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THE EQUIPMENT AUTHORITY

OCTOBER 1993

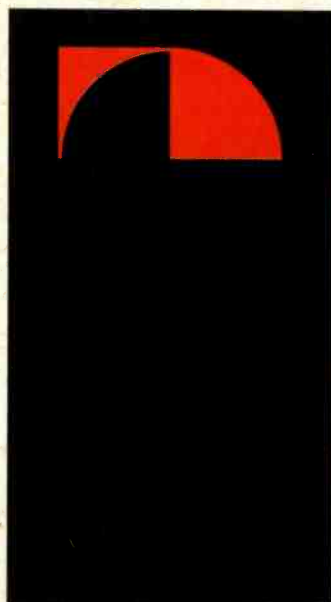
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A photograph of Ray Manzarek, co-founder of The Doors, sitting at a dark wooden desk. He is wearing glasses, a dark jacket, and a grey t-shirt. In front of him is a Nakamichi MusicBank system, which includes a CD player (MB-4s) and a MusicBank Organizer. The CD player has a digital display showing '12:05.9' and '00:00:00:00:00:00'. The MusicBank Organizer is a vertical carousel holding several CDs, with one CD featuring a portrait of Ray Manzarek. The background is a dark, textured wall.

Ray Manzarek, co-founder of the Doors, keyboardist, composer, producer. Nakamichi aficionado. The new MB-4s plays 7 CDs while the MusicBank Organizer stores their cases.

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WITHOUT THE BIG SPEAKER



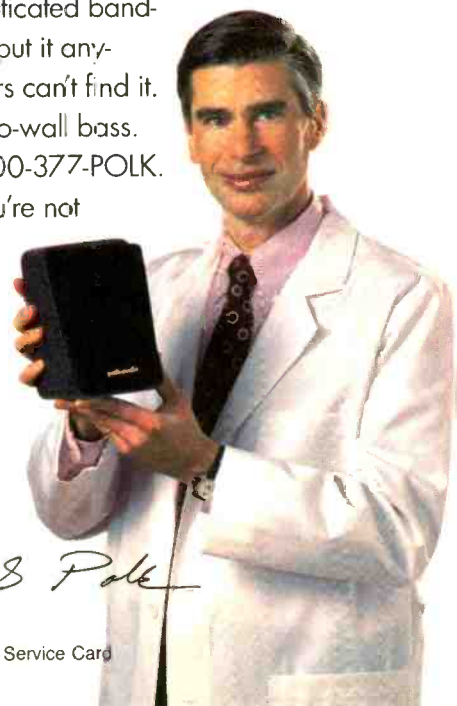
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The Cover Equipment: On Arcici Levitation stand, from top to bottom: Sony MZ-1 MiniDisc Walkman, Denon TU-680NAB tuner, Krell KRC preamp, SOTA Vanguard CD player, Technics RS-DC10 DCC recorder; right, Mavrick Non-Speaker.

The Cover Photographer: ©1993 Bill Ashe



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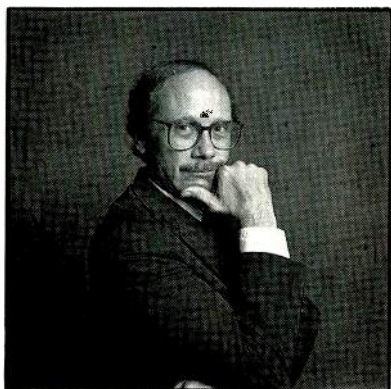
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Went down to Hi-Fi Circus, the FUN Electronics Store. Wanted a new preamp they were selling for four figures. Since my stash is never above two figures, I had to do some clever figuring.

Maybe, I thought, the manager would take my preamp as a trade-in. But even with a *generous* allowance, the new beauty would still cost me four figures.

Hi-Fi Circus sells records, and I'd heard they dealt in used CDs, giving between \$3 and \$5 for them. Maybe I could trade in some of my collection of promo CDs?

When I got the two dozen shopping bags down to Hi-Fi Circus, the manager saw me coming. Before I got through the door, he yelled, "Don't bring those things in here. I can't take promo CDs with holes drilled in the jewel cases." All I could say was, "Well, let's negotiate."

It turned out that the record companies had pulled the plug on my friend's co-op advertising. They were unhappy with many record stores for taking discs as trade-ins and, in some cases, buying them outright. It seemed all of the Big Record Companies, save for BMG and PolyGram, were putting the pressure on. In return, a couple of the stores had filed lawsuits claiming anti-trust violations; the FTC is interested as well.

