way Bookshelf Speaker

Vented design with 6-in treated-fiber woofer and 2 x 5-in horn-loaded quartz tweeter. Features magnetic shielding. 1-in woofer voice coil. Power handling 38 W rms; bandwidth 90-22,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 9 7/8 x 12 7/8 x 7 in.....\$230/pr

AAL 525SB 2-Way Center-Channel Speaker

Acoustic-suspension design with two 5 1/4-in treated-fiber woofers and one 2 x 5-in horn-loaded quartz tweeter. Features magnetic shielding. Power handling 50 W rms; bandwidth 100-22,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. 7 7/8 x 16 x 7 7/8 in.....\$120/pr

MUSEATEX

Melior WAL-1 In-Wall Speaker

Dipole planar design. Features real-time ripple-effect technology. Power handling 100 W max; FR 60-20,000 Hz ±3 dB; sens 83 dB SPL/W/m; imp 4 ohms. Paintable white frame and grille. 5-yr warranty.....\$899/pr

NAIM

NA SBL 2-Way Speaker

8-in woofer. 3/4-in dome tweeter. Features external detachable crossover; decoupled tweeter. Includes stand. Power handling 75 W max; FR 30-20,000 Hz ±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/pr

NA IBL 2-Way Speaker

5-in woofer. 3/4-in dome tweeter. Features detachable crossover. Power handling 65 W max; FR 45-20,000 Hz ±3 dB; sens 86.5 dB SPL/W/m; imp 6 ohms. Black-ash or walnut finish. 9 3/4 x 31 1/4 x 10 7/8 in.....\$1,695/pr

NEAR

M-Series speakers feature a 10-yr warranty.

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 250 W max; crossover points 235 and 4,000 Hz; FR 30-23,000 Hz ±1.5 dB; sens 91 dB SPL/W/m; imp 8 ohms. 8-layer black-gloss finish. 10 1/2 x 48 x 12 in; 55 lb.....\$3,290/pr

NEAR-40ME 2-Way Speaker

Tuned-port design with 8-in metal-cone woofer and 1-in metal-cone tweeter. Power handling 150 W max; crossover point 1,800 Hz; FR 32-23,000 Hz ±2 dB; sens 88 dB SPL/W/m; imp 8 ohms. Walnut, oak, or black-oak finish. 10 1/2 x 35 x 10 3/4 in; 40 lb.....\$1,250/pr

NEAR Sound-Mast 2-Way Speaker

Two 5 1/4-in metal-alloy woofers. 1-in metal-cone tweeter. Features ferrofluid cooling. Power handling 150 W max; crossover point 3,000 Hz; bandwidth 37-26,000 Hz; sens 89 dB SPL/W/m; imp 6 ohms. Dupont Corian finish. 6 3/4 x 49 x 8 in; 46 lb.....\$750

NEAR-10M 2-Way Bookshelf Speaker

Ported design with 5 1/4-in metal-cone woofer and 1-in metal-cone tweeter. Power handling 100 W max; crossover point 3,100 Hz; FR 48-23,000 Hz ±2.5 dB; sens 88.5 dB SPL/W/m; imp 6 ohms. Walnut finish. 5-yr warranty. 7 1/8 x 11 x 9 1/4 in; 14 lb.....\$549/pr
Black-oak finish with vinyl laminate.....\$399/pr

NHT

Model 3.3 4-Way Speaker

Acoustic-suspension design with 12-in polymer woofer, 6 1/2-in polymer midbass, 4 1/2-in polymer midrange, and 1-in ferrofluid-cooled metal-dome tweeter. Focused image geometry. Power handling 400 W max; FR 23-26,000 Hz ±2 dB; sens 87 dB SPL/W/m; imp 10 ohms. Various finishes. 7 x 41 x 32 in; 123 lb.....\$4,000/pr

SW2P Powered Subwoofer

Vented design with 10-in driver; separate MA-1 80 W x 1 amp. Amp features bypassable crossover; line- and speaker-level inputs; crossover point selectable at 50, 80, or 110 Hz. FR 21-200 Hz ±3 dB. High-gloss black-laminate finish. 16 x 16 x 16 in; 51 lb.....\$650

VT-1 2-Way Speaker

Tuned column-loaded design with two 4 1/2-in woofers and one 1-in ferrofluid-cooled soft-dome tweeter. Features magnetic shielding. Includes base. Power handling 120 W max; FR 65-21,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. High-gloss black or white finish. 5 1/2 x 40 x 5 1/2 in; 24 lb.....\$650/pr

VT-1C. As above, center-channel speaker. FR 95-21,000 Hz ±3 dB. High-gloss black or white laminate finish. 5 1/2 x 22 x 9 in; 16 lb.....\$320

Model 1.1 2-Way Bookshelf Speaker

6 1/2-in acoustic-suspension woofer and 1-in fluid-cooled dome tweeter. Features magnetic shielding. Power handling 150 W max; FR 63-25,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Black-laminate, white-laminate, or oak-veneer finish. 7 x 12 x 10 1/2 in; 11 lb.....\$380/pr

HDP-1 2-Way Surround Speaker

Sealed hybrid dipolar design with 4 1/2-in woofer and two 3-in tweeters. Includes wall-mount bracket. Power handling 100 W max; FR 105-10,000 Hz ±3 dB; sens 86 dB SPL/W/m; imp 8 ohms. Glossy black or white laminate finish. 5 1/4 x 9 1/4 x 5 1/4 in; 7 lb.....\$380/pr

Model 1.1C 2-Way Center-Channel Speaker

Sealed design with 6 1/2-in woofer and 1-in ferrofluid-cooled soft-dome tweeter. Features magnetic shielding. FR 63-25,000 Hz ±3 dB; sens 88 dB; imp 8 ohms. Glossy black or white laminate finish. 7 1/2 x 12 x 8 1/2 in; 11 lb.....\$185

NILES

NSW-100 Powered In-Wall Subwoofer

8-in driver; outboard 100-W amplifier. Line- and speaker-level inputs. Auto on/off via music sensing; level control; bypass and phase-reversal switches. Crossover point 100 Hz; FR 38-100 Hz ±2 dB. Amp: 17 x 31 1/2 x 10 in; 14 lb. Subwoofer: 14 x 42 x 3 in; 24 lb.....\$1,100
NSW-8. As above, without amplifier.....\$350

Model 200 2-Way In-Wall Speaker

6 1/2-in polypropylene woofer. 1-in soft-dome tweeter. Features butyl woofer surround; treated-fabric woofer dust cap. 2-position tweeter-level control. Power handling 80 W max; crossover point 2,800 Hz; FR 55-20,000 Hz ±2 dB; sens 88 dB SPL/W/m; imp 8 ohms. Pearl-white finish. 9 x 12 x 3 in; 5 lb.....\$500/pr

Model 75 2-Way In-Ceiling Speaker

5 1/4-in polypropylene woofer with treated-urethane surround. 3/4-in polycarbonate dome tweeter. Square, round, or recessed-lighting-type bezel and grille. Power handling 45 W max; crossover point 4,000 Hz; FR 63-20,000

Hz ±4 dB; sens 86 dB; imp 8 ohms. Pearl-white finish. Square: 6 7/8 x 6 7/8 x 2 1/2 in. Round: 7 3/8 x 3 1/2 in.....\$250/pr

NORMAN LABORATORIES

Model 635 3-Way Speaker

Three 10-in poly woofers, 5 1/4-in poly midrange, 1-in dome tweeter. Power handling 600 W max; bandwidth 25-20,000 Hz; sens 95 dB; imp 8 ohms. 16 1/4 x 49 x 11 in; 155 lb.....\$1,800/pr

Model 435 3-Way Speaker

Two 10-in poly woofers, 5 1/4-in poly midrange, 1-in dome tweeter. Power handling 500 W max; bandwidth 30-20,000 Hz; sens 94 dB; imp 8 ohms. 15 x 40 x 9 3/8 in; 112 lb.....\$1,100/pr

Model 235 3-Way Speaker

10-in poly woofer, 5 1/4-in poly midrange, 1-in dome tweeter. Power handling 250 W max; bandwidth 38-20,000 Hz; sens 91 dB; imp 8 ohms. 12 x 23 x 9 3/8 in; 60 lb.....\$600/pr



NHT Model 1.1

NSM LOUDSPEAKERS

The following feature a 5-yr warranty.

Model 25 2-Way Speaker

6 1/2-in die-cast polycone woofer, 1-in soft-dome tweeter. Features ferrofluid cooling; dacron and open-cell foam damping. Biwire/biamp terminals. Stand optional. Power handling 150 W max; FR 35-20,000 Hz ±3 dB; sens 84 dB; imp 8 ohms. Natural-oak, walnut, or black-ash veneer finish. 9 x 22 x 10 in; 30 lb.....\$995/pr

Model 15 EXP Subwoofer

11-in cotton-fiber driver. Features 40-oz magnet; aluminum frame; rubber surround; 12-dB/oct crossover. Power handling 200 W max; FR 25-250,000 Hz ±2.5 dB; sens 90 dB SPL/W/m; imp 8 ohms. Matte black finish. 25 x 18 x 20 in; 45 lb.....\$795

Model 10S 2-Way Bookshelf Speaker

4 1/2-in woofer, 1-in soft-dome tweeter. Features 6-dB/oct crossover. Biwire/biamp terminals. Stand optional. Power handling 200 W max;

bandwidth 55-20,000 Hz; sens 84 dB; imp 8 ohms. Matte-black finish. 5½ x 10 x 6 in...\$695

OHM ACOUSTICS

Walsh-5 2-Way Speaker
Coherent-line-source design with inverted-cone driver and supertweeter. Features protection circuitry; gold internal connectors; Monster Cable internal wiring; casters/spikes. Gold-plated 5-way binding posts. 3-position controls for lows, perspective, and highs. Power handling 650 W max; FR 25-25,000 Hz ±3 dB; sens 88 dB; imp 4 ohms. Walnut, oak-wood, or black-lacquer finish. 17½-in sq tapering to 15-in sq at top; 43 in high; 95 lb.....\$6,000/pr

Walsh-300 2-Way Speaker
Coherent-line-source design with inverted-cone driver and supertweeter. Protection circuitry; casters/spikes. Gold-plated 5-way binding posts. Walnut, oak, or black-lacquer finish. Power handling 300 W; FR 25-25,000 Hz ±3 dB; sens 88 dB; imp 8 ohms. 13¾ x 48¼ x 17¼ in.....\$2,495/pr
Walsh-200. As above, power handling 200 W max; FR 32-20,000 Hz ±3 dB, sens 90 dB. 11¼ x 15¼ x 42¼ in.....\$1,595/pr
Walsh-100. As Walsh-300, power handling 100 W max; FR 40-20,000 Hz ±3 dB, sens 90 dB. 9¼ x 13¾ x 42¼ in.....\$995/pr

Sat-2 2-Way Satellite Speaker
5¼-in woofer, phase-aligned ¾-in tweeter. Features die-cast aluminum enclosure. Gold-plated 5-way binding posts. Power handling 150 W max; FR 100-20,000 Hz ±3 dB; sens 90 dB; imp 6 ohms. Black. 5¼ x 7 x 6 in.....\$400/pr

SB-1 Subwoofer
10-in dual-voice-coil driver. Designed for use with Sat-2 and Sat-1 speakers. Gold-plated 5-way binding posts. Power handling 150 W max; FR 42-100 Hz ±3 dB; sens 90 dB; imp 6 ohms. Black matte finish. 9 x 23¼ x 13 in.....\$250

OPTIMUS BY RADIO SHACK

PRO SWS-500 Subwoofer/Satellite System
Subwoofer has 10-in dual-voice-coil driver; magnetically shielded satellites have 3¼-in woofers, ½-in polyimide-dome tweeters, 4-in passive radiators. Power handling 100 W; bandwidth 60-18,000 Hz; imp 4 ohms. Sub: 17¼ x 11¾ x 15 in. Satellites: 6 x 7½ x 6 in.....\$300

PRO CS-1 Center-Channel Speaker
Acoustic-suspension design with 4½-in woofer and ½-in dome tweeter. Power handling 35 W rms; bandwidth 80-20,000 Hz.....\$80

PRO 77 2-Way Bookshelf Speaker
5-in woofer, 1-in tweeter. Die-cast metal enclosure. Power handling 70 W; bandwidth 90-20,000 Hz. Black or white. 6 x 9¼ x 4¾ in...\$80

PRO 7AV 2-Way Bookshelf Speaker
4-in woofer, 1-in tweeter. Die-cast enclosure; magnetic shielding. Power handling 40 W; bandwidth 120-20,000 Hz. 6 x 9¼ x 4¾ in...\$70

PARADIGM Model 9se Mk3 2-Way Speaker

Two 8-in polypropylene woofers, 1-in treated-textile dome tweeter. Features 18-dB/oct crossover. Biwire/biamp terminals. Power handling 200 W; FR 32-20,000 Hz ±2 dB; sens 93 dB

SPL/W/m. 10½ x 37 x 14¾ in; 50 lb.....\$729/pr
Model 5se Mk3. As above, 12-dB/oct crossover. Power handling 150 W; sens 90 dB SPL/W/m. 9½ x 33¼ x 11½ in; 35 lb.....\$529/pr

AMS-300 2-Way In-Wall Speaker
8-in mineral-filled polypropylene woofer, 1-in ferrofluid-cooled aluminum-dome tweeter. Features Kapton woofer voice-coil former; 18-dB/oct crossover. Power handling 150 W; FR 45-20,000 Hz ±2 dB; sens 90 dB. 8¾ x 12¾ x 3¾ in; 14 lb.....\$469/pr

Phantom 2-Way Bookshelf Speaker
8-in polypropylene woofer, ¾-in ferrofluid-cooled tweeter. Features Kapton former; die-cast woofer chassis; 12-dB/oct crossover. Power handling 150 W; FR 40-20,000 ±2 dB; sens 90 dB. 9¼ x 18¼ x 11½ in; 22 lb.....\$289/pr

SB-100 Subwoofer
Bandpass design with 10-in driver. Features 1½-in voice coil; Kapton former; 5½-lb magnet; 24-dB/oct crossover. Power handling 200 W; crossover point 100 Hz; FR 36-100 Hz ±2 dB; sens 94 dB. 17 x 16¾ x 19 in; 42 lb.....\$239

CC-100 2-Way Center-Channel Speaker
Two 5½-in polypropylene woofers, ¾-in ferrofluid-cooled tweeter. Kapton former; 12-dB/oct crossover. Power handling 120 W; FR 70-20,000 Hz ±2 dB; sens 92 dB. Oak or black-ash finish. 19¼ x 6¼ x 7½ in; 18 lb.....\$189

Titan 2-Way Bookshelf Speaker
6-in polypropylene woofer, ¾-in ferrofluid-cooled tweeter. Features Kapton former; 12-dB/oct crossover. Power handling 100 W; FR 55-22,000 Hz ±2 dB; sens 88 dB. 7¼ x 12½ x 9½ in; 13 lb.....\$199/pr

PARAMOUNT PICTURES

MM-2.5 Powered Subwoofer/Satellite System
Band-pass subwoofer with 5¼-in driver; two 2-way satellites, each with 4½-in driver; integral 3-channel 54-W amplifier. 2 line-level inputs. Balance, bass, and volume controls. Includes speaker and interconnect cables.....\$450

SS-48 Subwoofer/Satellite System
Bandpass subwoofer with 8-in dual-voice-coil driver; two 2-way dual-enclosure satellites, each with 4-in woofers, tweeter. Features subwoofer cabinet bracing.....\$450

SW-15 Subwoofer
Down-firing dual-voice-coil 15-in driver. Features braced end-table-style enclosure. Push-type connectors.....\$280

MS-280 2-Way Speaker
Two 8-in woofers, dome tweeter. Braced enclosure. 47½-in high.....\$270

H/T Series
The following combine an entertainment center with a home theater system.

H/T-3CH Home Theater System
Integral subwoofer with 12-in dual-voice-coil driver; integral 2-way center-channel speaker; two separate 2-way speakers, each with two 8-in woofers; space for 27-in TV and 4 A/V components. Glass door; adjustable shelves; tape drawer. Hand-finished cherry veneer.....\$800

H/T-4 Home Theater System
Integral subwoofer with 10-in dual-voice-coil

driver; two separate 2-way speakers, each with 5¼-in woofer; space for 32-in TV and 3 A/V components. Adjustable shelves. Charcoal-gray, hand finished.....\$450

PARASOUND

AWM-3806 2-Way Outdoor Speaker
Acoustic-suspension design with 5¼-in carbon-fiber-reinforced polypropylene woofer and 1-in dome tweeter. Features die-cast enclosure and weather-resistant parts. Power handling 80 W cont avg; FR 48-20,000 Hz ±3 dB; sens 88 dB; imp 8 ohms; crossover point 2,400 Hz. White finish.....\$345/pr

PHASE TECHNOLOGY

PC-10.5 3-Way Speaker
Phase-coherent design with 10-in solid-piston woofer, Kevlar-laminated 5¼-in solid-piston midrange, 1-in soft-dome tweeter. Power handling 150 W; FR 25-20,000 Hz ±2 dB; sens 89 dB; imp 6 ohms. Piano-black finish. 13 x 44 x 13½ in; 110 lb.....\$2,400/pr

PC-8.5 3-Way Speaker
Phase-coherent design with 10-in solid-piston woofer, 5¼-in solid-piston midrange, 1-in soft-dome tweeter. Power handling 120 W; FR 35-20,000 Hz ±2 dB; sens 89 dB; imp 4 ohms. Dark-oak, walnut, or black finish. 13 x 39½ x 11¼ in; 90 lb.....\$1,200/pr
PC-6.5. As above, 8-in woofer. Power handling 100 W; FR 42-20,000 Hz ±2 dB. 11 x 36¾ x 9 in; 58 lb.....\$900/pr

Model 9T 3-Way Speaker
Low-diffraction design with 8-in polypropylene woofer, 1½-in rear-firing soft-dome midrange, and 1-in ferrofluid-cooled soft-dome tweeter. Power handling 125 W; FR 35-20,000 Hz ±3 dB; sens 91 dB; imp 8 ohms. Black cloth covering with black laminate top and base. 10 x 38½ x 14½ in; 68 lb.....\$750/pr

PC-80 2-Way Bookshelf Speaker
Phase-coherent design with 6½-in solid-piston woofer, 1-in soft-dome tweeter. Power handling 100 W; FR 50-20,000 Hz ±3 dB; sens 88 dB; imp 6 ohms. Dark or light oak, walnut, or black finish. 9½ x 15½ x 11¼ in; 16 lb.....\$650/pr

Model 7T 2-Way Speaker
Low-diffraction design with 8-in polypropylene woofer and 1-in ferrofluid-cooled soft-dome tweeter. Power handling 100 W; FR 40-20,000 Hz ±3 dB; sens 90 dB; imp 8 ohms. Black cloth covering, black laminate top and base.....\$550/pr

CI-60 IV 2-Way In-Wall Speaker
6½-in solid-piston woofer, 1-in soft-dome tweeter. Features auto-resetting thermal circuit breakers; screened woofer baskets. 5-way binding posts. Power handling 80 W; FR 40-20,000 Hz ±3 dB; imp 8 ohms. 5-yr warranty.....\$500/pr

Model 2T/T-Sub Subwoofer/Satellite System
One T-Sub subwoofer, two Model 2T satellites. Power handling 75 W/ch; sens 89 dB; imp 8 ohms. Black laminate finish.....\$400

CI-40 IV 2-Way In-Wall Speaker
6½-in polypropylene woofer, 1-in ferrofluid-cooled soft-dome tweeter. Features auto-resetting thermal circuit breakers; screened woofer basket. 5-way binding posts. Power handling 80 W; FR 45-20,000 Hz ±3 dB; imp 8 ohms. 5-yr warranty.....\$400/pr

PHILIPS

DSS-930 Digital Powered Speaker System
Acoustic-suspension design with two 5¼-in woofers, rectangular polyimide-membrane tweeter, integral DSP/crossover, 80-W woofer amp, and 20-W tweeter amp. DSP compensates for response, phase, and crossover errors: soft-clipping tweeter-protection circuitry; 36-dB/oct crossover. Digital input. Crossover point 4,000 Hz; FR 40-20,000 Hz ±3 dB; S/N 100 dB. 8¼ x 23 x 13 in.; 35 lb.....\$1,200

DSC-950. Digital preamp for above. Features 7 analog/digital inputs; multiroom capability for up to 12 DSS-930 speakers via digital bus...\$520

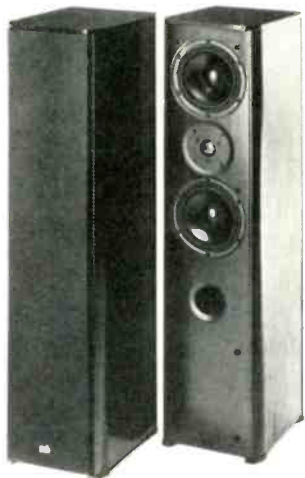
PINNACLE

AC-850 2-Way Speaker
8-in fiber-cone woofer with rubber surround; 1-in oil-cooled tweeter. Features magnetic shielding. Power handling 125 W rms; crossover 2,200 Hz; bandwidth 30-21,000 Hz; sens 93 dB; imp 8 ohms. 10¼ x 25½ x 9½ in.....\$429/pr

AC-650 2-Way Bookshelf Speaker
6½-in fiber-cone woofer with rubber surround; ¾-in oil-cooled soft-dome tweeter. Magnetic shielding. Power handling 85 W rms; crossover point 2,500 Hz; sens 91 dB; imp 8 ohms. 9½ x 16½ x 8¼ in.....\$269/pr

AC-600 2-Way Bookshelf Speaker
6½-in fiber-cone woofer with rubber surround; ¾-in liquid-cooled dome tweeter. Magnetic shielding. Power handling 75 W rms; crossover 4,000 Hz; bandwidth 40-21,000 Hz; sens 88 dB; imp 8 ohms. 8½ x 14¼ x 8½ in.....\$229/pr

AC-550 2-Way Bookshelf Speaker
5¼-in fiber-cone woofer with rubber surround; ¾-in oil-cooled soft-dome tweeter. Magnetic shielding. Mounting bracket optional. Power handling 75 W rms; crossover point 2,500 Hz; FR 45-21,000 Hz; sens 87 dB; imp 8 ohms. 8¾ x 13 x 7½ in.....\$129



PSB Stratus Silver

PIONEER

S-W1000 Powered Subwoofer
12-in driver, subwoofer/center-channel amplifier switchable to 70 W for subwoofer only or 30 W for subwoofer + 25 W for center channel. Features magnetic shielding; bridged BTL amp

design. Center-channel speaker-level outputs. Subwoofer and center-channel level controls. Crossover point selectable at 60, 80, or 140 Hz. 19¾ x 21 x 17¼ in.....\$550

Subwoofer/Satellite Systems

Each two-way satellite is magnetically shielded and measures 6¼ x 10¾ x 4¼ in. Each two-way surround speaker measures 6¼ x 10¾ x 4¼ in. Each subwoofer is black, features two 5-in drivers, and measures 7¾ x 21¾ x 16½ in. Satellites and surrounds available in black or paintable white. Common specs for all systems except S-SR55: power handling 130 W max, crossovers at 150 and 1,300 Hz, bandwidth 40-20,000 Hz, sens 87 dB, and imp 8 ohms.