The way the owner of Hi-Fi Circus sees it, the Record Company Czars can't tell

the difference between the ownership of the CD and the copyright to the song. That is, while a certain song would always be written by Irving Berlin, the CD might be owned by you or me or one of the Czars. Therefore, the title TO the CD (as opposed to the title OF the song) could pass from you to me or even to one of the Czars. To my friend, it was as if the Czars wanted to collect twice if two people listened to the disc.

Why is my friend from Hi-Fi Circus upset about the loss of some minor advertising money? Well, co-op ad money is cheaper than regular ad money, since some comes from the manufacturer, here the record company, so getting people into the store is cheaper. This is much needed since things in the mom & pop record stores are really tough.

For their part, the record companies claim selling used CDs costs them sales of new ones. This seems like admitting prices of new CDs are too high. Frankly, I can't see where the sales are being lost; they look to me like sales that otherwise would never be made.

From where I sit, this is just another difference between branded products and commodities. The Record Czars appear to think that there shouldn't be any value in a used product. Well, friends, jewel cases house jewels, things that last and have intrinsic value. It isn't like a bread wrapper where the product inside has a short shelf life during which it had best be used up.

I never did get my preamp, and I didn't get rid of my promo CD collection either. Maybe I'll have to trade them at a flea market to someone who happens to have that preamp. And who knows the difference between the title to a record and the title of a song.

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AUDIO, October 1993, Volume 77, Number 10. AUDIO (ISSN 0004-752X, Dewey Decimal Number 621.381 or 778.5) is published monthly by Hachette Filipacchi Magazines, Inc., a wholly owned subsidiary of Hachette Filipacchi USA, Inc., at 1633 Broadway, New York, N.Y. 10019. Printed in U.S.A. at Dyersburg, Tenn. Distributed by Warner Publisher Services Inc. Second class postage paid at New York, N.Y. 10019 and additional mailing offices. Subscriptions in the United States, \$24.00 for one year, \$42.00 for two years, \$58.00 for three years; other countries except Canada, add \$8.00 per year; in Canada, \$32.00 for one year (includes 7% GST; Canadian GST registration number 126018209).

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DCC Is Misunderstood

Dear Editor:

J. Patrick McGrail's letter regarding DAT versus DCC (March) illustrates the difference between the professional and the consumer markets. DAT is excellent for capturing samples or for achival storage—however, as a consumer format it is a failure. Legal hassles certainly hampered DAT's introduction. Also, there was little competition among manufacturers, and low volumes kept prices high.

Another issue affecting DAT was its early development. Two formats were considered: Stationary-Head DAT (S-DAT) and Rotary-Head DAT (R-DAT). S-DAT was potentially compatible with existing cassette tapes, but limitations in bandwidth and head technology were major hurdles. R-DAT's rotating head, based on VCR technology, provided for sufficient bandwidth—and so R-DAT won because it could be brought to market more quickly. Yet it appears that work continued on S-DAT. Today, DCC—through data compression and advancements in head technology—seems to be what S-DAT was leading to.

DCC may be the ideal recording format for the consumer market. Initial reviews indicate that it sounds great. Rather than adding another component, consumers can replace their existing cassette decks, since tape libraries remain playable. Retail music displays do not need to be changed (wasteful CD longboxes were the result of complaints by retailers). Existing cassette carrying and storage cases can be used, cassette slots in cars do not need to be retooled, etc.

It seems ironic that digital audio supporters would reject DCC, outraged by the idea of large corporations making arbitrary decisions about what can and can't be heard. These same people have already accepted this situation with existing digital audio. Sound has infinite amplitude resolution and unlimited bandwidth. For the CD standard, large corporations (notably Philips, developer of DCC) arbitrarily decided that sound could be packaged into

65,536 amplitudes and a 20-kHz bandwidth. This was based on studies indicating that differences between the original sound and this standard were inaudible. Sound familiar?

Bob Yannes

Newtown Square, Pa.

DCC and MD Are Misbegotten

Dear Editor:

I agree completely with Mr. McGrail's letter. The MD and DCC formats are products of misdirected marketing.

MD is said not to replace CD, but rather to provide a complementary format. However, it is unclear to me how MD is so much more convenient that we are to accept its sonic compromises. The prerecorded MDs available in Seattle cost more than their CD counterparts, and the blank MDs are more expensive than any tape format save DCC.

DCC is an advance in audio art only inasmuch as its engineers have proved they can produce a transport that plays both analog and data-compressed digital cassettes. The sonic quality of DCC will always be questioned because of the data-compression technique utilized. More important, I question the long-term reliability of DCC's tape transport, as it is asked to play both analog and digital software from a fixed head. Such transports will always be expensive to produce.

The digital recording field, at least at the semiprofessional and audiophile levels, is already occupied by DAT. My DAT deck records perfectly and economically on conveniently sized cassettes that hold up to 160 minutes of music. I frankly don't know why any of your readers, who presumably are interested in the best possible fidelity, need look further than DAT.

Ray Warns

Seattle, Wash.

Errata

The table in "Lowdown on Subwoofers" by R. A. Greiner, which appeared on page 40 of the August issue, contained an error.

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Dynaco Equipment Needed

Dear Editor:

The output transformer in one of my Dynaco Mk III (!) amps has "died"—more specifically, there is a short in the primary windings—and because of its age, I've been unable to find a source for a replacement. If any *Audio* reader has a transformer or a complete amp for sale, may I ask that they get in touch with me.

I've been a subscriber since 1955! Keep up the great work.

Richard S. Loveland
11740 Bacon Race Rd.
Woodbridge, Va. 22192
(703) 590-6205

For Shure

Dear Editor:

Shure has recently taught me that the total quality concept—as embodied in product, service, and corporate commitment—is very much alive in Evanston, Illinois, even as it disappears to the fast buck in other large companies. Sparing you the details, let me just say that Shure demonstrated they cared very much about my satisfaction.

I started with Dynakits and Heathkits; I've been around awhile. I can understand now why Shure has too. Kudos to Shure and their service manager.

John Vaeth
Derwood, Md.

Lirpa? Muzzle!

Dear Editor:

As an *Audio* subscriber for many years, I both enjoy and truly look forward to each issue I receive. Your publication is well written, covers a variety of important issues, reviews a wide range of audio equipment, and in my opinion truly advances the overall music-listening experience. Why then do you feel compelled to devote precious space in your magazine to the inane ramblings of Prof. Lirpa and his equipment?

With the increasing amount of equipment produced each year and so few magazines to competently review it—as well as the endless wealth of new recordings—and