S-V401. 3 satellites, 2 surround speakers, and 1 subwoofer. Power handling 130 W max.....\$880

S-V301. 2 satellites, 2 surround speakers, and 1 subwoofer.....\$770

S-4D. 3 satellites and one subwoofer.....\$660

S-3D. 2 satellites and one subwoofer.....\$550

S-SR55. 2 surround speakers. Power handling 130 W max; crossover point 3,000 Hz; bandwidth 150-20,000 Hz; sens 87 dB.....\$220

POLK AUDIO

LS90 2-Way Speaker
Ported design with four 6½-in woofers and one 1-in dome tweeter. Crossover point 2,500 Hz; bandwidth 20-26,000 Hz; sens 90 dB; imp 8 ohms. Rosewood-laminate, black, or oak finish. 40 x 13 x 15 in.; 70 lb.....\$1,699/pr

LS70. As above, two 7½-in woofers. Bandwidth 25-26,000 Hz. 37 x 12 x 15 in.....\$1,199/pr

LS50. As LS70, two 6½-in woofers. bandwidth 30-26,000 Hz. 10½ x 32½ x 11½.....\$899/pr

RM5000 Home Theater System

Subwoofer with two 6½-in drivers and 10-in passive radiator; two satellites, each with 3½-in driver and ¾-in dome tweeter; center-channel speaker with two 3½-in drivers and ¾-in dome tweeter. Power handling 125 W; imp 8 ohms. Black matrix finish.....\$1,099

RM3000 Subwoofer/Satellite System

Subwoofer with two 6½-in drivers and 10-in passive radiator; two satellites, each with 3½-in midrange and ¾-in dome tweeter. Power handling 125 W; FR 42-18,000 Hz ±0, -3 dB; imp 8 ohms. Black-matrix, piano-black, or white finish. Subwoofer: 12½ x 20¼ x 13 in. Satellites: 7 x 4¾ x 5½ in. 46 lb.....\$849

AB-805 2-Way In-Wall Speaker

Two 6½-in woofers, one 1-in tweeter. Power handling 150 W; bandwidth 30-25,000 Hz; sens 91 dB; imp 8 ohms. Paintable white finish. 7½ x 16¼ x 3¼ in.....\$550/pr

AB-705. As above, one woofer. Power handling 100 W; bandwidth 32-25,000 Hz; sens 90 dB. 7½ x 11 x 3¼ in.....\$400/pr

CS350LS 2-Way Center-Channel Speaker

Four 4½-in woofers, 1-in trilaminate dome tweeter. Bandwidth 60-25,000 Hz; sens 91 dB; imp 8 ohms. Black. 26 x 6¼ x 11 in.....\$450

Monitor 6 Subwoofer/Satellite System

Subwoofer with two 6½-in trilaminate drivers; two satellites, each with 4-in bilaminate polymer midrange and ¾-in dome tweeter. Power handling 100 W; FR 55-20,000 Hz ±0, -3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black. Subwoofer: 7¼ x 13¼ x 10 in. Satellites: 5¼ x 8½ x 5½ in. 35 lb.....\$400

M5 2-Way Bookshelf Speaker

6½-in woofer, 1-in tweeter. Power handling 100 W; bandwidth 50-23,000 Hz; sens 91 dB. Includes bracket for wall/ceiling mounting. Black or white. 8 x 13 x 9 in.....\$399/pr

CS250S 2-Way Center-Channel Speaker

Two 4½-in woofers, 1-in dome tweeter. Bandwidth 80-25,000 Hz; sens 90 dB; imp 8 ohms. Black. 6¼ x 18 x 8½ in.....\$300

S4 2-Way Bookshelf Speaker

6½-in woofer, 1-in dome tweeter. Crossover point 3,000 Hz; bandwidth 32-25,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Black or oak finish. 10 x 16 x 7 in.; 14 lb.....\$279/pr

M3 Series II 2-Way Bookshelf Speaker

5¼-in woofer, ½-in dome tweeter. Power handling 100 W; bandwidth 67-20,000 Hz; sens 89 dB. Includes bracket for wall/ceiling mounting. Black or white. 6½ x 11¼ x 8¼ in.....\$249/pr

PROAC

Response Two 2-Way Speaker
Two 6½-in polypropylene woofers, ¾-in dome tweeter. Power handling 100 W max; bandwidth 30-30,000 Hz; sens 86 dB SPL/W/m. 9 x 18 x 11 in.....\$3,000/pr

Studio 200 2-Way Speaker

Two 7-in magnesium-frame woofers, 1-in dome tweeter. Power handling 250 W max; bandwidth 30-22,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 8 x 42 x 10 in.; 58 lb.....\$3,000/pr

Studio 100 2-Way Bookshelf Speaker

6½-in woofer, 1-in dome tweeter. Power handling 150 W max; bandwidth 40-30,000 Hz; sens 88 dB; imp 8 ohms. 8 x 16 x 10 in.....\$1,500/pr

PSB

Stratus Gold 3-Way Speaker

10-in woofer, 6-in midrange, 1-in aluminum-dome tweeter. Power handling 250 W max; crossover points 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 polymer 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 38¼ x 9½ in; 60 lb.....\$1,650/pr

Black, light, or dark oak finish.....\$1,500/pr

Subsonic II Powered Subwoofer

Vented design with 12-in poly-coated compressed-felt cone driver. Features butyl-rubber driver surround. Adjustable level and roll-off controls; phase switch. Bandwidth 27-150 Hz; sens 106 dB. Black-oak finish. 16-in cube...\$799

PSB-400 2-Way Bookshelf Speaker

6½-in carbon-filled polypropylene woofer, ¾-in ferrofluid-cooled cloth-dome tweeter. Features cabinet bracing; rubber/PVC woofer surround; bipolar capacitors. Power handling 125 W; crossover 2,500 Hz; FR 60-20,000 Hz ±1.5 dB; sens 89 dB; imp 6 ohms. Black or medium oak finish. 8½ x 16 x 11¼ in; 18 lb.....\$399/pr

Alpha 2-Way Bookshelf Speaker

6½-in woofer, ½-in ferrofluid-cooled poly-

dome tweeter. Stand optional. Power handling 80 W; crossover 3,000 Hz; FR 90-20,000 Hz ± 2 dB; sens 90 dB; imp 6 ohms. Simulated black-oak finish. 8 $\frac{3}{4}$ x 12 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in; 10 lb\$199/pr

Model 100C 2-Way Center-Channel Speaker
Two 4-in woofers. $\frac{1}{2}$ -in poly-flare dome tweeter. Features foam woofer surround. Power handling 100 W max; crossover point 3,000 Hz; FR 95-21,000 Hz ± 2 dB; sens 93 dB; imp 6 ohms. Black-oak finish. 7 $\frac{1}{2}$ x 17 x 6 in; 13 lb.....\$179

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. 19 x 28 x 11 in; 43 lb\$5,500/pr

Gradient SW-63 Subwoofer
Dipole design with four 12-in drivers. Designed to match ESL-63 US Monitor. Features electronic crossover with level control and mono/stereo switch. Balanced version optional. 19 x 28 x 11 in; 41 lb\$2,995/pr

RADIO SHACK
AMX 15 Powered Minispeaker
4-in driver; 5-W amplifier. Volume and balance controls. Bandwidth 20-20,000 Hz. 5 $\frac{1}{8}$ x 4 $\frac{7}{8}$ x 5 $\frac{1}{4}$ in\$120/pr

RCA
SP5050C Center-Channel Speaker
Tuned-port design with four 2 $\frac{1}{2}$ -in full-range drivers. Magnetic shielding. Power handling 120 W max; bandwidth 100-17,000 Hz; sens 94 dB; imp 8 ohms. 17 x 4 $\frac{1}{2}$ x 6 in; 10 lb...\$199/pr

SP5060S2 Surround Speaker
Tuned-port design with 3 $\frac{1}{2}$ -in full-range driver. Magnetic shielding; plastic cabinet with wall mounting brackets. Power handling 70 W max; bandwidth 100-10,000 Hz; sens 90 dB; imp 8 ohms. Charcoal-gray. 6 x 7 $\frac{1}{2}$ x 4 in.....\$149/pr

RDL ACOUSTICS
The following are available factory-direct with a 30-day trial period and a 5-yr warranty.

RDL Home Theater System
Subwoofer with 8-in driver; five RDL AV-1 speakers. Power handling 150 W max; crossover 150 and 2,000 Hz; bandwidth 50-20,000 Hz; sens 87 dB; imp 8 ohms. Black lacquered-wood finish. Subwoofer: 12-in cube\$680

RDL FS-1 2-Way Speaker
Acoustic-suspension design for placement away from wall. 8-in woofer. 1-in tweeter. Power handling 150 W max; crossover point 2,000 Hz; bandwidth 40-20,000 Hz; sens 87 dB; imp 8 ohms. Lacquered cherry-veneer finish. 11 x 25 x 11 in; 32 lb.....\$549

RDL F-1 2-Way Speaker
Acoustic-suspension design for near-wall placement. 8-in top-mounted woofer and 1-in tweeter. Power handling 150 W max; crossover point 2,000 Hz; bandwidth 40-20,000 Hz; sens 87 dB; imp 8 ohms. Lacquered cherry-veneer finish. 11 x 25 x 11 in; 30 lb.....\$549

RDL B-1 2-Way Bookshelf Speaker
Acoustic-suspension design with 8-in woofer

and 1-in tweeter. Power handling 150 W max; crossover point 2,000 Hz; bandwidth 45-20,000 Hz; sens 87 dB; imp 8 ohms. Lacquered cherry-veneer finish. 11 x 20 x 11 in; 27 lb.....\$449

RECOTON
W-440 Wireless Powered Speaker System
2 bass-reflex speakers; each has 4-in woofer, 2-in tweeter, and 20-W amplifier. 150-ft range; ABS enclosures. Bass boost: L/R mono/stereo switches; volume and power switches for each speaker. Includes transmitter, 3 AC adaptors, phone-to-miniplug adaptor. Mounting brackets optional. Bandwidth 50-15,000 Hz.....\$300

W-400 Wireless Powered Speaker System
2 bass-reflex speakers; each has 4-in woofer and 2-in tweeter; one has 10-W amplifier. 2nd speaker passive. Features 150-ft range; ABS enclosures. Bass boost: L/R mono/stereo switches. Includes transmitter, 2 AC adaptors, and phone-to-miniplug adaptor. Mounting brackets optional. Bandwidth 50-15,000 Hz\$250

REEL TO REAL DESIGNS
The following are available in hand-rubbed walnut, black lacquer, oak, ribbon mahogany, or rosewood and feature a 10-yr warranty.

Focus 4-Way Speaker
Three 12-in carbon-poly woofers, two 7-in Kevlar midranges, one 1 $\frac{1}{4}$ -in metalized-dome tweeter, and one samarium-cobalt 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; bandwidth 16-30,000 Hz; sens 98 dB. 16 x 55 x 14 in; 175 lb\$4,850/pr

Legacy Signature III 4-Way Speaker
Three 10-in carbon-poly woofers, two 6 $\frac{1}{2}$ -in poly midranges, one 1 $\frac{1}{4}$ -in dome tweeter, and one 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; bandwidth 20-30,000 Hz; sens 93.5 dB; imp 4 ohms. 12 x 48 x 12 in; 130 lb\$3,596/pr

Protégé 2-Way Bookshelf Speaker
Two 6 $\frac{1}{2}$ -in polyglass woofers, 1-in aluminum-dome tweeter, and rear-firing ambience tweeter. Features phase plugs; dispersion lens. Biwire/biamp terminals. EQ control. Stand optional. Power handling 300 W cont; crossover 3,500 Hz; bandwidth 38-25,000 Hz; sens 96 dB; imp 4 ohms. 12 x 21 x 12 in; 60 lb\$2,296/pr

Legacy-1 4-Way Speaker
Two 10-in polypropylene woofers, 6 $\frac{1}{2}$ -in curvilinear poly midrange, 1 $\frac{1}{4}$ -in metalized-dome tweeter, ribbon supertweeter, rear-firing tweeter. Biwire/biamp terminals. Power handling 300 W cont; crossover points 120, 2,800, and 8,000 Hz; bandwidth 22-30,000 Hz; sens 92 dB; imp 4 ohms. 12 x 44 x 12 in; 110 lb\$1,996/pr

ROCK SOLID SOUNDS
Twin Bass Subwoofer
Dual-port design with two 6 $\frac{1}{4}$ -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. 5-yr warranty. 7 x 18 x 23 $\frac{3}{4}$ in; 22 lb\$350

Solid Monitor 2-Way Satellite Speaker
Vented-bass enclosure with 5 $\frac{1}{4}$ -in fiber-cone woofer and 1-in polycarbonate tweeter. Features 4th-order alignment; magnetic shielding; overload protection. Includes integral stand. Power handling 150 W max; FR 75-20,000 Hz ± 3 dB; sens 90 dB SPL/W/m. Black, white, two-tone gray, or black/purple finish. 5-yr warranty. 6 $\frac{1}{2}$ x 9 $\frac{3}{4}$ x 6 in.....\$299/pr

RUARK
Talisman II 2-Way Speaker
6 $\frac{1}{2}$ -in woofer, 1-in tweeter. Power handling 100 W max; bandwidth 48-20,000 Hz; sens 88 dB; imp 8 ohms. Dark walnut, black-ash, oak, or rosewood finish. 5-yr warranty. 9 x 33 x 12 $\frac{1}{2}$ in; 66 lb\$1,750/pr

Sabre II 2-Way Bookshelf Speaker
6 $\frac{1}{2}$ -in woofer, 1-in tweeter. Power handling 100 W max; bandwidth 60-20,000 Hz; sens 87 dB; imp 8 ohms. Walnut or black-ash finish. 5-yr warranty. 9 x 14 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in; 36 lb.....\$950/pr

SEQUERRA ASSOCIATES
MET-8 MkII Subwoofer
10-in polypropylene driver. Designed for use with MET-7 MkII. Features die-cast magnesium driver frame; double driver magnet; air-core inductors. Gold-plated 5-way binding posts. Power handling 500 W cont avg; sens 90 dB; imp 8 ohms. Satin black-lacquer finish. 5-yr warranty. 13 $\frac{1}{2}$ x 33 x 17 $\frac{1}{4}$ in\$2,500/pr
Oak or walnut finish\$1,200/pr

MET-9 MkII Ribbon Tweeter
Planar aluminum ribbon. Features crossover with air core inductors, polypropylene capacitors, and OFC wiring. Gold-plated 5-way binding posts. FR 4,500-50,000 Hz ± 2 dB; sens 88 dB; imp 6 ohms. Satin black-lacquer finish. 5-yr warranty\$1,700/pr
Oak or walnut finish\$1,500/pr

MET-7 MkII 2-Way Bookshelf Speaker
Sealed-box design with 6 $\frac{1}{2}$ -in polypropylene woofer and 2-in tweeter. Features 6-dB/oct crossover with air-core inductors, polypropylene capacitors, and OFC wiring. Gold-plated 5-way binding posts. Tweeter level control. Power handling 250 W cont avg; FR 54-20,000 Hz $+2$ dB; sens 90 dB; imp 8 ohms. Satin black-lacquer finish. 5-yr warranty. 7 $\frac{7}{8}$ x 11 $\frac{1}{4}$ x 11 $\frac{1}{8}$ in; 13 lb\$990/pr
Oak or walnut finish\$750/pr

SHAHINIAN
Obelisk 3-Way Speaker
Folded double-prism hybrid transmission-line design with 8-in asymmetrically positioned polypropylene woofer, two 1 $\frac{1}{8}$ -in cambri-come midranges, four $\frac{3}{8}$ -in W-shaped dome tweeters, and 10-in mass-loaded-membrane polypropylene passive radiator. Features wool and virgin polyfil damping; fuse protection. Dual binding posts. Power handling 500 W; FR 28-22,000 Hz ± 3 dB; imp 6 ohms. Walnut or oak standard finish; other finishes available. 14 $\frac{1}{2}$ x 29 x 12 $\frac{1}{2}$ in; 56 lb.....\$2,150/pr

Hawk Subwoofer
Folded transmission-line enclosure with 8-in polypropylene driver and 10-in passive radiator. Features wool and virgin polyfil damping; butyl-rubber surround; 1 $\frac{1}{2}$ -in aluminum voice coil; cast-magnesium housing; multiple cross-

over points for low- and high-pass filters. Satellite-speaker inputs: 5-way solid-brass binding posts. Power handling 150 W cont avg; FR 25-500 Hz ± 3 dB; imp 6 ohms. 14 1/2 x 30 x 11 1/4 in; 60 lb.....\$900

Super Elf 2-Way Bookshelf Speaker

Vented design with 5/4-in polypropylene woofer and 1-in titanium-dome tweeter. Features 1-in voice woofer coil; wool and polyfil damping; ferrofluid cooling; neodymium magnet. Dual 8-way gold-plated solid-brass binding posts. Power handling 150 W cont avg; FR 48-19,500 Hz -3 dB; imp 6 ohms. Natural, medium, or dark oak finish. 6 5/8 x 12 1/2 x 7 1/4 in; 17 lb.....\$750/pr

SIGNET

SL260B/U 2-Way Bookshelf Speaker

Vented enclosure with 6-in polypropylene woofer and 3/4-in aluminum-dome tweeter. Features biwire/biamp terminals. Power handling 150 W; crossover 3,000 Hz; sens 87 dB; bandwidth 45-25,000 Hz; imp 8 ohms. Black vinyl finish. 8 1/2 x 15 1/2 x 12 3/4 in; 21 lb.....\$450/pr

SL250B/U 2-Way Bookshelf Speaker

Vented enclosure with 5 1/2-in paper woofer and 3/4-in metallized polycarbonate-dome tweeter. Power handling 100 W; crossover 3,300 Hz; bandwidth 50-22,000 Hz; sens 88 dB. Black vinyl finish. 7 x 12 1/2 x 10 in; 12 lb.....\$300/pr

SNELL ACOUSTICS

Type B 4-Way Speaker

10-in rear-firing subwoofer, 10-in woofer, two 5/4-in polypropylene midranges, 1-in aluminum-dome tweeter, and 3/4-in rear-firing tweeter. Crossover points 40, 275, 2,700, and 5,000 Hz; bandwidth 20-20,000 Hz; sens 86 dB; imp 4 ohms. 25 x 48 x 19 in; 152 lb.....\$4,799/pr

Type B Minor 3-Way Speaker

12-in side-firing woofer, two 5/4-in cast-frame polypropylene-cone midranges, 1-in tweeter, and 3/4-in rear-firing tweeter. FR 20-20,000 Hz ± 2 dB; sens 88 dB; imp 4 ohms.....\$3,599/pr

Type D 3-Way Speaker

Reflex design with 8-in woofer, 5-in midrange, 1-in titanium-dome tweeter, and 1-in rear-firing supertweeter. Features internal bracing. Crossover points 350 and 2,800 Hz; FR 36-20,000 Hz ± 1.75 dB; sens 87 dB; imp 8 ohms. Hand-finished oak, dark-oak, walnut, or black veneer. 10 1/2 x 43 x 12 1/2; 90 lb.....\$1,699/pr

Type K/II 2-Way Bookshelf Speaker

Acoustic-suspension design with 8-in polypropylene woofer and 3/4-in ferrofluid-cooled soft-dome tweeter. Biwire/biamp terminals. Adjustable crossover points. Power handling 100 W cont; crossover point 2,700 Hz; FR 70-20,000 Hz ± 2 dB; sens 90 dB; imp 8 ohms. Oak, dark oak, walnut, or black veneer finish. 11 x 18 x 9 in; 26 lb.....\$479/pr

SNELL MULTIMEDIA

THX Senior Speaker System

Two SUB-1800 subwoofers, three LCR-1800 speakers, and two SUR-500 surrounds...\$11,293

SUB-1800 Subwoofer

4th-order vented enclosure with 18-in driver. Features THX certification; cast driver frame; dual driver spider. Bandwidth 17-80 Hz; sens

90 dB SPL/W/m; imp 8 ohms. High-gloss black veneer finish. 22 1/2 x 45 x 16 1/2 in.....\$2,499

LCR-1800 2-Way Speaker

Two 8-in woofers, two 1-in tweeters. Designed for front or center channels in home theater system. Features THX certification; magnetic shielding. Stand optional. Bandwidth 80-20,000 Hz; sens 93 dB; imp 4 ohms. High-gloss black veneer finish. 13 x 25 x 11 1/8 in; 46 lb.....\$1,499

SUR-500 2-Way Surround Speaker

Dipole design with two 6 1/2-in polypropylene woofers and two 1-in aluminum-dome tweeters. Features THX certification. Power handling 150 W cont avg; bandwidth 125-20,000 Hz; sens 85 dB; imp 8 ohms. High-gloss black veneer finish. 9 1/2 x 16 1/2 x 7 1/4 in; 30 lb.....\$899

SONANCE

AIS 500 2-Way In-Wall Speaker

Angled baffle with 3 1/2-in polypropylene full-range driver on upper angle and 4-in polypropylene woofer and 1-in polycarbonate tweeter on lower angle. Includes mounting bracket. Power handling 75 W; FR 60-20,000 Hz ± 5 dB; sens 89 dB SPL/W/m; imp 6 ohms. Footprint 12 x 16 in.....\$499/pr

S3500 2-Way In-Wall Speaker

6 1/2-in polypropylene dual-voice-coil woofer, pivoting 1-in ferrofluid-cooled soft-dome tweeter. Features neodymium tweeter magnet; rubber woofer surround. 3-position tweeter and woofer-imp controls. Power handling 75 W max; FR 45-20,000 Hz ± 2 dB; sens 89 dB SPL/W/m; imp 4/6/8 ohms. Paintable matte-white finish. 8 1/2 x 12 1/4 x 3 1/8 in.....\$499/pr

PSW2 In-Wall Subwoofer

8-in dual-voice-coil driver. L/R inputs and outputs. Crossover: 3-position level control. Power handling 75 W; crossover point 125 Hz; FR 30-125 ± 3 dB; sens 87 dB SPL/W/m; imp 6 ohms. White. 12 x 16 x 3 1/2 in.....\$460

S3R 2-Way In-Wall Speaker

Coaxial design with 6 1/2-in dual-voice-coil woofer and pivoting 1-in soft-dome tweeter. Includes mounting bracket. Power handling 75 W; FR 45-20,000 Hz ± 3 dB; sens 89 dB; imp 6 ohms. 9 1/2-in diameter.....\$425/pr

SB31 2-Way Outdoor Speaker

4-in polypropylene woofer, 1-in soft-dome tweeter. Features water-resistant ABS sealed cabinet; stainless-steel hardware. Includes nail hanger. Power handling 50 W; FR 70-20,000 ± 2 dB; sens 87 dB SPL/W/m; imp 6 ohms. White or black. 5 1/2 x 8 1/2 x 5 1/2 in.....\$325/pr

S2000 2-Way In-Wall Speaker

6 1/2-in polypropylene woofer, 1-in ferrofluid-damped polycarbonate-dome tweeter. Power handling 50 W rms; FR 50-20,000 Hz ± 3 dB; sens 90 dB SPL/W/m; imp 8 ohms. 8 1/2 x 12 1/4 x 3 1/8 in.....\$265/pr

SONY

SS-M7 3-Way Speaker

Sealed design. Power handling 200 W; crossover points 300 and 4,000 Hz; FR 47-20,000 Hz ± 3 dB; sens 86 dB; imp 6 ohms.....\$1,250

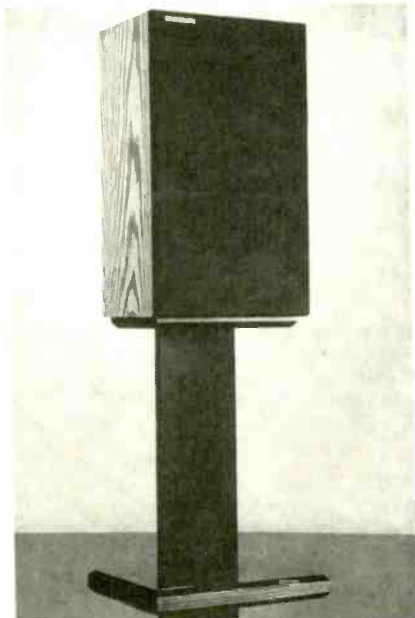
SA-VA3 Powered Home Theater System

4 pieces: front left and right tower speakers with integral subwoofers and angled drivers for

center channel; 2 surround speakers, 121-W 3-ch amplifier and system controls in left front tower. Line-level center-channel amp output. Integral Dolby Pro Logic decoder with 5 surround modes; bass and treble controls; auto power-on/off; remote control.....\$950

SS-M3 2-Way Speaker

Sealed design. Power handling 120 W; crossover point 2,000 Hz; FR 70-20,000 Hz ± 3 dB; sens 85 dB; imp 6 ohms.....\$750



Snell Acoustics Type K/II

SOTA

Time Domain Model 4 3-Way Speaker

Two-piece design with 8-in Kevlar woofer in one enclosure, 7-in dual-voice-coil Kevlar midrange and inverted-dome Kevlar tweeter mounted on sloping baffle in second quasi-pyramid-shaped enclosure. Triwire/triamp terminals. Power handling 200 W max; FR 38-22,000 Hz ± 3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Woofer enclosure: 11 1/2 x 32 x 16 in; 55 lb. Midrange/tweeter enclosure: 12 x 16 1/2 x 11 1/2 in; 32 lb.....\$3,500/pr

SOUND DYNAMICS

R-818 2-Way Speaker

Bass-reflex design with two 8-in injection-molded woofers, 1-in trilaminated metal-dome tweeter. Features rubber woofer surrounds; biwire/biamp terminals. Adjustable foot spikes. Power handling 200 W cont avg; crossover point 2,200 Hz; FR 34-20,000 Hz ± 3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black-ash finish. 10 x 43 x 14 in.....\$700/pr

ASUB-12 Powered Subwoofer

Dual-rear-port design with 12-in driver; 90-W amp. Features low-pass filter adjustable from 50-130 Hz. Line- and speaker-level inputs. EQ switch. Black-ash finish. 18 x 18 x 20 in.....\$500

Home Theater Series

Cinesat-2 2-Way Satellite Speaker

Acoustic-suspension design with 4 1/2-in poly-

propylene woofer and 1/2-in titanium-polycarbonate tweeter. Stand or wall bracket optional. Power handling 125 W cont avg; crossover point 2,500 Hz; FR 140-22,000 Hz ±3 dB; sens 86 dB; imp 6 ohms. 8 x 5 x 5 in; 5 lb.....\$249/pr

Cinesub Subwoofer

4th-order vented band-pass design with 6 1/2-in driver. Power handling 125 W cont avg; crossover point 140 Hz; FR 50-140 Hz ±3 dB; sens 86 dB; imp 4 ohms. Black-ash vinyl veneer finish. 7 x 13 x 17 in.....\$199

Cinecenter Center-Channel Speaker

Dual-vented design with two 4 1/2-in woofers and 1/2-in polycarbonate flared-dome tweeter mounted on sloped baffle. Power handling 100 W cont avg; crossover 2,500 Hz; sens 86 dB; imp 8 ohms. Black-ash vinyl veneer.....\$149

SOUND-LAB

A-3 Electrostatic Speaker

Single curved full-range electrostatic element. Sens 84 dB SPL/W/m; imp 8 ohms. 35 x 73 x 11 in; 145 lb.....\$7,990/pr

A-4 2-Way Electrostatic Speaker

61 x 20-in woofer element, 61 x 4-in tweeter element. Crossover point 750 Hz; FR 32-22,000 Hz ±2 dB; sens 86 dB; imp 8 ohms.....\$4,975/pr

Pristine Electrostatic Speaker

Full-range electrostatic element. Power handling 100 W; FR 34-22,000 Hz ±2 dB; sens 88 dB; imp 8 ohms. 60 x 28 x 27 in; 100 lb.....\$3,990

SPEAKERLAB

SL 5 3-Way Speaker

8-in subwoofer, 8-in woofer, 1-in poly dome tweeter. FR 36-21,000 Hz ±3 dB; sens 92 dB SPL/W/m. Red-oak veneer finish.....\$589/pr
Kit.....\$499/pr

SL 4 2-Way Speaker

Two 6 1/2-in woofers, one 1-in metal-dome tweeter. Features D'Appolito configuration. FR 35-21,000 Hz ±3 dB; sens 91 dB SPL/W/m. Red-oak veneer finish.....\$499/pr
Kit.....\$429/pr

SL 3 2-Way Speaker

6 1/2-in woofer, 1/4-in metal-dome tweeter. FR 42-21,000 Hz ±3 dB; sens 89 dB SPL/W/m. Red-oak veneer finish.....\$389/pr
Kit.....\$299/pr

SL SW Subwoofer

10-in dual-voice-coil driver. FR 30-180 Hz ±3 dB; sens 91 dB. Red-oak veneer finish.....\$329
Kit.....\$240

SL-C 2-Way Center-Channel Speaker

Two 6 1/2-in woofers, one 3/4-in polymer-dome tweeter. Features magnetic shielding. FR 60-21,000 Hz ±3 dB; sens 89 dB.....\$279
Kit.....\$239

SPICA

Angelus 2-Way Speaker

Mirror-imaged system with 8-in plastic-cone woofer and 1-in soft-dome tweeter. Features computer-optimized crossover. Adjustable carpet spikes. Power handling 200 W max; crossover point 3,400 Hz; FR 35-17,500 Hz ±3 dB; imp 8 ohms. Walnut or oak finish. 21 x 46 x 10 1/4 in; 57 lb.....\$1,275/pr

TC-50 2-Way Bookshelf Speaker

Acoustic-suspension design with 6 1/2-in woofer and 1-in dome tweeter. Features triangular cabinet to keep sound within 15° of absolute phase from 350-5,000 Hz. Power handling 50 W cont; crossover 2,500 Hz; FR 58-16,500 Hz ±3 dB; sens 83 dB; imp 4 ohms. Oak, walnut, or black finish. 13 x 15 1/2 x 11 1/4 in; 21 lb.....\$550/pr

SYNDEX

Epsilon Signature 3-Way Speaker

Vented design with 10-in Neoflex cone woofer, 7-in dual-voice-coil Neoflex midrange, 1-in ferrofluid-cooled aluminum-dome tweeter. Features polypropylene capacitors. Power handling 250 W; crossover points 100 and 2,300 Hz; bandwidth 25-20,000 Hz; sens 88 dB; imp 8 ohms. 13 x 48 1/2 x 13 in.....\$4,500/pr

TANNOY

D-100 2-Way Bookshelf Speaker

6 1/2-in dual-concentric driver. Features resistively damped reflex MDF enclosure; 6-dB/oct crossover. Power handling 85 W rms; crossover point 2,000 Hz; FR 45-30,000 Hz ±6 dB; sens 88.5 dB SPL/W/m; imp 8 ohms. Wood-veneer finish. 9 3/4 x 14 1/4 x 8 3/4 in; 15 lb.....\$1,500/pr

Model 611 3-Way Speaker

Sealed-box design with 8-in woofer and 8-in dual-concentric midrange/tweeter. Features 6-dB/oct low-pass crossover. Gold-plated terminals. Power handling 150 W cont avg; crossover points 400 and 2,500 Hz; bandwidth 45-30,000 Hz ±3 dB; sens 91 dB; imp 6 ohms. 12 3/4 x 27 1/4 x 8 7/8 in; 33 lb.....\$900/pr

C-10 2-Way Speaker

10-in woofer, 1-in tweeter. Features rear port. Power handling 120 W cont avg; bandwidth 38-20,000 Hz; sens 91 dB SPL/W/m; imp 6 ohms. 12 1/4 x 24 1/4 x 10 3/8 in; 27 lb.....\$499/pr

Model 623 2-Way Surround Speaker

6 1/2-in dual-concentric driver. Designed for center or rear channel in home theater system. Features magnetic shielding; 6-dB/oct crossover; cast driver frame. Gold-plated biwire/biamp terminals. Power handling 200 W max; crossover point 2,000 Hz; FR 100-30,000 Hz ±3 dB; sens 88.5 dB SPL/W/m; imp 6 ohms. 10 3/4 x 11 1/4 x 7 3/8 in; 13 lb.....\$399

CS650 Center-Channel Speaker

6-in ICT driver. Magnetic shielding. Power handling 100 W; bandwidth 60-20,000 Hz; sens 92 dB; imp 4 ohms. 17 x 8 3/8 x 9 1/8 in.....\$249

CR650 2-Way Surround Speaker

6 1/2-in woofer, 1/2-in tweeter. Power handling 65 W; FR 55-20,000 Hz ±3 dB; sens 87.5 dB; imp 8 ohms. 12 3/4 x 8 3/4 x 9 1/2 in; 10 lb.....\$249/pr

TDL

RTL-3 2-Way Speaker

Two 6 1/2-in woofers, 3/4-in tweeter. Biwire/biamp terminals. Power handling 120 W max; crossover point 3,000 Hz; bandwidth 35-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or rosewood finish. Lifetime warranty. 8 x 34 1/4 x 14 3/8 in; 46 lb.....\$900/pr

RTL-1 2-Way Bookshelf Speaker

6 1/2-in woofer, 3/4-in tweeter. Power handling 80 W max; crossover point 3,000 Hz; bandwidth 45-20,000 Hz; sens 87 dB; imp 8 ohms.

Black or rosewood finish. Lifetime warranty. 8 x 15 1/2 x 8 3/4 in; 17 lb.....\$400/pr

Near Field Monitor 2-Way Bookshelf Speaker

4-in woofer, 1/2-in tweeter. Power handling 60 W max; crossover 5,000 Hz; bandwidth 50-20,000 Hz; sens 88 dB; imp 8 ohms. Black or rosewood finish. 7 x 10 1/2 x 6 3/8 in; 7 lb.....\$250/pr

TECHNICS

SB-FW40 Subwoofer/Satellite System

Subwoofer with four 8-in drivers; two satellites, each with four 3 3/8-in cone drivers. Features magnetic shielding. Power handling 260 W. Subwoofer: 9 1/2 x 22 x 16 3/8 in. Satellites: 5 1/2 x 16 1/2 x 4 1/2 in.....\$380

SB-CSS60 Surround/Center-Channel System

Two surround speakers with single 3/4-in cone drivers, angled baffles; one magnetically shielded center-channel speaker with four 3/4-in drivers. Power handling 260 W (center channel). Surrounds: 4 3/4 x 4 1/4 x 4 7/8 in. Center: 16 1/2 x 5 1/2 x 4 1/2 in.....\$170

SB-CSS30 Surround/Center Channel System

Two surround speakers with single 3/4-in cone drivers; one magnetically shielded center-channel speaker with two 3/4-in cone drivers. Power handling 140 W (center). Surrounds: 4 3/4 x 4 1/4 x 4 7/8 in. Center: 9 3/4 x 5 1/2 x 4 1/2 in.....\$120

THIEL

CS3.6 Coherent Source 3-Way Speaker

10-in woofer, double-cone 4 1/2-in midrange, and 1-in metal-dome tweeter. Features 6-dB/oct crossover; copper woofer rings; midrange and tweeter with short-coil/long-gap magnet structure; internal bracing; 3-in sloping baffle with rounded edges; polystyrene capacitors. FR 29-20,000 Hz ±1.5 dB; sens 86 dB; imp 4 ohms. 12 1/2 x 48 1/2 x 17 in; 107 lb.....\$3,900

CS2 2 Coherent Source 3-Way Speaker

Woofer, metal-dome tweeter. Features sloping baffle; copper woofer rings; short-coil/long-gap tweeter magnet structure. FR 35-20,000 Hz ±2 dB; sens 86 dB; imp 4 ohms. Walnut or black wood finish. 12 x 42 x 13 in; 70 lb.....\$2,750/pr

CS1.5 Coherent Source 2-Way Speaker

Aluminum-cone woofer, metal-dome tweeter. Features sloping baffle; internal bracing. Power handling 150 W cont avg; FR 45-20,000 Hz ±2 dB; sens 86 dB; imp 6 ohms. Walnut or black finish. 8 1/2 x 33 x 11 in; 42 lb.....\$1,950/pr

SCS Coherent Source 2-Way Speaker

Woofer with coaxially mounted tweeter. Features internal bracing; crossover with polystyrene capacitors. FR 64-20,000 Hz ±3 dB; sens 87 dB; imp 4 ohms. Walnut or black finish. 23 lb.....\$1,090/pr

TRIAD

Thunder Gold Powered Subwoofer

Push-pull design with two 10-in drivers; 250 W amp. Features servo control. Variable phase control; variable 50-180 Hz 12-dB/oct low-pass filter; center-channel recovery to enable use of small center-channel speaker. FR 20-180 Hz +0, -3 dB. 19 1/4 x 17 3/4 x 17 1/2 in.....\$1,050
Thunder Bronze. As above, one 10-in driver; 150 W amp. No push-pull design. 13 1/2 x 15 3/8 x 14 in.....\$750

HT Gold 2-Way Satellite Speaker

7-in polypropylene midrange. 1½-in fabric-dome tweeter. Magnetic shielding optional. Power handling 125 W; bandwidth 72-20,000 Hz; sens 91 dB; imp 4 ohms. 7¾ x 15¾ x 7½ in\$375

VANDERSTEEN

Model 3 3-Way Speaker

10-in active acoustic coupler, 8-in poly-cone woofer, 4½-in poly-cone ferrofluid-cooled midrange, 1-in damped ferrofluid-cooled metal-alloy dome tweeter. Biwire/biamp terminals. Power handling 200 W; crossovers 600 and 5,000 Hz; FR 26-30,000 Hz ±3 dB; sens 88 dB; imp 6 ohms. 16 x 48 x 10¼ in; 97 lb...\$2,395/pr

Model 2Ce 3-Way Speaker

10-in long-fiber active acoustic coupler, 8-in poly-cone woofer, 4½-in ferrofluid-cooled poly-cone midrange, 1-in critically damped ferrofluid-cooled metal-alloy tweeter. Biwire/biamp terminals. Power handling 160 W; crossover points 600 and 5,000 Hz; FR 28-29,125 Hz ±3 dB; sens 88 dB SPL/W/m; imp 7 ohms. 16 x 39¾ x 10¼ in; 63 lb.....\$1,295/pr

Model IB 2-Way Speaker

Rear slot-loaded design with 8-in poly-cone woofer and 1-in metal-alloy polymer-dome tweeter. Power handling 100 W; crossover point 2,800 Hz; FR 38-20,000 Hz ±3 dB; sens 90 dB; imp 6.8 ohms. 12 x 36 x 10 in; 50 lb\$695/pr

VECTOR RESEARCH

VRP-275 Pro Series

Subwoofer/Satellite System

Subwoofer with 8-in driver; two magnetically shielded satellites with 3½-in midranges and 2½-in tweeters. Power handling 125 W subwoofer, 75 W satellites; bandwidth 28-150 subwoofer, 140-20,000 Hz satellites; sens 90 dB subwoofer, 89 dB satellites; imp 6 ohms subwoofer, 8 ohms satellites. Subwoofer: 5¾ x 20¼ x 12¼ in. Satellites: 4¾ x 8¼ x 4½ in.....\$899

VELODYNE

F-1500R Powered Subwoofer

15-in servo-controlled driver. 250-W Class A/B amplifier; passive 85-Hz high-pass filter; adjustable 40-100 Hz low-pass filter; remote control with volume and on/off controls. FR 18-85 Hz ±3 dB; THD 0.7%. Black woodgrain or granite vinyl finish. 20-in cube; 79 lb\$1,495

F-1200 Powered Subwoofer

12-in servo-controlled driver. 100-W Class A/B amp; passive 85-Hz high-pass filter; adjustable 40-100 Hz low-pass filter. FR 20-85 Hz ±3 dB; THD 1%. Black woodgrain or granite vinyl finish. 16¾-in cube; 55 lb.....\$1,095

F-1000. As above. 10-in driver. 80-W amp. 14¼-in cube; 44 lb\$895

VA810 Powered Subwoofer

8-in driver, 10-in passive radiator; 50-W Class A/B amp; 85-Hz high-pass filter; 6-dB/oct low-pass filter. Line- and speaker-level inputs and outputs. Bandwidth 35-85 Hz. Black\$595

VIDEO ACOUSTICS

VA1500BK Subwoofer

Ported enclosure with 8-in dual-voice-coil driver. Features magnetic shielding. 5-way binding posts. Power handling 250 W max; crossover point 60 Hz; FR 31-72 Hz ±3 dB; sens 87 dB;

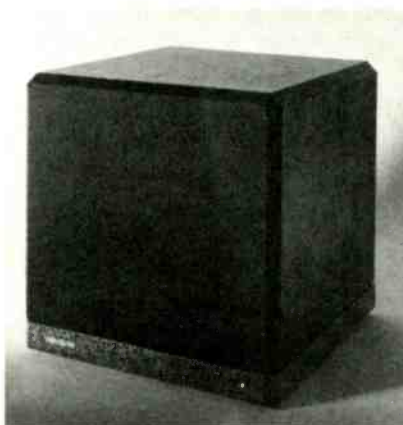
imp 8 ohms. Genuine oak-veneer finish. 19½-in cube; 76 lb.....\$599

VA1200BK Surround Speaker

Multichambered enclosure with two 4½-in side-firing woofers and four top-loaded 3½-in tweeters. Features multipolar radiation; asymmetrical crossover. 5-way binding posts. Power handling 150 W max; crossover point 400 Hz; sens 92 dB; imp 8 ohms. Genuine oak-veneer finish. 24 x 7½ x 10 in; 30 lb.....\$499

VA1300BK 2-Way Center-Channel Speaker

Two 5¼-in woofers. 1¼-in horn-loaded polycarbonate-dome tweeter. Features magnetic shielding; angled baffle. 5-way binding posts. Power handling 200 W max; crossover point 3,000 Hz; FR 100-19,000 Hz ±4 dB; sens 90 dB; imp 8 ohms. Genuine oak-veneer finish. 15½ x 7 x 7 in; 16 lb.....\$349



Velodyne F-1500R

VMPS

The following feature a 5-yr warranty.

Tower II Special Edition 4-Way Speaker

Multiband-bass design with three 12-in woofers; 5¼-in cone midrange; 1-in ribbon tweeter; 1-in dome supertweeter with level controls. Biwire/biamp terminals. Power handling 300 W max; crossovers 200, 600, 5,000, and 15,000 Hz; bandwidth 22-40,000 Hz; sens 92 dB; imp 4 ohms. 15½ x 45 x 16 in; 110 lb\$1,876/pr

Mini Tower IIa 4-Way Speaker

Passive-radiator design with two 10-in woofers; 5-in cone midrange and two 1-in dome tweeters have level controls. Power handling 200 W max; crossover points 600, 5,000, and 15,000 Hz; bandwidth 28-30,000 Hz; sens 90 dB; imp 8 ohms. 12 x 39 x 15 in; 80 lb\$958/pr

VMPS Dedicated Subwoofer

Two 12-in drivers. Power handling 200 W max; crossover 100 Hz; bandwidth 28-200 Hz; sens 92 dB; imp 8 ohms. 15½ x 26 x 16 in.....\$858

WESTLAKE AUDIO

C-8 3-Way Speaker

Ported 8-in woofer, 3½-in midrange, and ¾-in tweeter. Bandwidth 42-19,000 Hz ±3 dB. Black oak finish. 11 x 41½ x 10 in; 50 lb.....\$3,000/pr

C-6 2-Way Speaker

Ported design with 6-in woofer and ¾-in tweeter.

er. FR 44-20,000 Hz ±3 dB. Black oak finish. 9 x 39½ x 11 in; 30 lb.....\$1,750/pr

WHARFEDALE

CRS 9 3-Way Speaker

10-in woofer, 5-in midrange, 1-in tweeter. Power handling 170 W max; crossover point 4,000 Hz; bandwidth 35-25,000 Hz; sens 92; imp 8 ohms. 12 x 31½ x 11 in; 35 lb.....\$800

Model 2130 Subwoofer/Satellite System

Subwoofer with two 8-in drivers in push-pull configuration; two satellites, each with 4-in midrange and two ¾-in metal-dome tweeters. Power handling 40 W cont; bandwidth 40-22,000 Hz; sens 89 dB; imp 8 ohms. Black-vinyl finish. 5-yr warranty. Subwoofer: 8 x 12½ x 19¾ in. Satellites: 8¾ x 5¼ x 4¼ in.....\$600

Diamond V 2-Way Bookshelf Speaker

Ported design with 5-in mineral-filled polypropylene woofer and 1-in metal-dome tweeter. Power handling 100 W max; crossover points 3,500, 6,000, and 18,000 Hz; bandwidth 47-25,000 Hz; sens 86 dB; imp 8 ohms. 5-yr warranty. 7¼ x 10½ x 7¼ in; 9 lb.....\$300/pr

Diamond III. As above. 4½-in woofer and ¾-in dome tweeter. 7 x 9 x 8 in; 8 lb\$200/pr

YAMAHA

Tri-Sound A1 Subwoofer/Satellite System

Two NS-A325 satellites and YST-SW120 powered subwoofer\$599

Tri-Sound A2. As above, with YST-SW60 powered subwoofer.....\$499

YST-SW120 Powered Subwoofer

Two 7-in pure-spruce drivers; 70-W amp. Features proprietary Active Servo Technology; magnetic shielding; 24-dB/oct low-pass filter variable from 40-140 Hz; banana-plug terminals; phase-reversal switch; vol control. bandwidth 21-180 Hz. 8½ x 24¼ x 16¼ in; 36 lb\$449

YST-SW60. As above, 50-W amp; filter variable from 50-200 Hz; no phase switch. bandwidth 25-250 Hz. 8¼ x 18¾ x 14¼ in.....\$299

NS-AC300 2-Way Center-Channel Speaker

Acoustic-suspension design with two 6½-in polypropylene woofers and one 1-in dome tweeter. Features magnetic shielding; 12-dB/oct crossover. 5-way binding posts. Tweeter attenuator control. Power handling 220 W max; crossover point 6,000 Hz; bandwidth 50-20,000 Hz; sens 90 dB; imp 8 ohms. High-gloss black finish. 23½ x 7½ x 9½ in; 21 lb\$299

WSX-10 2-Way In-Wall Speaker

6½-in woofer, 1-in tweeter. New-construction bracket available. Power handling 80 W; bandwidth 50-25,000 Hz; sens 89 dB; imp 6 ohms. White paintable finish. 8¾ x 12¾ x 3¾ in...\$200

NS-AC200 2-Way Center-Channel Speaker

Acoustic-suspension design with two 6½-in polypropylene woofers and one 1-in dome tweeter. Features magnetic shielding; 12-dB/oct crossover. Power handling 220 W max; crossover point 6,000 Hz; bandwidth 50-20,000 Hz; sens 90 dB; imp 8 ohms. Ebony-black finish. 21¼ x 7½ x 10 in; 15 lb.....\$199

NS-A202 2-Way Surround Speaker

Bass-reflex design with 5-in woofer and ¾-in semi-dome tweeter. Power handling 100 W max; sens 91 dB; imp 6 ohms. Antique white finish. 11¾ x 8¾ x 3½ in; 4 lb.....\$99

Acoustic Research, 330 Turnpike St., Canton, MA 02021-2703 (617) 821-2300

Acurus, 2 Elm St., Ardsley, NY 10502 (914) 693-8008

Adcom, 11 Elkins Rd., E. Brunswick, NJ 08816 (908) 390-1130

A/D/S/, One Progress Way, Wilmington, MA 01887 (617) 729-1140

Advent, 25 Tri-State Intl. Office Ctr., 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) 258-3288

AMC, 1414 S. Fair Oaks Ave., Suite 7, South Pasadena, CA 91030 (818) 799-6396

Apogee, 35 York Ave., Randolph, MA 02368 (617) 963-0124

Aragon (see **Acurus**)

Arcam, P.O. Box 381, Highland Lakes, NJ 07422 (201) 764-8958

Atlantic Technology, 343 Vanderbilt Ave., Norwood, MA 02062 (617) 762-6300

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) 784-4570

Audio Design Associates, 610 Mamaroneck Ave., White Plains, NY 10605 (914) 946-9595

Audiofile Home Theater, 1341 N. Bluegum Ave., Anaheim, CA 92806 (714) 666-0301

Audio Innovations (see **NHT**)

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, 9576 El Tambor Ave., Fountain Valley, CA 92708 (714) 968-1236

Avid, Mill Complex "A," Box 192, Marlboro, NH 03455 (603) 876-4400

Axiom, Hwy. #60, Dwight, Ontario P0A 1H0 (705) 635-2222

B&K Components, 2100 Old Union Rd., Buffalo, NY 14227-2725 (800) 543-5252

B&W, P.O. Box 8, North Reading, MA 01864 (800) 370-3740

Bang & Olufsen, 1150 Feehanville Dr., Mount Prospect, IL 60056 (800) 323-0378

Bedini, 7239 Valley St., Dalton Gardens, ID 83814 (208) 772-9207

Berning, 12430 McCrossin Lane, Potomac, MD 20854 (301) 926-3371

BGW Systems, 13130 Yukon Ave., Hawthorne, CA 90250 (213) 973-8090

BIC America, 883-E Hampshire Rd., Stow, OH 44224 (216) 928-2011

Bose, The Mountain, Framingham, MA 01701 (800) 444-2673

Boston Acoustics, 70 Broadway, Lynnfield, MA 01940 (617) 592-9000

Boulder, 4850 Sterling Dr., Boulder, CO 80301 (303) 449-8220

Bozak, 539 Norwich Ave., Taftville, CT 06380 (203) 866-1510

Bryston, 57 Westmore Dr., Rexdale, Ontario M9V 3Y6 (416) 746-1800

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 Audio (see **AMC**)

Cambridge Physics, Mill Complex "C," Box 192, Marlboro, NH 03455 (603) 876-4400

Cambridge SoundWorks, 154 California St., Newton, MA 02158 (800) 367-4434

Canton, 915 Washington Ave. S., Minneapolis, MN 55415-1245 (612) 333-1150

Carrera, 1230 Calle Suerte, Canarillo, CA 93012 (805) 987-1312

Carver, P.O. Box 1237, Lynnwood, WA 98046 (206) 670-3429

Celestion, 89 Doug Brown Way, Holliston, MA 01746 (508) 429-6706

Cello, 112 E. 71st St., New York, NY 10021 (212) 472-5016

Cerwin-Vega, 555 E. Easy St., Sini Valley, CA 93065 (805) 584-9332

Classé Audio, 9414 Cote de Liesse, Lachine, Quebec H8T 1A1 (514) 636-6384

Clements, 25 Esna Park Dr., Markham, Ontario L3R 1C9 (416) 474-0909

Clif Designs, 1602 Babcock St., Costa Mesa, CA 92627 (714) 645-8825

Coda, 9941 Horn Rd., Suite 150, Sacramento, CA 95827-1952 (916) 363-4653

Conrad-Johnson, 2800R Dorr Ave., Fairfax, VA 22031 (703) 698-8581

Counterpoint, 2281 Las Palmas Dr., Carlsbad, CA 92009 (619) 431-5050

Creek, 108 Station Rd., Great Neck, NY 11023 (516) 487-3663

Crown International, P.O. Box 1000, Elkhart, IN 46515-1000 (219) 294-8000

Dahlquist, 601 Old Willets Path, Hauppauge, NY 11788 (516) 234-5757

Day Sequerra (see **Acoustic Research**)

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

Dennessen, P.O. Box 51, Beverly, MA 01915 (508) 927-2521

Denon, 222 New Road, Parsippany, NJ 07054 (201) 575-7810

Design Acoustics, 1225 Commerce Dr., Stow, OH 44224 (216) 686-2600

DGX Audio Corp., 778 Marconi Ave., Ronkonkoma, NY 11779-7230 (516) 471-3282

Digital Phase, 2841 Hickory Valley Rd., Chattanooga, TN 37421 (800) 554-7325

Dual, 19 W. 44th St., New York, NY 10036 (212) 840-1976

Duntech, 111 South Dr., Barrington, IL 60010 (708) 526-1681

Dynaco, 125 Cabot Ct., Hauppauge, NY 11788 (516) 434-1200

Energy, 3641 McNicoll Ave., Scarborough, Ontario M1X 1G5 (416) 321-1800

Fisher, 21350 Lassen St., Chatsworth, CA 91311-2329 (818) 998-7322

Forté, 7325 Roseville Rd., Sacramento, CA 95842 (916) 348-0600

Fosgate Audionics, 8380 Balboa Blvd., Northridge, CA 91325 (800) 343-9381

Fried Products, 1323 Conshohocken Rd., Norristown, PA 19401-2707 (215) 277-1014

Genesis, P.O. Box 669, Minturn, CO 81645 (303) 827-9515

Goldstar, 1000 Sylvan Ave., Englewood Cliffs, NJ 07632 (201) 816-2000

Hafler, 613 S. Rockford Dr., Tempe, AZ 85281 (800) 366-2349

Harman Kardon, 8380 Balboa Blvd., Northridge, CA 91325 (818) 893-9992

Hartley, 5732 Oleander Dr., Wilmington, NC 28406 (919) 392-0500

Heco, 694 Ft. Salonga Rd., Northport, NY 11768 (516) 261-7700

Heybrook, 5800 Overseas Hwy., Marathon, FL 33050 (305) 743-7130

Hsu Research, 20013 Rainbow Way, Cerritos, CA 90701 (800) 554-0150

Hughes, P.O. Box 7000, Rancho Santa Margarita, CA 92688 (800) 243-2733

Icon Acoustics, 13 Fortune Dr., Billerica, MA 01821 (800) 669-9662

Infinity, 9409 Owensmouth Ave., Chatsworth, CA 91311 (818) 407-0228

Jamo, 425 Huehl Rd., Bldg. 8, Northbrook, IL 60062 (708) 498-4648

JBL, 240 Crossways Park West, Woodbury, NY 11797 (800) 336-4525

Jensen, 25 Tri-State Intl. Office Ctr., Lincolnshire, IL 60069 (800) 323-0707

Joseph Audio, 2 Pine Ridge Rd., White Plains, NY 10603 (212) 724-2509

JRM, 3716 Broadway N.E., Knoxville, TN 37917-3120 (615) 688-6501

JVC, 41 Slater Dr., Elmwood Park, NJ 07407 (201) 794-3900

KEF, 1701 Touchstone Rd., Colonial Heights, VA 23834 (804) 520-7200

Kenwood, P.O. Box 22745, Long Beach, CA 90801 (800) 536-9663

Kinergetics, 4260 Charter St., Vernon, CA 90058-2596 (213) 582-9349

KLH, 11131 Dora St., Sun Valley, CA 91352 (213) 875-0480

Klipsch, 8900 Keystone Crossing, Suite 1200, Indianapolis, IN 46240 (800) 554-7724

Koss. 4129 N. Port Washington Ave., Milwaukee, WI 53212 (800) 872-5677

Mark Levinson. P.O. Box 781, 2081 S. Main St., Middletown, CT 06457 (203) 346-0896

Linn. 8709 Castlepark Dr., Indianapolis, IN 46256 (800) 546-6443

Magnepan. 1645 Ninth St., White Bear Lake, MN 55110 (612) 426-1645

M&K Sound. 10391 Jefferson Blvd., Culver City, CA 90232 (310) 204-2854

Marantz. 1150 Feehanville Dr., Mount Prospect, IL 60056 (708) 299-4000

John Marovskis. 2889 Roebling Ave., Bronx, NY 10461 (212) 892-7419

Martin-Logan. 2001 Delaware St., Lawrence, KS 66046 (913) 749-0133

MB Quart. 25 Walpole Park S., Walpole, MA 02081 (508) 668-8973

McIntosh. 2 Chambers St., Binghamton, NY 13903-2699 (607) 723-3512

Melos. 452 Lincoln Blvd., Middlesex, NJ 08846 (908) 302-2552

Memorex. P.O. Box 901021, Fort Worth, TX 76101 (817) 878-6700

Meridian. 3800 Camp Creek Pky., Building 2400, Atlanta, GA 30331 (404) 344-7111

Metaxas Audio Systems (MAS). 230 Rae St., Nth Fitzroy 3068, Melbourne, Victoria, Australia (011) 61-3-486-2052

Mirage (see **Energy**)

Mission. 400 Matheson Blvd. E. #31, Mississauga, Ontario L4Z 1R5 (416) 507-0777

Mitsubishi. 5757 Plaza Dr., P.O. Box 6007, Cypress, CA 90630-0007 (800) 843-2515

Monitor Audio. 902 McKay Rd., Pickering, Ontario L1W 3X8 (905) 428-2800

Motif (see **Conrad-Johnson**)

MTX. MTX Soundcraftsmen, 4545 Baseline Rd., Phoenix, AZ 85044 (602) 438-4545

Museatex. 5613 Burbank Rd. S.E., Calgary, Alberta T2H 1Z5 (403) 255-0665

NAD. 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. 12 Foss Rd., Lewiston, ME 04240 (207) 795-0609

NHT. 535 Getty Ct., Building A, Benicia, CA 94510 (800) 648-9993

Nikko. 2100 Trans Canada Hwy. S., Montreal, Quebec H9P 2N4 (514) 683-1771

Niles. 12331 S.W. 130th St., Miami, FL 33186 (305) 238-4373

Norman Laboratories. 1905 Atchison Dr., Nonnan, OK 73069 (405) 321-3205

NSM (see **Heco**)

NSM Loudspeakers. P.O. Box 326, Garden City, NY 11530 (516) 486-8285

OCM Technology. 6509 Transit Rd., H-1, Bowmansville, NY 14026 (716) 684-0460

Ohm Acoustics. 241 Taaffe Pl., Brooklyn, NY 11205 (718) 783-1111

Onkyo. 200 Williams Dr., Ramsey, NJ 07446 (201) 825-7950

Optimus (see **Radio Shack**)

Panasonic. One Panasonic Way, Secaucus, NJ 07094 (201) 348-9090

Paradigm. P.O. Box 2410, Niagara Falls, NY 14302 (416) 632-0180

Paramount Pictures. 1195 W. Columbia St., Brea, CA 92621 (714) 257-3080

Parasound. 950 Battery St., San Francisco, CA 94111 (800) 822-8802

Phase Technology. 6400 Youngerman Circle, Jacksonville, FL 32244 (904) 777-0700

Philips. 1 Philips Dr., P.O. Box 14810, Knoxville, TN 37914-1810 (615) 521-4316

Pinnacle. 255 Executive Dr., Plainview, NY 11803 (516) 576-9052

Pioneer. 1925 E. Dominguez St., Long Beach, CA 90810 (800) 421-1404

Polk Audio. 5601 Metro Dr., Baltimore, MD 21215 (410) 358-3600

ProAc. 112 Swanhill Ct., Baltimore, MD 21208 (410) 486-5975

Proceed (see **Levinson**)

Proton. 5630 Cerritos Ave., Cypress, CA 90630 (714) 952-6900

PS Audio. P.O. Box 1119, Grover Beach, CA 93483 (805) 481-4844

PSB (see **NAD**)

PSE. 9755 Hamilton Rd., Eden Prairie, MN 55344-3424 (612) 943-1677

Quad. 111 South Dr., Barrington, IL 60010 (708) 526-1646

Quasar. 1707 N. Randall Rd., Elgin, IL 60123 (708) 468-5600

Quicksilver. 5635 Riggins Court, Unit 15, Reno, NV 89502 (702) 825-1514

Radio Shack. 700 One Tandy Center, Fort Worth, TX 76102 (817) 390-3011

RCA. 600 N. Sherman Dr., Indianapolis, IN 46201 (800) 336-1900

RDL Acoustics. 26 Pearl St. #15, Bellingham, MA 02019 (800) 227-9047

Recoton. 46-23 Crane St., Long Island City, NY 11101 (800) 223-6009

Reel to Real Designs. 3021 Sangamon Ave., Springfield, IL 62702 (800) 283-4644

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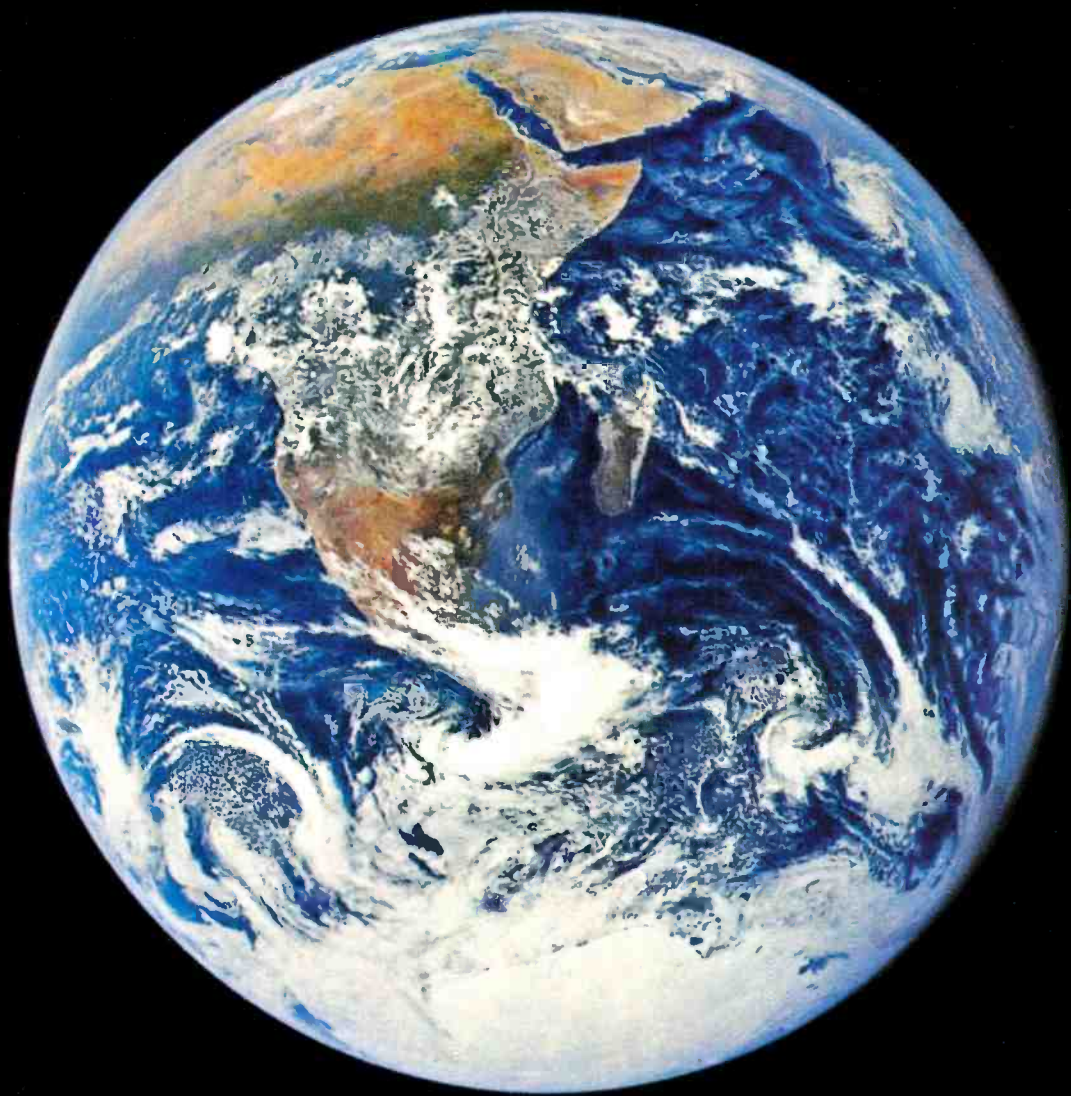
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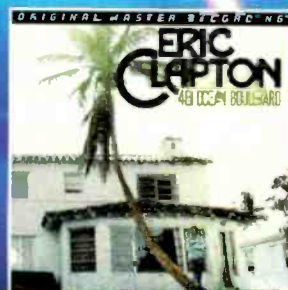
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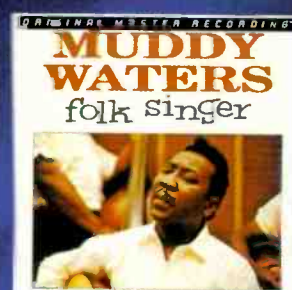
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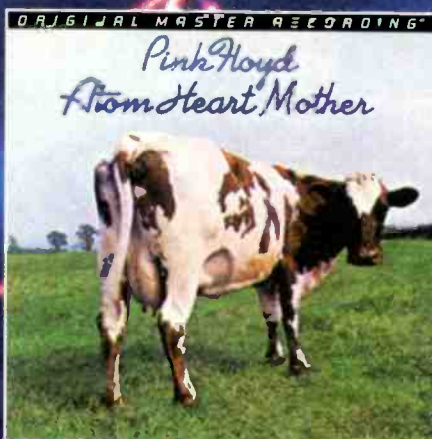
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BEST OF THE MONTH REVIEWS

STEREO REVIEW'S
CRITICS CHOOSE
THE OUTSTANDING
CURRENT RELEASES

The Velvet Underground: A Real Good Time



The 1993 reunion of the Velvet Underground, however short-lived, was no mere exercise in Sixties shock-rock nostalgia. Rather, it was a renewal of the fearless spirit of the group that extended rock-and-roll into dark, avant-garde alleyways where it had never previously dared venture, while still hewing to the stripped-down fundamentals of the genre. "Live MCMXCIII," the new two-CD concert album documenting that reunion (a shorter version is available on one well-edited disc) is thus essential listening.

Seizing the reins in his no-nonsense manner, Velvet's co-founder Lou Reed, who seems incapable of a false move at this point in his career, tersely counts off a 1-2-3-4 intro to *We're Gonna Have a Real Good Time Together*, and the band is off and galloping. Driven by the proto-punk tribal beat of drummer Maureen "Moe" Tucker, they romp through their repertoire as if surprised by its undiminished potency.

Superfluous elaboration is kept to a minimum on "Live MCMXCIII," culled from a three-night stand at Paris's L'Olympia Theater last June: the band builds its songs on a sturdy skeleton of no-frills drumming and nervous, skittering rhythm guitar. John Cale's saturnalian viola scrapings provide classical coloration on *Venus in Furs* and the ever-potent *Heroin*—a song that lays out the allure of junkiedom without glamorizing it. Cale's staccato piano-pounding is central to *I'm Waiting for the Man*'s droll depiction of a speed-freak's agitation. He also sings songs originally done by the band's late chanteuse Nico—*Femme Fatale*, *All Tomorrow's Parties*—and recites the exquisitely twisted short story *The Gift* with perverse gusto in his lilting, Welsh-accented voice. Sterling Morrison slips easily into his lead-guitarist role, engaging Reed in feisty dialogues. The Velvets keep it raw on "Live MCMXCIII"; you can smell the sulfur of a match and feel the heat from an untamed flame.

Most impressive of all is Reed's spirited attack on these songs. He bites into them, remaining faithful to the core arrangements but discovering something new in them three decades later. Whether boring into *White Light/White Heat* or dancing through *Sweet Jane*, he is on top of his game and in the right company to realize the best these songs have to offer. In fact, with the exception of an overly cute band intro (*Velvet Nursery Rhyme*) and an unredeemingly ragged version of *I'm Sticking with You*, the album is well-nigh perfect. You owe it to yourself to hear these pioneers revisit the jubilation and decadence of an unparalleled time and bring it all back alive.

Parke Puterbaugh

VELVET UNDERGROUND Live MCMXCIII

We're Gonna Have a Real Good Time Together; Venus in Furs; Guess I'm Falling in Love; All Tomorrow's Parties; Afterhours; Some Kinda Love; I'll Be Your Mirror; Beginning to See the Light; The Gift; I Heard Her Call My Name; Femme Fatale; Hey Mr. Rain; Sweet Jane; Velvet Nursery Rhyme; White Light/White Heat; I'm Sticking with You; Black Angel's Death Song; Rock 'n' Roll; I Can't Stand It; I'm Waiting for the Man; Heroin; Pale Blue Eyes; Coyote
SIRE/WARNER BROS. 45464
(two CD's, 129 min)

The Treasures Of Johann David Heinichen

Johann David Who?

It is amazing but true that, until now, a first-rate Baroque composer—worthy to rank with Vivaldi, Telemann, and even Handel—has remained in obscurity, his manuscripts languishing in dusty archives in East Germany. Johann David Heinichen was born in 1683 (making him two years older than Handel and Bach), studied

BEST OF THE MONTH

PETER H. FÜRST/DEUTSCHE GRAMMOPHON



Musica Antiqua Köln

with Bach's predecessors in Leipzig, wrote operas for German and Italian theaters, worked for the Prince of Anhalt-Cöthen (also Bach's employer for a while), and ended up as the Dresden Kapellmeister (a job that Bach himself coveted). Heinichen remained in Dresden from 1717 to his death in 1729, writing sacred music, operas, and, apparently, lots of concertos.

Would Bach have been forgotten if he had gone to work in Dresden? Dresden was one of the grandest cities in Europe, but it was Catholic Germany and, in the end, it was the Protestant German culture that triumphed. Thanks to the reunification of Germany and the work of an outstanding East German musicologist, the treasures of Dresden have again come to light and the work of Heinichen has emerged—just in time to get the full early-instrument treatment by the Musica Antiqua Köln on an Archiv CD. It's an impressive recording in every way.

Heinichen was, above all, the epitome of Baroque brilliance. No other music better evokes the grandeur and extravagance of court life in the early eighteenth century, an impression enhanced by his genius as an orchestrator. Not that he merely made loud, stylish noises. There is a glorious plenty of those here, but also tender slow movements, courtly dances, picturesque evocations of the countryside and royal hunts, astonishing virtuoso writing for some of the best musicians in Europe, a large supply of both invention and technique, and some de-

lightful surprises: a bagpipe "pastorell," entire movements for winds accompanied by pizzicato strings, some gorgeous solo turns, an off-beat concerto for solo flute, oboe, violin, cello, and theorbo. Throughout, the familiar language of Baroque music is spoken in an original and personal way.

These pieces are superbly rendered by the excellent Cologne musicians under the direction of Reinhard Goebel, an early-music conductor who combines scholarship, technique, a knowledge of style, good humor, and deep feeling. Heinichen's music gives all the players a workout, a show and tell, not only in in-

strumental virtuosity but also in strict form *and* a kind of emotional deep breathing. The brilliant sound of these pieces is enhanced by the recording, which beautifully balances clarity, presence, and depth. *Eric Salzman*

HEINICHEN: Dresden Concertos

Musica Antiqua Köln, Goebel
DEUTSCHE GRAMMOPHON ARCHIV 437 549
(two CD's, 137 min)

Cassandra Wilson Sings the Blues

On "Blue Light 'Til Dawn," Cassandra Wilson slithers seductively through standards like *You Don't Know What Love Is* and drenches Robert Johnson's *Hellhound on My Trail* in a deep river of blues. And to hear her do that is to wonder why critics waste superlatives on the strained theatrics of a Betty Carter or the alarming screams of a Diane Schuur. Neither of these more acclaimed performers can hold a Grammy to Ms. Wilson when it comes to jazz singing—her improvisational skills are formidable, and she can take a song and mold it sensuously into pure poetry.

In the past, Wilson has devoted a good portion of her albums to her own material. But on "Blue Light 'Til Dawn," her ninth album and her debut on Blue Note, she makes a chameleonic trip through

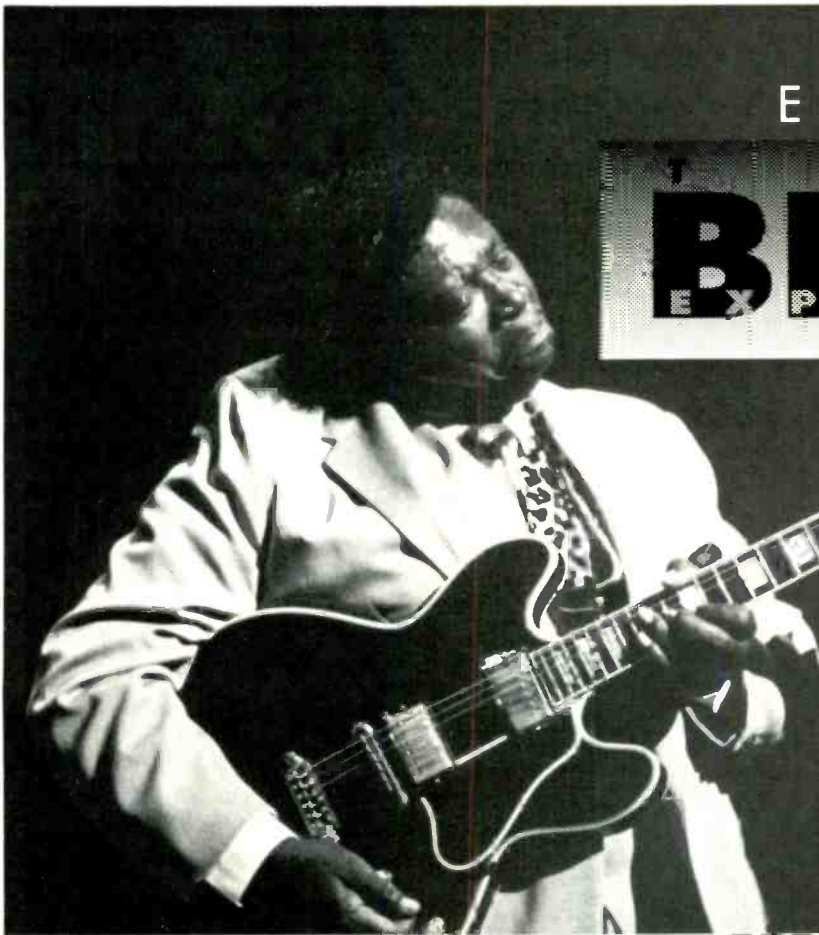
Cassandra Wilson: a timeless feeling



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BEST OF THE MONTH REVIEWS

material from sources as diverse as Van Morrison, Robert Johnson, Joni Mitchell, and Thom Bell. The accompaniments are also a departure, being largely acoustic and guitar-oriented and in general closer to the music Wilson absorbed in her formative years (born and raised in Jackson, Mississippi, she grew up during the Motown/folk-renaissance era and is no stranger to the blues). But this young lady does not resort to emulation; everything on "Blue Light" is superbly translated into her own style. Compare, for example, her version of *Children of the Night* to the original, mid-Seventies Stylistics recording, or her interpretations of Robert Johnson's *Hellhound* and *Come On in My Kitchen*—the sum and substance are intact, but she has distilled these songs and given them a timeless quality.

In short, Cassandra Wilson is a captivating, musical storyteller whose tales deserve the attention of discriminating listeners. Producer Craig Street has brought out the best in her, and one can only hope that their happy association continues.

Chris Albertson

CASSANDRA WILSON

Blue Light 'Til Dawn

You Don't Know What Love Is: Come On in My Kitchen; Tell Me You'll Wait for Me: Children of the Night; Hellhound on My Trail; Black Crow; Sankofa; Estrellas; "edbone; Tupelo Honey; Blue Light 'Til Dawn; I Can't Stand the Rain
BLUE NOTE 81357 (59 min)

A Real Roman "Tosca"

Recorded during performance at the Rome Opera in December 1990, RCA's new set of Puccini's *Tosca* brings a sense of reality and immediacy to the gripping music that studio recordings often do not achieve. Here, we are in the theater, caught up with the performers in the mounting intensity of the melodrama. We share in the applause, and occasionally we hear the prompter. We are delighted by the enthusiastic audience's demand for a repetition of the tenor's Act III aria, "*E lucevan le stelle*"—which, incidentally, is sung more effectively the second time around. The orchestral sound may lack the hyped-up resonance of more

synthetic recordings, but it is the sound we would hear at the Rome Opera.

As Tosca, Raina Kabaivanska employs her pure, silvery soprano to create a lyrical heroine. When amplitude of sound is called for, she delivers it in a well-focused and meaningful way. She sings the aria "*Vissi d'arte*" slower than usual, which only increases its intensity and despair. Throughout, she inflects the text for telling dramatic effect.

Luciano Pavarotti is in fine voice here as Cavaradossi, singing with attention to phrasing and with concern for characteri-



Luciano Pavarotti, Raina Kabaivanska

zation. His delivery of the two celebrated tenor arias is transporting, but there are small, individual touches as well that make his work particularly memorable.

Baritone Ingvar Wixell is a properly insinuating and despicable Scarpia. If his voice seems lighter than those of others I've heard, he nonetheless achieves all of the role's musical climaxes. His thoughtful delivery of the text, occasionally approaching *parlando* (speechlike singing), enriches his elegant limning of Scarpia's many-faceted personality. The rest of the cast are as effective in their briefer roles as are the three central artists.

The Rome Opera Chorus sings stirring in the Act I *Te Deum*. The orchestra plays *con amore*; the introduction to Act III is most beautifully rendered. Perhaps this *Tosca*, conducted by Daniel Oren, may not be the most stunningly recorded version, but it rates cheers for bringing us the *experience* of the opera.

Robert Ackart

PUCCINI: *Tosca*

Kabaivanska, Pavarotti, Wixell, others; Rome Opera Chorus and Orchestra, Oren
RCA VICTOR 61806 (two CD's, 123 min)

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I'm Alive

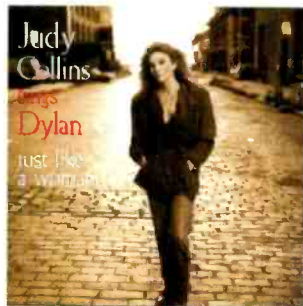
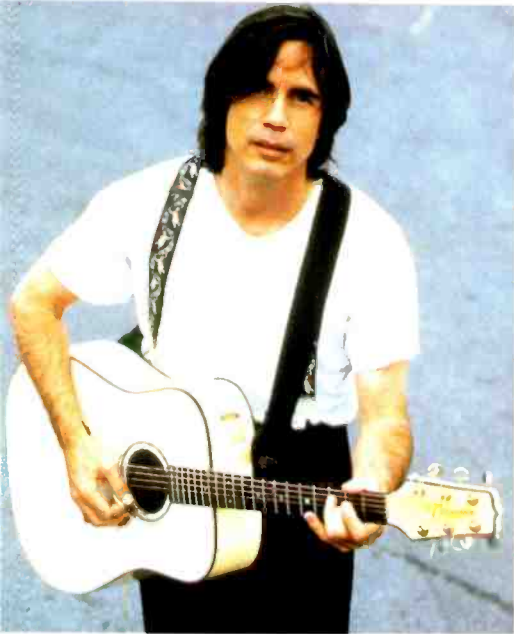
ELEKTRA 61524 (47 min)

Performance: Self-absorbed

Recording: Very good

I don't know that Jackson Browne ever studied the English Romantic poets or, if he did, whether he remembers William Wordsworth's notion that the greatest art comes from "emotion recollected in tranquility." I'd have to conclude, after listening to "I'm Alive," that Browne couldn't care less about Wordsworth's theory. That's because the singer-songwriter clearly recorded this album while still suffering from a pretty severe romantic disappointment. (Readers of the tabloid press may assume that Browne wrote these tunes after his affair with actress Daryl Hannah splashed down.) Although Browne sequenced the songs on "I'm Alive" to show the healing process of someone gradually learning to cope with such a breakup, it's clear that the men in these songs still long to be with the women in these songs. No matter how chipper or bouncy the melodies might be, the lyrics dump a lot of bitterness on top. Even in the songs that introduce a little of the understanding that comes with Wordsworthian tranquility (*Two of Me, Two of You, Sky Blue and Black*). Browne is clearly worn out from carrying an enormous torch. All this suffering and self-pity ultimately becomes tedious. And that, despite the deeply confessional nature of Browne's past work, is something he's never been before. R.G.

Jackson Browne: girl friend trouble?



JUDY COLLINS

Judy Sings Dylan . . . Just Like a Woman

GEFFEN 24612 (52 min)

Performance: High-minded

Recording: Good

The idea of Judy Collins singing the songs of Bob Dylan seems to make sense. Why shouldn't one of the finest voices of the Sixties folk movement record an entire album of the premier writer of that generation? But barely a minute into this collection it becomes blazingly apparent just how far apart these two extraordinary performers have moved since they met thirty years ago.

The upshot is that Collins took the Sondheim route too many moons ago to know how to interpret these songs properly now. She may have a sedate rock band behind her here and there, and it's obvious Dylan's songs hold a lot of significance for her, both musically and lyrically. But on cut after cut, she virtually wrings clean all of Dylan's anger, bitterness, edge, and danger. The results range from the almost comical to the infuriating. In *It's All Over Now, Baby Blue* she sounds like Julia Child singing to a stuffed chicken, and in *Like a Rolling Stone*, she nearly succeeds in reducing the music of the counterculture to safe and blanded-out tunes she can perform as the guest of regional orchestras.

The best news is that vocally Collins has never sounded surer. But that does nothing to disguise the lounge-singer effect she brings to *Sweetheart Like You*. When she plows through that song, it's hard not to think of Lily Tomlin's perfect parody of a piano-bar songstress. Collins might just as well have titled this album "Bobbie Jeanine Sings Dylan." Or maybe "guts" is a better word. A.N.

PHIL COLLINS

Both Sides of the Story

ATLANTIC 82550 (68 min)

Performance: Mushy

Recording: Fair

This is the year of the sequel, with everybody from Meat Loaf to Michael Oldfield reprising former concepts on disc. Phil Collins antes up his own variant on a successful old

record in "Both Sides of the Story," which sees him returning to the stark, maudering tone of "Face Value." Producing himself, he also plays all the instruments and whines all the vocals, gazing deeply navel-ward for over an hour. Self-pity and hand-wringing over the state of the world preoccupy Collins, who largely wrote and partially recorded this disc in the hermitic confines of his bedroom studio. Mewling about the younger generation in *We're Sons of Our Fathers* in the manner of a self-absorbed, self-righteous forty-something, Collins sings, "When I was a boy, did we have more respect? / This world seemed a nicer place to be." Bring out the handkerchiefs.

The songs unfurl at a funereal pace as Collins moans and wallows over soggy syndrum tracks (why would a drummer as accomplished as he is program cretinously simple percussion tracks into a machine?) and meandering keyboards that sound like something you'd expect to hear emanating from the organ shop in a suburban mall. Only one song clocks in at under 5 minutes, and half a dozen run for over 6 minutes (so much for the artist/producer's ability to self-edit). As for the album as a whole, it packs all the emotional wallop of a stream of warm syrup drizzled over a bowl of mush. P.P.

JOE HENRY

Kindness of the World

MAMMOTH 0057 (56 min)

Performance: Convincing

Recording: Good

Joe Henry has a voice and a musical sensibility that are refreshingly down to earth and free of artifice. Descending from the same fertile folk-country loam that sprouted talents like John Prine, Guy Clark, and the Band, he is among the purest active proponents of roots music, plowing his way through a song at a sure, steady, and unhurried step. "Kindness of the World" is an album that rewards close study and repeated listening. The settings are spartan and the voice laconic, but these songs yield their nectar slowly but surely, drop by drop. In spare but telling language Henry evokes the romantic fatalism at the heart of the country-music mythos in *She Always Goes*: "I can't make this story bend or head it off before it ends / We all have stories. I suppose / But in mine, she always goes." Most of these songs are cast in plaintive earth tones, with Henry's ungussied, matter-of-fact voice surveying a world of slumbering emotions as barren as fall's fallow fields. He mixes his elemental plainsongs with more rousing, arranged material like *Fireman's Wedding* and *This Close to You*, both of which are kicked to life by a full band including members of the Jayhawks. One or two more numbers like them wouldn't have hurt the album's pacing, but that's just

quibbling. Henry is a masterly songwriter who will convince you that less is often much, much more.

P.P.



ELTON JOHN

Duets
MCA 10926 (75 min)
Performance: Middling
Recording: Okay

Listening to the fifteen duets on Elton John's newest album reminds me of the way people used to sing together on old TV variety shows. Hosts and guests would croon along with almost no sense of common feeling, because that's what hosts and guests were expected to do on such shows (that's how we got such surreal treats as David Bowie puh-rum-pum-pum-pumming his way through *Little Drummer Boy* with Bing Crosby). The most

bizarre example on "Duets" is *Born to Lose*, an old C&W weepie that Ray Charles made into a hit in the Sixties and that John sings here with Leonard Cohen. The combination of Cohen's foghorn recitation and John's chirpy high tenor is perverse. Unfortunately, it's also not very interesting, even on the camp level where it originated.

Everything else on "Duets" is done sincerely, including a blaring homage to God on *The Power* with Little Richard, a cutesy remake of Cole Porter's *True Love* with Kiki Dee, and a bland *Don't Go Breaking My Heart* with RuPaul. Only a couple of tunes catch fire: the country-soaper *A Woman's Needs* with Tammy Wynette and the catchy pop-soul of *Go On and On* with Gladys Knight. But they aren't enough to redeem the uninspired musical exercises found here.

R.G.

RIC OCASEK

Quick Change World
REPRISE 45248 (53 min)
Performance: Split personality
Recording: Varies

It's a Cars album! It's an uncommercial solo album! It's two (click), two (click), two albums in one! Ric Ocasek has divided "Quick Change World," his fourth solo record, into a "left side" and a "right side." The right side opens the disc with six manicured angst-pop tunes that could have easily come from any Cars album back when they were New Wave's gift to the charts. The left side is more like



Joe Henry: less is more

Ocasek's personal indulgence, one of those anti-commercial labors of love he's always threatened to turn loose on the public.

Admittedly, the transition from the cushiony pop of the right side, where he used an outside producer, to the spectral agit-pop of the self-produced left side is jarring, and the two parts don't really cohere. But that is precisely the point, and "Quick Change World" will leave you wondering, as it almost certainly does Ocasek, why palatable pop and personal expression must be mutually exclusive. As for the tunes, the right side is a self-contained mini-album whose appealingly minimalist trappings—the steady rat-tat-tat of a snare, former Car Greg Hawkes's nursery-rhyme-simple synth figures, Ocasek's own clipped, economical delivery—compare favorably with the Cars' hit-filled "Heartbeat City," rising to a peak with the airy whipped-cream pop of *She's On*. In the left side, Ocasek probes the darker labyrinths of modern life, inventorying our world of woe with disembodied images in *What's on TV* and the title track: "Well the blue denim dream in the victim line is staring at the tube riding on the flatboard toward the tin town tomb." (Say what?)

The sound of the left side is less polished, aimed at unnerving the mind rather than pleasing the ear. It reaches a crescendo with the paranoia of *Hopped Up*, a manic rant about red cars and blue shoes that fades with Ocasek chanting, "I'm a real live wire. I get hopped up." By this time, old Cars fans may have hopped out, but that's their problem. After having cast half of "Quick Change World" in the commercial mold of his old band, Ocasek has clearly claimed the second half of the ride as his own—love it or leave it.

P.P.

ALAN PARSONS

Try Anything Once
ARISTA 18741 (60 min)
Performance: Ambitious
Recording: Audiophile's delight

Progressive-rock fans, take heart. Progressive-rock vet Alan Parsons is back with his first album since 1987. It's also his first solo album ever, as he's officially dropped the word "Project" from his artist moniker. That's a mere technicality, however, as this album is very much in the vein of its predecessors, with a shifting cast of vocalists, moody instrumental soundscapes, and AOR-friendly songs that

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FREE
Molten Gold—The Anthology

A&M 31451-8456 (two CD's)
Macho-dumb lyrics notwithstanding, these guys were rock's most innovative power trio (in a weirdly minimalist way) until the arrival of the Police nearly a decade later. All their best stuff is included here.

ask the age-old question "What's it all about, Alfie?" You know—time, life, love, death, eternity, and so on.

"Try Anything Once" comes attired in the most aurally distinguished wrapping imaginable, as super-engineer Parsons embeds every note in a lush sonic matrix with painstaking precision. Occasionally it all gets tethered in clichés (*Back Against the Wall, I'm Talkin' to You*) and hoarse-voiced entreaties full of the sort of arty bombast that piques the pointy heads and poison pens of critics. But when former 10cc-stalwart Eric Stewart's wispy vocals claim a quieter number such as *Siren Song* or *Wine from the Water*, or when Parsons and crew sail off on some evocative instrumental tangent, "Try Anything Once" is airily enjoyable. Even harder-rocking tunes like *Turn It Up* have something to offer—namely, a measure of conviction and competence that's been in short supply in the FM-rock larder lately. Complete with one of those wondrously strange Hipgnosis album covers whose style will be recognizable to anyone who's ever gazed at a Pink Floyd jacket, "Try Anything Once" does a sound job of keeping the prog-rock banner waving in the Nineties. *PP*

PEARL JAM

Vs.

EPIC 53136 (46 min)

Performance: **Torrential**

Recording: **Okay**

Some thirty years after the British invasion split the youth of America into two camps—Beatles fans and Stones fans—the Seattle rush threatens to do the same thing with Pearl Jam and Nirvana. The historical parallel, however, isn't perfect. Pearl Jam and Nirvana both have angst-ridden, dysfunctional people at the heart of their music, but Eddie Vedder and Kurt Cobain, respectively, have different ways of acting out their pain. Compared with the noisy, demanding Cobain, Vedder is a sensitive, somewhat shy person who just happens to stand in front of a rock band. And where Cobain is content to spray the world in general with his bile, Vedder seeks specific retribution, going directly for the people who cause the hurt.

Of course, the musical differences between Pearl Jam and Nirvana are major as well. Nirvana is basically a punk band with very few musical pretensions beyond slamming out the riffs, while Pearl Jam is a conventionally proficient hard-rock band with several aces up its sleeve. Compared to "Ten," Pearl Jam's debut, the new "Vs." shows a cleaner matching of riff with intention. The tangy, Stonesian hooks of *Glorified G* are perfect for the song's, er, unenlightened attitudes toward guns. And the lunging, desperate attack of electric guitars in *Rearviewmirror* goad Vedder toward a climactic epiphany.

Although the targets of his rage are easier to spot, Vedder is nearly as opaque on this album as he was on "Ten." On *Rearviewmirror*, however, the object of his rage and the release of his emotion come brutally into focus together but only, literally, in hindsight. "Saw things," he screams, "clearer . . . once you were in my rearview mirror." Thanks to the increasing clarity of Vedder's troubled vision, and the band's growing ability to match that with powerful music, Pearl Jam shows the potential

to go deeper with its music. As long as the rock of recovery continues to thrive, Eddie Vedder and company promise to be leading the way, step by step. *R.G.*

ADAM SCHMITT

Illiterature

REPRISE 45265 (60 min)

Performance: **Promising**

Recording: **Good**

Imagine an alternative act willing to extend its introspective, unguarded aura in the direction of commercial-minded FM guitar-rock, and you might wind up with something like Adam Schmitt's second album, "Illiterature." His Replacements-meets-Cheap-Trick-goes-grunge omnibus lacks only a few key ingredients—a pinch of wit, more relaxed production—before Schmitt becomes a real contender. The guitar and drum tracks are a little too blocky and inelastic, confining some fine tunes in a sonic chokehold, and the compression-heavy sound packs an artificial punch that the songs themselves could have conveyed if approached less strenuously. But there's plenty of power and passion to be found in songs like *Three Faces West*, where carefully layered guitars and limpid bass tones frame an affecting vocal from Schmitt. He's not quite there yet, but on "Illiterature" he's awfully close. *PP*

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EMMYLOU HARRIS

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SWEETHEARTS OF THE RODEO

Rodeo Waltz

SUGAR HILL 3819 (43 min)

Performance: **Back from the ashes**

Recording: **Very good**

When sisters Janis Gill and Kristine Arnold—otherwise known as Sweethearts of the Rodeo—recorded their debut album in 1986, they were surprised to see five of the singles become Top-20 hits. After that, they were mystified as to why their careers quickly lost momentum. If this record is any indication, the Sweethearts had obvious conflicts with their former record label about the direction of their sound. Here, instead of radio-ready New Country hits, the Sweethearts present old-time country, folk, and traditional acoustic music, all done up with breathtaking, hand-in-glove harmonies.

Gill, who produced the album, has a nearly faultless sense of song selection, drawing little-recorded material from Doc Watson (*Deep River Blues*), Robbie Robertson (*Broken Arrow*), and Gordon Lightfoot (*Steel Rail Blues*), and dusting off Johnny Cash's *Get Rhythm* to give it a bluegrass cast. She also displays maturing songwriting abilities, especially with the penetrating *There One Morning*.

Whether pursuing a snaky, Judds-like acoustic-meets-country sound with *Long Time Gone*, or renovating Hank Locklin's country standard *Please Help Me I'm Falling*, the Sweethearts make it clear that they are far more serious about crafting affecting and timeless music than scoring hits. They also earn points for turning mandolinist Sam Bush, fiddler Stuart Duncan, and Janis's husband, Vince Gill, who supplies all the fancy guitar parts, loose to create their own musical visions. This is an album of spectacular if quiet beauty. It should garner lots of respect in the music community, and a myriad of fans among acoustic-music devotees. A delight from start to finish. *A.N.*

LUTHER VANDROSS

Never Let Me Go

EPIC 53231 (47 min)

Performance: **Romantic**

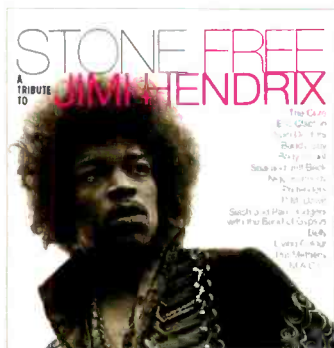
Recording: **Clean**

Gifted with a luxuriantly smooth, black-velvet voice, Luther Vandross also possesses the sheer technique necessary to embellish his vocal interpretations with the bubbling arpeggios and other distinctive "Lutherisms" that make his singing consistently enticing. He's at his romantic best on "Never Let Me Go," his first album in two years. As usual, he favors his own material, most of it formulaic. But this time out he has pulled himself up

several notches. There are some lapses into triteness, such as *Love Is on the Way (Real Love)*, but other selections, such as *Too Far Down*, merit their lush arrangements and intensely expressive treatment.

Vandross devotes one track to a soul standard, and as usual it accounts for the most dazzling performance. This time it's a medley, opening with a tender treatment of the Bee Gees' *How Deep Is Your Love* and a brief instrumental sliver of the Spinners' *Love Don't Love Nobody*, leading to an utterly rapturous rendition of the old Johnny Ace hit *Never Let Me Go*. It's a fitting conclusion to an album that, from a vocal standpoint, represents soul balladry at its best. **PG.**

Collection



STONE FREE: A TRIBUTE TO JIMI HENDRIX

REPRISE 45438 (64 min)

Performance: Okay
Recording: Okay

About halfway through *Manic Depression*, which comes about halfway through this tribute to Jimi Hendrix, Seal and Jeff Beck kiss off all traditional notions of paying homage to the legendary singer-guitarist. Through pure unfettered expression, they make us forget all about Hendrix, which is the best tribute anyone could make to a musician who exploded the boundaries of rock-and-roll. Next to the freshness of Seal and Beck, the other big names on this album sound just like themselves (Eric Clapton, Buddy Guy), just like Hendrix (Living Colour, Spin Doctors), or some wishy-washy combination of the two (everybody else). If you didn't already know Jimi Hendrix was one of the greats, you might get the impression from "Stone Free" that he was a pretty dull fellow. **R.G.**

JAZZ REVIEWS

JEANIE BRYSON

I Love Being Here with You
TELARC JAZZ 83336 (56 min)

Performance: McCorklely
Recording: Excellent

You probably never heard Dizzy Gillespie speak of his daughter, Jeanie, but here she is, singing gently through a program that is a

pleasant blend of rare and common fare. The liner notes compare her style to those of Sarah Vaughan, Dinah Washington, and Carmen McRae, but if you want to know who Bryson really sounds like, think of Susannah McCorkle with a touch of Peggy Lee. While she lacks McCorkle's engaging timbre and ear for the perfect off-beat tune, Ms. Bryson can hold her own, and she makes her recording debut in superb company: Kenny Barron, Wallace Roney, Vic Juris, Steve Nelson, and tenor saxophonist Don Braden are among the musicians who contribute mightily to this near-hour of mellow sounds. **C.A.**

PETER DELANO

VERVE 602 (68 min)

Performance: A bright start

Recording: Very good

In recent years, New York has been a magnet for young jazz talent from every corner of the country, but it also has its home-grown musicians, and pianist Peter Delano is among the better ones. As his debut album bears out, he is a musician of remarkable maturity—remarkable because he was only sixteen when he recorded it. The album presents Delano in a variety of moods and instrumental configurations. The program is equally diverse, be-

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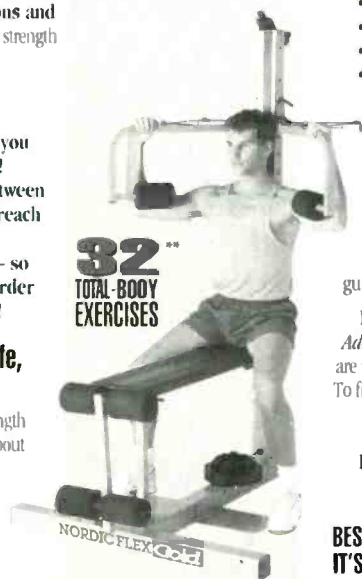
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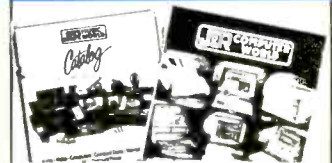
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CIRCLE NO. 32 ON READER SERVICE CARD

PETER DELANO



ginning with *Elephants in the Sky*, a brisk, boppish Delano composition, which has him leading a first-rate group including saxophonists Gary Bartz and Michael Brecker, trumpeter Tim Hagans, and drummer Lewis Nash. Then it's on to a superb blend of more originals and such familiar tunes as *I Remember Clifford* and *Autumn Leaves*. The latter, a trio performance with Nash and bassist Jay Anderson, leaves a good impression of Delano's improvisational skill. But *Piano Improvisation 1*, a lyrical solo flight, is probably the most convincing evidence of this young man's musicianship. The set concludes with *Reminiscence*, a somber, absorbing set of notes played by Delano and Brecker. This is an impressive debut, and it's probably only an inkling of what's to come. C.A.

JOHN McLAUGHLIN

Time Remembered
VERVE 861 (40 min)

Performance: Semi-electric
Recording: Excellent

The late Bill Evans was a romanticist whose delicate piano style combined remarkable lyricism with real substance. His music was gentle and sophisticated and it could hasten a heartbeat by an open fire, but it was never romantic in the syrupy sense nor did it even remotely have anything in common with the tinkling of New Age. Bill Evans communicated on a much higher level, and with his music he reached some of the most fertile minds in jazz. One dedicated devotee was guitarist John McLaughlin, who first heard Evans with Miles Davis and later joined Davis's group himself. "Time Remembered" is McLaughlin's tribute to Evans, an all-guitar set that in a wonderful, gentle way reflects the soul of Bill Evans. I can think of no better remembrance of this extraordinary artist. C.A.

LEWIS NASH

Rhythm Is My Business
EVIDENCE 22041 (63 min)

Performance: Swinging
Recording: Excellent

Born in Arizona, rarely fertile ground for jazz, Lewis Nash came to New York twelve years ago to work for Betty Carter. Since then, he has matured into a stellar jazz drummer who has graduated to more fitting

associations. "Rhythm Is My Business" is Nash's first release as a leader; recorded in 1989, it has the now-well-known Mulgrew Miller working the piano to the max and the still-much-neglected Steve Nelson mingling on vibes. Both share Lewis's rhythmic qualities, so the swinging becomes quite intense at times (as on Nelson's *Pranayama*), and that's when the album hits its peaks. There are also some winning low-key moments here, including *Omelette*, a memorable collaboration between Ron Carter (who visits for this track only) and fellow bassist Peter Washington. *When You Return* is the only track that sent my mind drifting off to other things: it's a bland tune with a matching vocal by Nash's wife, Teresa, who I hope put more life into the three R&B albums she has made for the Japanese market. C.A.

JEFF PALMER

Ease On

AUDIOQUEST 1014 (61 min)

Performance: Hot and wholesome
Recording: Full-bodied

Not since Jimmy Smith cooked up a storm on a series of Blue Note and Verve albums have I heard such seething organ solos as Jeff Palmer produces on his new album, "Ease On." With Arthur Blythe's alto sax, John Abercrombie's guitar, and Victor Lewis's rock-solid drumming, this formidable quartet generates music that could animate granite. It's a volcanic mix, with Blythe's alto at times



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Sinatra's "Duets": Doobie, Doobie, Don't

You already know the idea behind Frank Sinatra's new album: The Chairman of the Board remakes some of his signature tunes with the original arrangements and some famous guests—Barbra Streisand, Liza Minnelli, Carly Simon, Tony Bennett—singing along. And you've probably heard the word-of-mouth on the results: Sinatra sounds like Joe Piscopo doing Sinatra, it's obvious the star and his collaborators weren't in the studio at the same time, and some of them—U2's Bono, Gloria Estefan—have about as much business doing standards as Sinatra would have doing heavy metal. All that's true, I'm afraid, but it doesn't prepare you for the unholy mess that is "Duets."

Sure, the audible reality here is that Sinatra is simply years past it (and not just in vocal quality—the magisterial phrasing of yore seems ossified, too). And yes, the celebrities—even the ones like Bennett who are on Sinatra's stylistic wavelength—are essentially extraneous; thanks to the impersonal, uninteractive way "Duets" was recorded, they're more or less reduced to filling in the blanks



Sinatra deigned to leave for them. But all that's really beside the point—it's the concept behind the album that is monumentally wrong-headed. These songs were never intended to be call-and-response duets between superstars; they were written (by people who knew what they were doing) to be sung by an "I" to an audience. And so what we get here is not some sort of historic musical meeting of the minds but rather a Wagnerian apotheosis of the celebrity musical numbers from old

Fifties TV variety shows, the kind of show-biz exhibitionism that regularly matched up Odd Couples from Hell like Dinah Shore and Tennessee Ernie Ford.

That such an undertaking (and aesthetic) is rightfully obsolete these days seems not to have occurred to anybody involved with the making of "Duets," but it's why, despite the high-profile talent involved, the album is pretty much unlistenable. On every level—beginning with the tacky Leroy Neiman cover—it was born kitsch.

Steve Simels

FRANK SINATRA

Duets

The Lady Is a Tramp; What Now My Love; I've Got a Crush on You; Summer Wind; Come Rain or Come Shine; New York, New York; They Can't Take That Away from Me; You Make Me Feel So Young; Guess I'll Hang My Tears Out to Dry/In the Wee Small Hours of the Morning; I've Got the World on a String; Witchcraft; I've Got You Under My Skin; All the Way; One for My Baby (And One More for the Road).
CAPITOL 89611 (46 min)

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FILES**ART GARFUNKEL****Up 'Til Now**

COLUMBIA 47113 (42 min)

A sort-of career retrospective by folk-rock's eternal choirboy, and on its own wimpy terms quite enjoyable. Best moment: *The Breakup*, in which Garfunkel and Paul Simon crack themselves up contemplating just that. Biggest surprise: a remake of *Since I Don't Have You* that kicks Guns N' Roses' butt. S.S.

SAM KINISON**Live from Hell**

PRIORITY 53863 (54 min)

Final thoughts from the quintessential Eighties comedian (translation: a reaction-

soaring over a crater overflowing with bubbly hot stuff. And the blues are everywhere, weaving in and out of the proceedings with various degrees of subtlety. Except for McCoy Tyner's *Blues on the Corner*, all the compositions are by Palmer, a man clearly as devoted to brooding, percolating blues as he is to the Hammond B-3 organ. Abercrombie and Blythe proved they could work well together in Jack DeJohnette's Special Edition, but Palmer's plush sound appears to be an even better foil for them. Rarely does one hear such a perfect combination. This release definitely calls for more. C.A.

**REGINALD R. ROBINSON****The Strongman**

DELMARK 6622 (67 min)

Performance: Elegant
Recording: Excellent

Like most teenagers, Chicagoan Reginald R. Robinson loved music. But while the other neighborhood kids were hiping and hopping to rap, he turned to something completely

ary loudmouth). Funny in spots, but frankly the guy wasn't fit to wipe Bobcat Goldthwaite's leather jacket. S.S.

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71448 (55 min)

A very nice sampler featuring more-or-less acoustic acts, from old-timers like Joan Baez to youngsters like Indigo Girls and Mary Black. Fave rave: *B.B. King Was Wrong*, a witty anti-blues by Jersey folkie John Gorka. S.S.

**SIXTY MINUTE MEN—THE BEST OF
BILLY WARD AND HIS DOMINOES**

RHINO 71509 (55 min)

Billy Ward and the Dominoes had three great lead singers (the other two were Clyde McPhatter and Jackie Wilson), which sort of makes them the Yardbirds of

different. At thirteen, he not only developed a fascination for ragtime—he decided to play it. Seven years later, that is something young Mr. Robinson does very well. And while it is quite extraordinary, in this electronic age, to find a young African-American performing turn-of-the-century music, it is even more amazing to learn that he also composes it.

Robinson's debut album, "The Strongman," is a delightful set of solos echoing music that is rarely heard today except in historic contexts. He starts with a lithe reading of Scott Joplin's *Maple Leaf Rag* and continues with twenty-one of his own compositions in the ragtime idiom. I don't know how much of a future one can have as a ragtime player/composer today, but I suspect that Robinson is capable of broadening his scope to include other facets of jazz. He certainly has the skill and musicianship to move into the next century. C.A.

ART TAYLOR**Wailin' at the Vanguard**

VERVE 677 (62 min)

Performance: Perfection
Recording: Fine remote

He is one of the finest drummers to come along since bop hit 52nd Street, and the list of his past musical associates includes Coleman Hawkins, Bud Powell, Charlie Parker, Miles Davis, and John Coltrane. Today, Art Taylor continues to demonstrate what a fine musician he is. His new "Wailin' at the Vanguard" is no throwaway session, but rather a thoroughly musical, well-thought-out live set by a highly disciplined group of relatively unknown players. With two saxophones, piano, bass, and drums, it easily obtains an out-of-the-ordinary sound, but it is the attention to

Fifties R&B. This overdue greatest-hits collection also proves that Nick Tosches was right when he called them "the most brilliant and the classiest of the rock-and-roll vocal groups." Terrific stuff, surprisingly well recorded. S.S.

JIMMY WEBB**Suspending Disbelief**

ELEKTRA 61506 (51 min)

Remember *By the Time I Get to Phoenix* and the other groundbreaking hits Jimmy Webb wrote in the late Sixties? Then do yourself a favor and avoid this collection of overwrought MOR, including *Elvis & Me*, the touching yet pathetic story of a meeting between the songwriter and the King, who Webb believes he could have saved "for sure." Right, Jimmy—and how about Miles Davis? Janis Joplin? Jimi Hendrix? Amelia Earhart? . . . A.N.

YELLOW PILLS VOLUME 1

BIG DEAL/CAROLINE 9003 (70 min)

Twenty-one tracks from power-pop heaven, courtesy of the magazine of the same name: a great new Dwight Twilley tune, a quiet stunner by the Cowsills (that's right, the Cowsills), and glorious recent efforts by Tommy Keene, Shoes, the Rubinoos, 20/20, Adam Schmitt, and New York legend Mark Johnson, among other worthies. Verdict: to die for. S.S.

details that really distinguishes Arthur Taylor's Wailers from normal club fare. If they keep this up, they will be an all-star quintet before we know it. C.A.

MEL TORMÉ**The Great American Songbook**

TELARC JAZZ 83328 (64 min)

Performance: Compelling
Recording: Fine remote

Michael's Pub is not one of New York's friendliest niteries, but when Mel Tormé appears there the club's bad vibes seem to be put on hold. Tormé has a marvelous way with a song, but he also handles an audience better than any other singer I can think of, and it's no accident that most of his recordings are live performances. The latest of these is "The Great American Songbook," recorded with a big band at Michael's Pub in late 1992.

Tormé's velvety voice is as compelling as ever, and his timing as perfect: he has the swing and improvisational skill of a fine jazz instrumentalist, and his love for the material he sings is made abundantly clear with every phrase. It is difficult to believe that this man made his debut as a big-band singer over fifty years ago when he joined Chico Marx's orchestra. Even more remarkable is the fact that he continues to improve with age. Because his taste in songs is impeccable, and the composers who intrigue him are most often American, one might argue that every Mel Tormé set is a great American songbook. So what's different about this set? Happily, nothing—it's Tormé at his best, scattering ferociously and singing tenderly to excellent accompaniments by pianist John Colianni and a well-oiled ensemble of brass and reeds. C.A.

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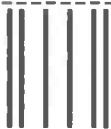


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ROBERT ACKART,
RICHARD FREED, DAVID
HALL, GEORGE JELLINEK,
ERIC SALZMAN, AND
DAVID PATRICK STEARNS

BACH: Advent Cantatas

Monteverdi Choir;
 English Baroque Soloists, Gardiner
 DG ARCHIV 437 327 (61 min)

Performance: Confidently personal
Recording: Excellent

Bach's three cantatas for the first Sunday in Advent—"Nun komm, der Heiden Heiland" I and II (Nos. 61 and 62) and "Schwingt freudig euch empor" (No. 36)—are often startlingly personal, full of adventurous compositional techniques that were perhaps too idiosyncratic for his larger works. They are so haltingly odd at times that they push even the formidable Monteverdi Choir to its limits. In No. 36, one of the chorale melodies is superimposed over a pulsating beehive of wind writing. No. 61 opens with what amounts to a French overture and has a stunning recitative in which only gently knocking pizzicato strings accompany the baritone's description of knocking at the door of enlightenment. No. 62 has an odd duo recitative for soprano and mezzo. In all three, the final chorales are strangely truncated (the longest is 45 seconds).

The emotional range is also remarkable, even by Bach's high standards. All three cantatas use the "Nun komm, der Heiden Heiland" text ("Now come, Savior of the heathens"). No. 61, written in 1714, anticipates Christ's birth as an overdue cure for a sick world. No. 62, written a decade later, is brighter, more joyful, and more lyrical, with curious militaristic overtones in the baritone solos. No. 36, compiled around 1730 out of older works, uses the same text in a touchingly intimate soprano/mezzo duet.

John Eliot Gardiner's Bach performances have sometimes been too driven, unyielding, and impersonal, but he meets these pieces on their own terms. He gets the usual fine singing and playing from his chorus and orchestra as well as from an especially attractive lineup of soloists—the soprano Nancy Argenta, the mezzo Petra Lang, the tenor Anthony Rolfe Johnson, and the baritone Olaf Bar. *D.P.S.*

BARTOK: Violin Concerto No. 2;
Rhapsodies Nos. 1 and 2

Takezawa, London Symphony, Thomas
 RCA VICTOR 61675 (63 min)

Performance: With a brood brush
Recording: Lush

There is nothing hard-edged about Kyoko Takezawa's performance of Bartok's elaborate and big-scale Second Violin Concerto, dating from his prime creative period in the mid-1930's. Pinchas Zukerman's reading, with Leonard Slatkin and the St. Louis Symphony (also on RCA), is two minutes faster in the opening movement and in the slow movement, though Takezawa's finale is closer to the

MILSTEIN
BY THE BOX



A musical legend was commemorated this fall with reissues of some of his greatest recordings. EMI Classics' "The Art of Nathan Milstein" is a midprice six-CD set honoring the virtuoso violinist, who died in December 1992. It includes recordings of the great Romantic violin concertos, works from the Baroque period, and many violin encores, all recorded between 1955 and 1966, at the height of his powers.

composer's designated timings. Her decidedly Romantic treatment does work initially, but Zukerman has a definite edge when it comes to sustaining line and continuity in the slow-movement variations, and there is also more bite in his finale. If you prefer your Bartok on the lush side, however, Takezawa will be much to your taste, and the spacious recorded sound fits her style perfectly. Michael Tilson Thomas, who knows his way around this music, elicits fine playing from his London forces.

The CD is filled out with the two violin rhapsodies, both substantial works in Bartok's folk manner. In them Takezawa gives full rein, and with splendid effect, to her own rhapsodic proclivities. *D.H.*

BEETHOVEN: Piano Sonata No. 32,
Op. 111; Six Bagatelles, Op. 126;

Rondo a Capriccio; Für Elise
 Anatol Ugorski
 DEUTSCHE GRAMMOPHON 435 881
 (70 min)

Performance: Wayward sonata
Recording: Good

Twenty-seven minutes for the arietta of Op. 111? That's the usual timing for the entire sonata. What accounts for the distension here

is not a matter of repeats, but simply Anatol Ugorski's somewhat haphazard idea of organization. He shows little grasp of, or concern for, Beethoven's grand design, but seems content just to noodle about in the arietta's variations, ignoring the elements that define their character as well as the strands that connect them.

It may be that Ugorski is just more comfortable with more modest structures. He is pointedly communicative, in fact downright charming, in the shorter pieces here. *Für Elise* is given an aristocratic frame that makes it more genuinely affecting, and the *Rondo a Capriccio* (known as "The Rage over a Lost Penny") provides a suitably energized finale to the appealing half of the program. But of course these pieces as well as the sonata are available on CD's that are recommendable for their total content. *R.F.*

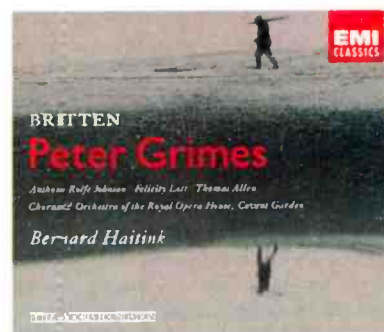
BRITTEN: Peter Grimes

Rolfe Johnson, Lott, Allen, others;
 Chorus and Orchestra of the Royal Opera
 House, Covent Garden, Haitink
 EMI 54832 (two CD's, 144 min)

Performance: Orchestrally superb
Recording: Excellent

Bernard Haitink gives his customary attention to the musical structures in this ever-fascinating opera about an outcast fisherman who may be equal parts poet and murderer, and he makes Britten's evocations of the sea—in some ways the main protagonist—unusually picturesque. The clean articulation and rhythmic precision of his reading, along with the resourceful recording, bring the opera vividly alive. Apart from the sound effects, one gets a strong sense of stage movement from the singers. Sarah Walker shows us the anguish behind Mrs. Sedley's drug addiction as well as the usual bitchiness. Felicity Lott's strong, passionate Ellen Orford is an unusually equal match for the rough, bossy Peter Grimes. Thomas Allen, as Balstrode, and Stafford Dean, as Swallow, are also welcome in their secondary roles.

The only thing that keeps this recording



Russian Romantics



The *Seasons*, the last and surely the strongest of Glazunov's three expansive ballet scores, is one of those things we have come to know on records but never hear in our concert halls. Raymond Leppard has been conducting portions of it here and there, and last season Edo de Waart and the Minnesota Orchestra did it in full; Telarc has just issued the Minnesotans' recording of it, together with a second Glazunov work that is likely to be more of a discovery to most listeners, and a very happy one.

De Waart's performance of *The Seasons* is solid and pleasing, if not quite a match for Ernest Ansermet's glorious 1967 recording, particularly in the concluding "Autumn" section. Ansermet omitted the thoroughly dispensable "Satyr" episode in that section, but he showed more drive in the main portion (it's a bacchanal, after all) as well as a greater sense of contrast in the voluptuous "Petit Adagio," and his midprice London disc is treasureable, too, for his winning way with Glazunov's two delicious concert waltzes and the early tone poem *Stenka Razin*. Vladimir Ashkenazy's recent uncut *Seasons* with the Royal Philharmonic, also on London, is in the same class, and more sumptuously recorded. But the appended *Scènes de Ballet* on De Waart's disc is sheer enchantment.

This lesser-known suite, composed in 1894, just after the concert waltzes and just before *Raymonda*, the first of Glazunov's ballets, was not designed for choreographic treatment but is simply a brilliant and ingratiating sequence of eight stylized dance pieces. Glazunov recycled the second one, "Marionnettes," in his ballet *Ruses d'Amour*; among the other numbers are a mazurka, an evocative "Danse Orientale," and a dreamy waltz that brings together his gifts for melody and color on a truly inspired level. There have been few recordings of this work since the first one, made by Eugene Goossens in London nearly sixty-five years ago, and none from any source that has made so strong a case for it as this new one.

If there is any cause for complaint, it concerns the lack of track or index access to individual sections of the music and the skimpy documentation, which falls below Telarc's commendable norm. The sound, though, is fully up to Telarc's standard, and the flat-out irresistible performance of *Scènes de Ballet* makes the good one of *The Seasons* a duplication easy to bear.

A Moscow orchestra has made its debut on the RCA Victor label in music of Borodin, some of which would have been lost to us without Glazunov's productive efforts. It was Glazunov who completed and orchestrated the two movements Borodin composed for what was to have been his Third Symphony, and he shared with his mentor Rimsky-Korsakov the responsibility for similar attention to the operatic masterpiece Borodin left unfinished. Evgeny Svetlanov conducts the State Symphony Orchestra of Russia in the Third Symphony, two numbers from *Prince Igor*—the overture (put together and orchestrated by Glazunov) and the "Polovtsi March" (orchestrated by Rimsky)—and the large-scale First Symphony, which Borodin finished on his own.

Svetlanov's extremely persuasive performances of the two seldom-heard symphonies clearly surpass all other CD versions, though the edge over his own 1983 recording of the Third (when his orchestra was called the U.S.S.R. Symphony) on Melodiya is a narrow one, and those who have that earlier all-Borodin disc will cherish it for his beautiful account of the *Petite Suite* and his poetic one of *In the Steppes of Central Asia*. But the *Prince Igor* Overture in that collection, recorded back in 1963, is no match for the new one, either musically or sonically, and the big First Symphony makes the new disc self-recommending. RCA has labeled it, by the way, "The Russian Five, Vol. 1," but has said nothing about scheduling the implied follow-ups with music of Rimsky-Korsakov, Mussorgsky, Balakirev, and Cui—or more Borodin. Such a series could prove to be an open-ended affair, and that would be all to the good if the subsequent installments come up to the level of this one.

Richard Freed

GLAZUNOV: The Seasons; Scènes de Ballet
Minnesota Orchestra, De Waart
TELARC 80347 (66 min)

BORODIN: Symphonies Nos. 1 and 3; Prince Igor, Overture and Polovtsi March
State Symphony Orchestra of Russia, Svetlanov
RCA VICTOR 61674 (72 min)

from topping the previous two—Britten's own with Peter Pears (London) and Colin Davis's with Jon Vickers (Philips)—is Anthony Rolfe Johnson, who proves that it takes more than talent, voice, and intelligence to sing the title role. His lyrical tenor can't encompass the character's extremes in mood the way Vickers did, and he lacks the glint of madness essential for a convincing characterization. Nonetheless, he sings much of his role beautifully, and the revelations offered by the rest of the cast and by the orchestral playing are more than enough reason to purchase this set. *D.P.S.*

ELGAR: Cello Concerto; Enigma Variations; Froissart Overture

Cohen; Royal Philharmonic, Mackerras
ARGO 436 545 (77 min)

**Performance: Splendid concerto
Recording: Excellent**

Robert Cohen, the soloist in Elgar's late, bittersweet Cello Concerto, sets the tone at the very start, opening with a mournful, world-weary sigh that leads into a reading of the first movement more elegiac than usual but all the more affecting for it. His treatment of the transitional cadenza at the end of the movement is a particular pleasure, and the *moto perpetuo*-style scherzo is scintillating. The wistfulness of the slow movement would melt a heart of stone, and its effect is intensified by the contrast with the introductory passages of the final movement, by turns brusque and deeply melancholy. The melancholic element reaches its peak in what amounts to an epilogue, only to be rudely brushed aside by a "let's get on with it" conclusion. With splendid support from Charles Mackerras and the Royal Philharmonic and first-rate sound all the way, this version of the concerto ranks among the three or four best on record.

I wish I could say as much for the purely orchestral works here. The *Froissart* concert overture, Elgar's first major orchestral score, was meant to evoke the spirit of medieval chivalry. The orchestral sonorities are brave but the musical substance is thin. As for the often recorded and performed *Enigma Variations*, certain elements in Mackerras's otherwise fine and sensitive reading put me off, such as an intensely introverted treatment of the very opening pages and a curious lack of surge at the climax of the famous "Nimrod" variation. *D.H.*

**FALLA: El Amor Brujo;
Seven Spanish Folk Songs**
Nafé; Lausanne Chamber Orchestra,
Lopez-Cobos

DENON 75339 (44 min)

**Performance: Seductive
Recording: Seductive**

El *Amor Brujo* ("Love, the Sorcerer") was first performed in Madrid in 1915, almost immediately after Falla returned from Paris—where, under the influence of the Impressionists and the *École de Paris*, he had somehow learned to be, at one and the same time, a European modernist and a musically traditional Spaniard.

The big-orchestra version of this music, written for both the ballet and the concert hall, is the one everybody knows. But here is the original theater version, more like a one-act

zarzuela than a ballet. There are spoken scenes between characters, instrumental backgrounds, and a chamber- or theater-size scoring. Even the story is different, simpler and more direct: Our heroine, betrayed by an unfaithful gypsy lover, gets her revenge by snaring him in a black-magic love spell—or, more to the point, she discovers how to get results by playing hard-to-get sexy. Oddly enough, the program notes recount the story of the later version; fortunately, there is a complete libretto.

The orchestral version will undoubtedly always be more popular; yet the original version has a dramatic power and directness of its own, and it certainly has a place on the CD shelf. It is, above all, a tour de force for a dramatic mezzo-soprano who can dance and act as well as sing.

I don't know about her dancing or stage acting, but Alicia Nafé, an Argentine long resident in Spain, has a seductive voice and the kind of simple, cool intensity that suits this material. Denon has added her attractive performances of the Seven Spanish Folk Songs (in the neat and effective orchestrations by, of all people, the Italian avant-gardist Luciano Berio).

Jesús Lopez-Cobos's view of Falla has a certain classical reserve in the midst of color and passion, but I happen to think that this suits the composer's dignified hispanicism very well. The passion is there, but instead of erupting at the surface, it stays just beneath, informing everything that goes on without pushing the passion buttons too hard. In short, playing hard-to-get sexy. *E.S.*

MOZART: Symphonies Nos. 35, 36, 38-41

WEBERN: Works for Orchestra

Cleveland Orchestra, Dohnányi
LONDON 436 421 (three CD's, 221 min)

Performance: Excellent Webern
Recording: Rich

Christoph von Dohnányi's performances of Mozart's six great Viennese symphonies demand three discs. To fill them out, London had him record the far less familiar orchestral works of Webern, including the Six Pieces (apparently the original 1909 version, not the standard 1928 revision), the Five Pieces, and the Passacaglia, Symphony, and Variations. It was a fine idea, and Webern's music is presented with all the brilliance and conviction one could hope for. If the combination works less well than it might, it is only because, after the engaging "Haffner" and "Linz" Symphonies on the first disc, the rest of the Mozart performances may not hold listeners' attention long enough for them to get to the Webern.

All the Mozart readings are big and bluff, but, except for the two already noted, they lack the charm and warmth of those by, say, Bruno Walter and his contemporaries. Somewhat more surprisingly, they are also shy of the level of elegance, and even of clarity, that gave such character to Herbert Blomstedt's sturdy performances with the Dresden State Orchestra on Denon. Dohnányi offers us little more, I'm afraid, than the sturdiness.

The Cleveland Orchestra, of course, is superb at delivering whatever is asked of it, and the Webern performances are such altogether persuasive realizations that they might well expand the audience for the composer. *R.F.*

NONO: Il Canto Sospeso

Soloists: Berlin Radio Chorus; Berlin Philharmonic, Abbado

MAHLER: Kindertotenlieder;

Ich Bin der Welt Abhanden Gekommen

Lipovsek; Berlin Philharmonic, Abbado
SONY 53360 (70 min)

Performance: With passionate conviction
Recording: Very good

This recording of *Il Canto Sospeso* ("Suspended Song") by the Italian avant-garde composer Luigi Nono (1924-1990) is from a 1992 concert staged by Claudio Abbado and the Berlin Philharmonic to protest the renewal

of violent xenophobia and racism in Germany. A "modern passion," as the annotator calls it, Nono's 1956 work was based on letters written by members of the anti-Nazi German resistance during World War II on the eve of their brutal execution. Most of the victims were young and in normal times would have been intent on self-realization. Their resistance mission indeed led to the "suspension," and finally the termination, of their dreams.

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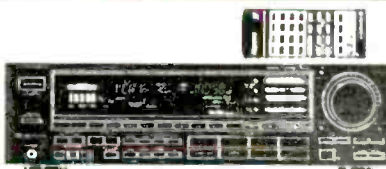
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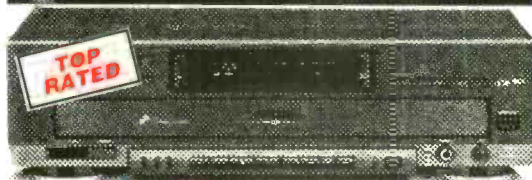


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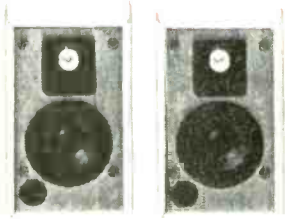
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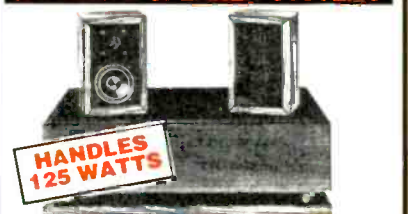
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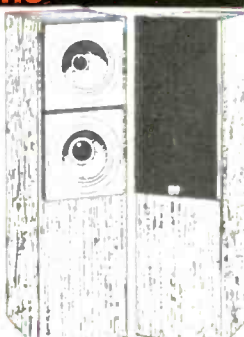
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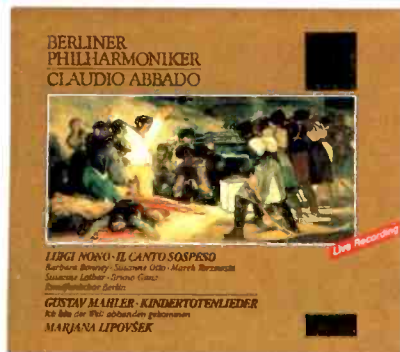
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because the music, sung in Italian, is preceded by a set of readings, in German, from the letters themselves, and another set serves as "intermezzo."

While the program notes strain to spell out an affinity between the chilling horrors of Nono's work and the Mahler songs on the CD (also recorded in concert), I feel that they're from a totally different world. In any case, the mezzo-soprano Marjana Lipovsek offers a supremely moving account of the oft-recorded *Kindertotenlieder* cycle ("Songs on the Death of Children"), then surpasses it with a glorious performance of the contemporaneous song *Ich Bin der Welt Abhanden Gekommen* ("I am lost to the world"), the next-to-last of Mahler's five settings of poems by Friedrich Rückert.

Naturally, Claudio Abbado, his Berlin Philharmonic, and the Berlin Radio Chorus gave their all at these concerts, and the recorded sound, especially in the Mahler songs, is both effective and affecting. *D.H.*

REVUELTAS: *Redes; Sensemayá*
ORBON: *Concerto Grosso*
GINASTERA: *Pampeana No. 3*
 Simón Bolívar Orchestra, Mata
 DORIAN 90178 (70 min)
Performance: Energetic
Recording: Close, gentle

The Mexican Renaissance, most famous for its painters, also had its outstanding composers. The best-known was Carlos Chavez, but the most extraordinary and original was Silvestre Revueltas, who created a handful of powerful works, most notably *Sensemayá*, an incantatory tone poem that translates a work by the Cuban poet Nicolás Guillén into a dynamic and hypnotic orchestral language. Unfortunately, most of Revueltas's brief output is to be found in his film music, and most of that is considerably less interesting than his concert music. The exception is the music for *Redes* ("Nets"), which, in the composer's own concert version, shows a more intimate and sympathetic (but no less genuine) side to his genius than the big, noisy, powerful orchestral works like *Sensemayá*.

Julián Orbón is the youngest and least Latin American of the composers on this CD. Born in Spain in 1925, he was brought up in Cuba and lived for many years in this country. He is represented by a rich, powerful, and extremely attractive Neoclassical concerto for string quartet and orchestra.

The Argentinian Alberto Ginastera started life as a nationalist, and although his later work evolved in the direction of international modernism, it is still his earlier, folkloric music that

is best known and most performed. The *Pampeanas* (the title refers to Argentina's *Pampas*, or prairie) belong to a transition period, and their idealized portrayal of Argentine life has a mixture of nationalist, modernist, and quite personal elements.

The performances, by a good Venezuelan orchestra under the redoubtable Eduardo Mata, have energy and flavor, but the recording, although clear and present, is curiously gentle, perhaps taking a bit of the punch out of the punchier places in the music. *E.S.*

STRAVINSKY: *Agon; "Dumbarton Oaks" Concerto; other works*
 Orchestra of St. Luke's, Craft
 MUSICMASTERS 67113 (75 min)
Performance: Crisp
Recording: Bright and clean

Volume IV in the comprehensive Stravinsky series undertaken by his long-time associate Robert Craft, this CD is mainly devoted to works composed in this country between 1937 and 1957. *Agon*, the last of his ballets, is of paramount interest since Craft conducted its first performance, in Los Angeles, several months before the premiere of Balanchine's staging for the New York City Ballet. The variety of the scoring—different for each of the fifteen movements—is fascinating, Craft does a crackerjack job of conducting, and the St. Luke's playing is superb.

The "Dumbarton Oaks" Concerto for Chamber Orchestra, another prize item, also gets a crackling treatment, and Elizabeth Mann's flute solo is a marvel. The 1944 Billy Rose commission, *Scènes de Ballet*, is the only large-scale, full-orchestra work here, and its vividly scored textures range from the acrid dissonance of the introduction to the delicate triadic harmonies of the andantino "Pantomime" episode toward the end. The performance is expert.

The Eight Instrumental Miniatures, worked up from a 1921 piano piece, are delightful entertainment, winding up with a tellingly tart tango movement. Among the shorter pieces, I enjoyed Craft's super-rowdy treatment of the *Circus Polka* and was intrigued to hear the *Scherzo à la Russe* in its original instrumentation (for the Paul Whiteman band). The Gregg Smith Singers are heard to fine advantage in an *a cappella* version of *The Star Spangled Banner* that has some unusual harmonic touches, in Stravinsky's highly individual arrangement of Bach's chorale-variation on *Vom Himmel Hoch*, and in the curious *Balanchine-Stravinsky Chorale*, the composer's arrangement of a thirty-two-note melody with Russian lyrics that Balanchine wrote in 1946 as a sixty-fourth-birthday offering.

The recorded sound throughout is a pleasure, and I was consistently impressed by the vitality of Craft's conducting. Enthusiastically recommended! *D.H.*

SZYMANOWSKI: *Violin Concertos*
STRAVINSKY: *Violin Concerto*
 Juliette, Montreal Symphony, Dutoit
 LONDON 436 837 (70 min)
Performance: Ravishing
Recording: Very good

Karol Szymanowski's pair of violin concertos are hardly unknown, but this appears to be their first major-label recording in recent

years. It makes one wonder why nobody did it sooner. Charles Dutoit and his Montreal orchestra were born to play these works, which don't always seem like conventional concertos at all, but tone poems with a prominent role for violin. (Perhaps they're neglected because



there are so many other things going on that steal attention from the soloist.) Though each can be roughly divided into four sections, they're basically one-movement works, recalling Liszt with their continuous flow and cyclical motifs. The musical language was Straussian at this point in the Polish composer's career, and there's some Straussian verbosity, too, but the lush harmonies have a wonderful tonal ambiguity.

As the soloist, Chantal Juillet's cool, classical approach to the Szymanowski concertos is a welcome foil for their overheated quality. She gets to show off a bit in the Stravinsky concerto, which Dutoit explores with a geniality and sense of color that some might find anti-Stravinskian and others will consider a relief. *D.P.S.*

VAUGHAN WILLIAMS: *Symphonies Nos. 3 and 4; "Greensleeves" Fantasia*
 Philharmonia Orchestra, Slatkin
 RCA 61194 (73 min)

VAUGHAN WILLIAMS: *Sinfonia Antartica; Quick March; Five Variants of "Dives and Lazarus"*
 Philharmonia Orchestra, Slatkin
 RCA 61195 (53 min)

Performances: "Antartica" outstanding
Recordings: Excellent

Ralph Vaughan Williams's "Pastoral" Symphony (No. 3) fares well in Leonard Slatkin's reading. The first two movements are, as always, ravishingly lovely—with the offstage natural trumpet in the second ineffably haunting. The capriciousness of the third movement's *presto* is splendidly captured, and the finale has an apt intensity. Linda Hohenfeld's lovely wordless soprano is not only offstage but comes all the way from Powell Hall in St. Louis, yet it emerges in perfect balance.

The sulphurous Fourth Symphony from 1934 is not quite as successful. Slatkin pushes a bit too hard in the first movement, and in the slow movement I miss the relentless stalking quality of the pizzicato basses and cellos I've heard in other performances, although the flute solo at the end is breathtakingly lovely. The scherzo is fierce and fast—impressively virtuosic playing, but the music could use more of a dance quality. The nightmarish finale goes at a terrifying clip, almost to the

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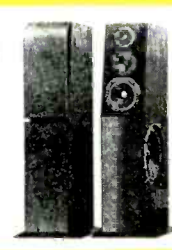
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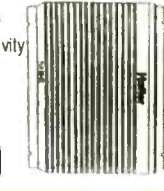
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point of hysteria: the fugal epilogue in particular seems rushed.

The "Sinfonia Antartica" (No. 7), worked up from the composer's 1943 film score for the documentary *Scott of the Antarctic*, is one of Slatkin's most impressive readings. Everything works flawlessly. The atmosphere in the opening movement is truly chilling, and the wind effect is the most convincing I have heard to date. The awesome menace of the "Landscape" movement is enhanced by the climactic organ solo. The heart of the work is the fourth movement, with its movingly poignant oboe solo. In the epilogue, the offstage soprano (Hohenfeld again), the Philharmonia women's chorus, and more wind effects evoke as keen a sense of desolation as one could feel short of the actual experience.

Vaughan Williams's snappy arrangement of British sea songs as a Quick March makes a fine opening for this disc, and the concluding *Dives and Lazarus* Variants elicit gorgeous string sound from the Philharmonia and some lovely harp and violin solo playing. My highest recommendation. *D.H.*

Collection



CHRISTA LUDWIG
Farewell to Salzburg
RCA VICTOR 61547 (69 min)
Performance: Moving
Recording: Very good

With her operatic "farewells" behind her, Christa Ludwig is now giving farewell recitals in various locations where she was hailed throughout her thirty-five-year career. This program of songs by Schumann, Mahler, Brahms, and Strauss was recorded in an Austrian castle last January. Thirteen of the twenty-four songs are not included in EMI's comprehensive four-disc set of this remarkable singer's recordings in her prime years (1957-1969). It should surprise no one that her current form cannot match her old one: Her tone tends to spread in *forte* passages, and her dynamic gradations are less subtle than before. But her diction remains a model, and her low range has retained its voluptuous quality. Mahler's tragic *Um Mitternacht* and *Ich Bin der Welt Abhanden Gekommen*—familiar Ludwig landmarks—are as moving as ever, and she brings an opera singer's dramatic insight to Strauss's haunted *Ruhe, Meine Seele*. With fine partnership by the pianist Charles Spencer, this is an imperfect but still lovely souvenir of a memorable artist. *G.J.*

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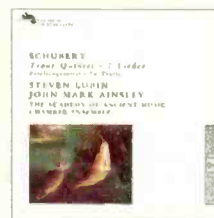


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Chicago Symphony, Solti
LONDON 436 839 (69 min)
Recorded in concert at the Salzburg Festival in 1992, this *Symphonie Fantastique* is less hard-driven than I would have expected from Georg Solti. There are good things here—the oppressively pensive introduction and the effective offstage oboe in the "Scène aux Champs"—but the reading as a whole adds nothing to the more effective performances already on CD. Far better is that old Liszt warhorse, *Les Préludes*, to which the Chicagoans and Solti give their all. The sonics have plenty of heft and brilliance. *D.H.*

PROKOFIEV: Violin Concertos; The Love for Three Oranges, Suite
Bell: Montreal Symphony, Dutoit
LONDON 440 331 (65 min)
Very attractive playing from Joshua Bell, who does not, however, for all his engaging warmth and animation, show the range of color we find in recordings of these two fascinating concertos by Kyung-Wha Chung, Isaac Stern, and other violinists. The rich-sounding recording is well suited to the material, though, and Charles Dutoit, a noble partner in the concertos, gives a stunning account of the suite from the opera. *R.F.*

RESPIGHI: Roman Festivals; Brazilian Impressions; Pines of Rome
Dallas Symphony, Mata
DORIAN 90182 (69 min)
Eduardo Mata finds real music in these works, and Dorian's excellent production team has gone along with him to create

another impressive showcase for the fine orchestra he made out of the good one he found at the beginning of his productive tenure in Dallas. Toscanini, Reiner, and Dorati are still more persuasive in *The Pines*, but the superb sound here can be a powerful equalizer. *R.F.*



SCHUBERT: Trout Quintet; Seven Lieder
Ainsley; Lubin; Academy of Ancient Music Chamber Ensemble
L'OISEAU-LYRE 433 848 (60 min)
Schubert's effervescent "Trout" Quintet sounds fresher than ever in this performance, in which Steven Lubin's fortepiano achieves a far more homogenous blend with the old-style strings than one normally hears with modern instruments. The disc's most distinctive element, however, is the inclusion of seven lieder written around the same time as the quintet—including *The Trout*, of course, whose melody is used in it. They're sung by John Mark Ainsley, a tenor with a boyish voice and an adult intelligence. *D.P.S.*

STRAVINSKY: The Fairy's Kiss
TCHAIKOVSKY: Francesca da Rimini
Leningrad Philharmonic, Mravinsky
RUSSIAN DISC 11 160 (66 min)
Both of these 1983 concert performances under the unforgettable Evgeny Mravinsky are quite exceptional (and the Stravinsky is the complete ballet score, not the divertimento extracted from it), but the sound just won't do for music that makes its impact at least as much with color as with substance. Wind solos come through well, but the rest of the orchestra is pretty much washed out in the thin, dry sonics. Pity. *R.F.*

SEATTLE SYMPHONY STRINGS
Transformations for Strings
DELOS DE 3121 (71 min)
European composers have traditionally written some of their most intense and personal music for strings, and the odd triplet on this CD conducted by Gerard Schwarz, music director of the Seattle Symphony, provide no exceptions: Webern, early and passionate, in *Slow Movement for String Quartet*, a souvenir of youthful love; Strauss, late and passionate, in *Metamorphosen*, an old man's testament; Honnegger reflecting, in his *Symphony No. 2*, on the dark days of World War II with dramatic foreboding and tragic feeling, redeemed only at the very last minute by an uplifting and somewhat surprising trumpet chorale. The performances do not plumb the depths or scale the heights, but they are skillful enough and nicely recorded. *E.S.*

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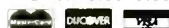
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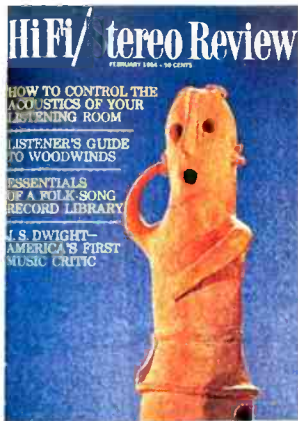


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TIME DELAY



30 Years Ago

Love It or Leave It: In his February 1964 column, editor Furman Hebb took up the issue of a high-power U.S. Air Force radar unit that was causing audible beeps in most hi-fi sets and TV's in a suburb of Pittsburgh. "Frustrated hi-fi listeners in the area," he noted, "have taken the extreme step of moving to sections of the city shielded by hills."

New products this month included the Harman Kardon A-1000T transistorized stereo amplifier (\$370) and the Sonotone Mark IV ceramic phono cartridge, with a frequency response of 20 to 17,000 cps (Hz) and a recommended tracking force of 1.5 to 3 grams. In test reports, Julian Hirsch examined the Ampex F-44

tape recorder and was "unable to hear any difference between the incoming and outgoing signals" when he recorded stereo tapes off the air.

So there! In the satiric feature "Facts About Hi-Fi," author Jim Wilder was asked to explain the advantages of using 72-ohm rather than 300-ohm wire in an FM antenna. His succinct reply: "No."

Stereo Review

ARE DISCS, TAPES, AND FM AS GOOD AS THEY COULD BE? FRENCH MUSIC: THERE'S MUCH MORE TO IT THAN LA MER



20 Years Ago

Can we pick 'em or what? Among the winners of STEREO REVIEW's annual Record of the Year Awards was "Greetings from Asbury Park, N.J.," the debut album of one Bruce Springsteen. As of February 1974, "Greetings" had sold less than 12,000 copies.

In Best of the Month, George Jellinek hailed the new RCA recording of Puccini's *Tosca* with Leontyne Price ("the best recorded treatment of this opera in twenty years"), and Noel Coppage gave a thumbs-up to "Takin' My Time" by future Grammy winner Bonnie Raitt ("a timeless appeal"). Elsewhere in the review sections, Peter Reilly called an Andrews Sisters reissue "as surreal an experience as seeing an elephant walk down the street

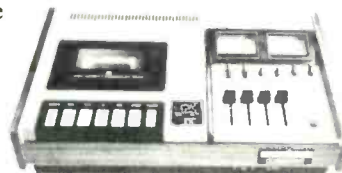


Bonnie Raitt (pre-Grammy)

in wedgies." Eric Salzman evaluated Janine Dacasota's Musical Heritage set of neglected Weber piano sonatas in baseball terms ("Good field, no hit"). And Lester Bangs, confronted with the Who's latest "rock opera," "Quadrophenia," declared it "worth your attention even if you hate both noisy guitars and Verdi."

New products this month included the Superbend speaker system from Boestedt, the Teac Model 360S cassette deck with Dolby B (\$360), and the Telephonics TEL-111 electret-condenser headphones, available in both stereo and quad models. In test reports, Julian Hirsch praised the Hitachi SR-5200 receiver's "first-rate performance in almost all domestic listening circumstances" and called the Akai GX-285D open-reel tape deck, the company's first with Dolby B, "truly impressive."

Good news for Joey Buttafuoco: In an interview, the conductor and



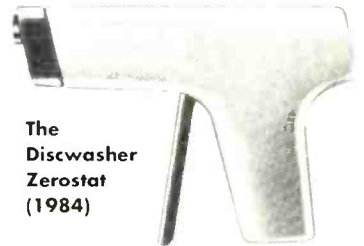
Teac's 360S cassette deck

harpichordist Raymond Leppard described the seventeenth-century composer Jean-Baptiste Lully as "surely the bastard of all time."

10 Years Ago

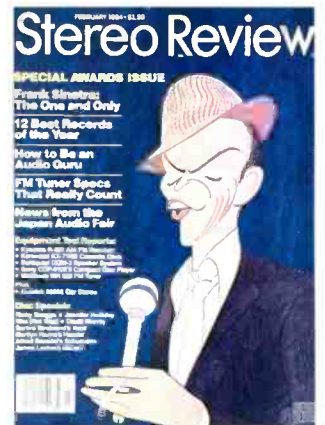
New products this month included the Discwasher Zerostat, which removed static from LP's and looked ominously like a *Star Trek* phaser weapon, the Yamaha

CD-X1 programmable CD player, which weighed significantly less than the company's first-generation



The Discwasher Zerostat (1984)

CD players, and the Pyramid Met 11 speaker system with time-aligned and phase-corrected drivers for improved imaging. In test reports, Julian Hirsch called the Kyocera

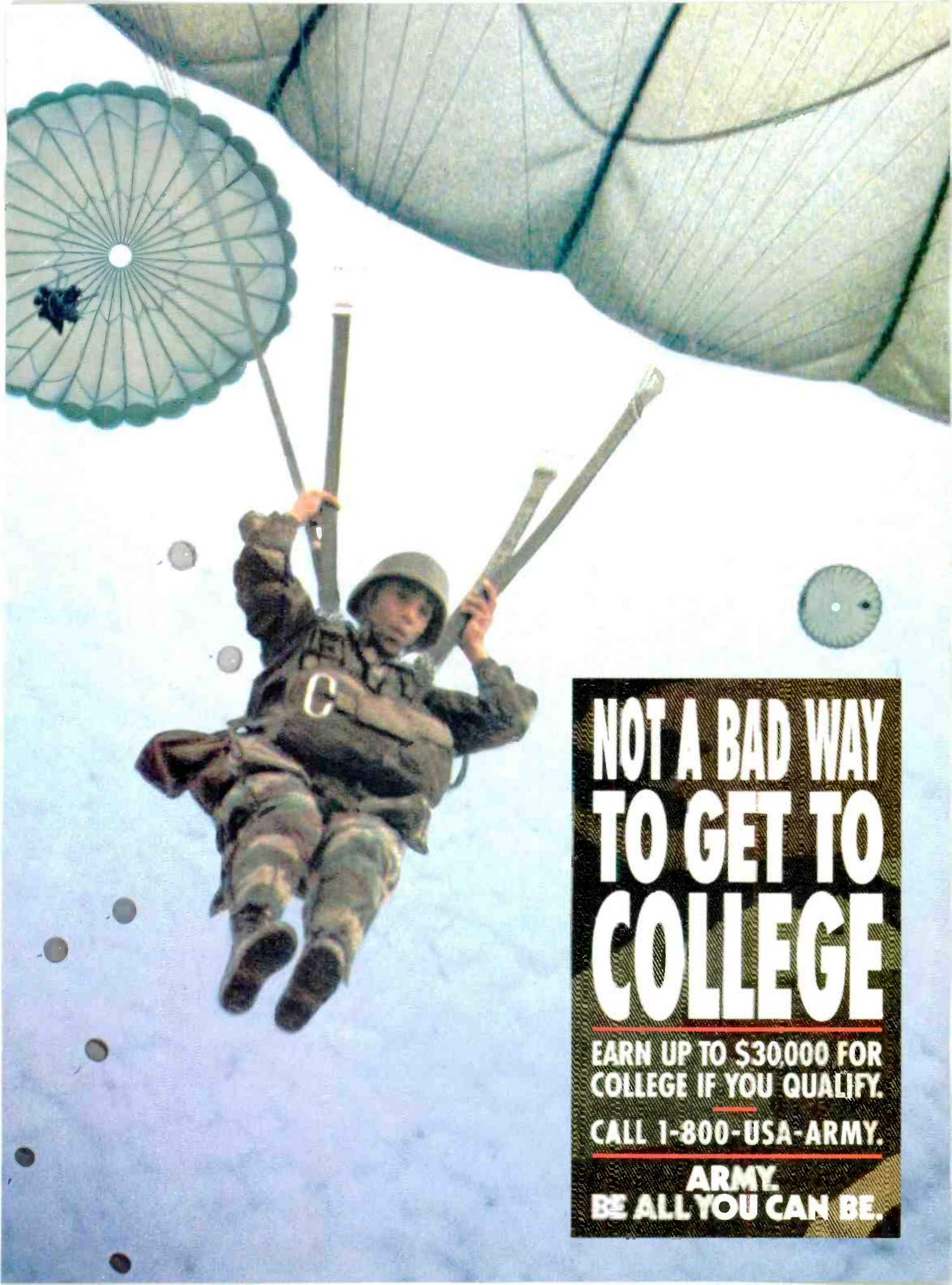


R-851 receiver "unusually muscular and conservatively rated" and said of Dahlquist's DQM-3 speaker, "We have no hesitation in recommending it for use in any moderately priced system."

Like the Beavis and Butt-head album? In Letters to the Editor, reader Richard E. Andrews of Howell, New Jersey, declared himself in favor of the compact disc over the declining LP, but with one potential caveat. "The question," he wrote, "is whether the manufacturers will find some way to trash up the CD." —Steve Simels



Springsteen's first



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