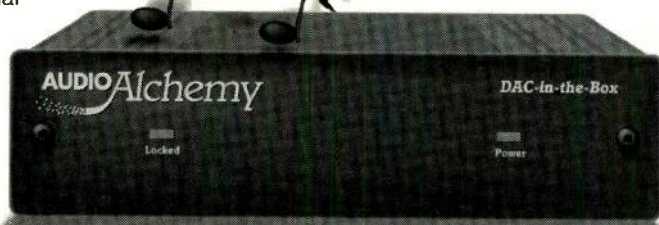
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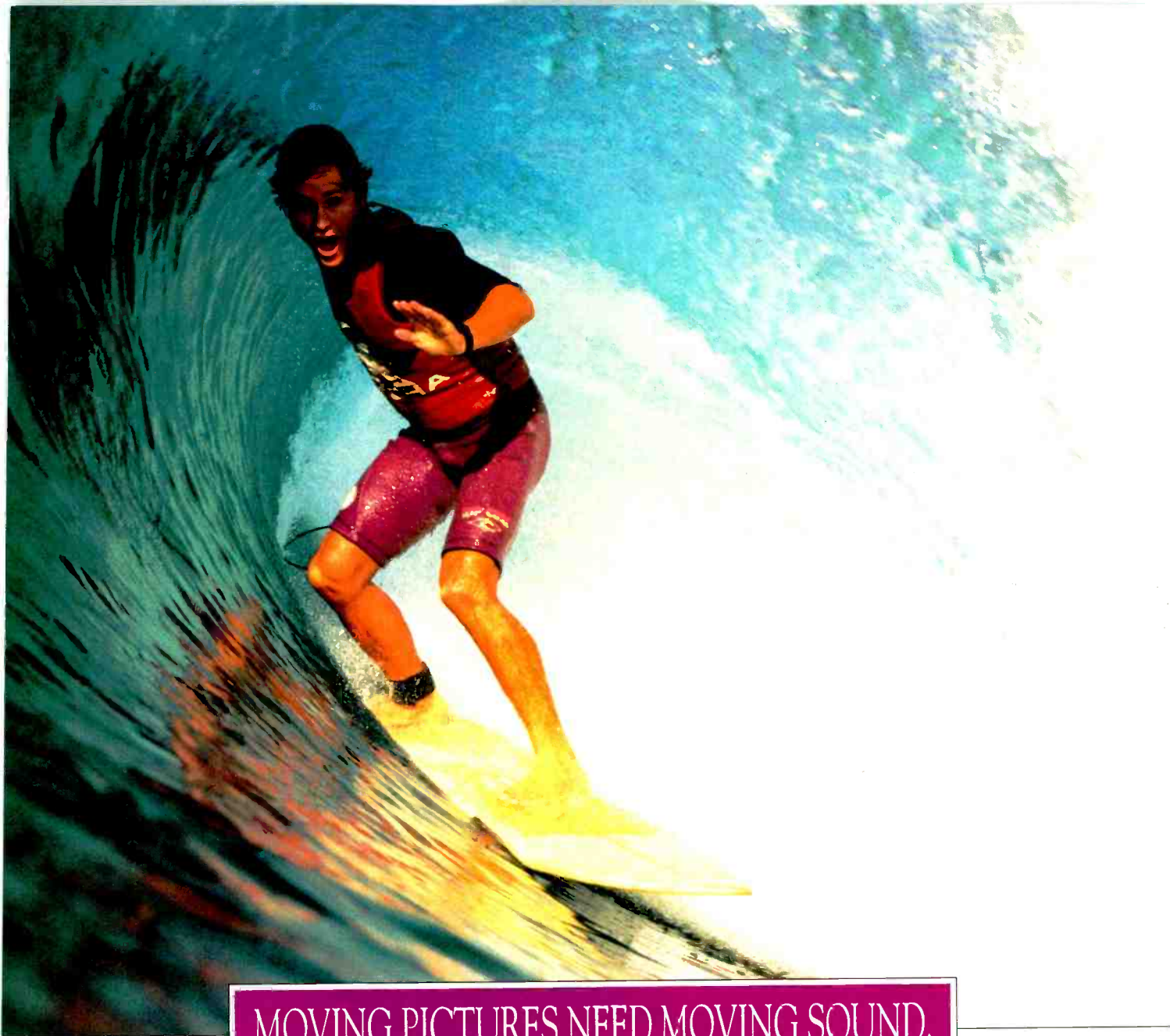
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considering the depth of your technical articles and the insightfulness of your interviews with musical innovators, why do you choose each April to waste four or five pages of valuable space on pure nonsense? (And that is not to mention the letters from subscribers debating the technical merits or failings of the latest Lirpa product.)

I enjoy humor as much as anyone, but when it takes the place of a product review or other piece of insightful journalism, I can only ask that a sense of rationality limit the good professor to a smaller portion of the magazine's pages.

David A. Hinshelwood
Homewood, Ill.

Lirpa? Huzzah!

Dear Editor:

I was most interested in the letter in the April issue concerning the redoubtable Prof. Lirpa's development of a dynamic listening room, the boundaries of which moved as required to maintain a stable sound field at the ears of a listener even as he rocked in a chair. Major as this achievement was, the good professor indeed outdid it in his solid-state digital implementation of the process.

This brought to mind the pioneering work in a somewhat related field by a gentleman named Bradford, back in the late 1950s. The ultimate commercial realization of his efforts was the Bradford "Perfect" Baffle, which automatically provided "correct speaker damping" by a "pressure relief valve" in the rear of the enclosure. This enclosure, a compact 12 inches square by 9 inches deep, could accommodate a 12-inch speaker (which must have required a shoehorn for installation) and had a hinged door in the back, which responded to a rearward movement of the speaker cone by swinging open to relieve the internal pressure. This presumably emulated a dynamically variable-volume enclosure that served as a truly infinite baffle. Selling for a mere \$34.50 (according to the 1959 Ziff-Davis Hi-Fi Buyers' Guide and Directory), it must have been the bargain of the century.

Mr. Bradford was born a few decades too soon. Today I can imagine a fast-acting servo, operating from the electrical signal, that would swing the door as required, just before the internal pressure would have increased. It boggles the mind to consider

the possibilities of this technique. Perhaps the equivalent action ultimately could have been achieved by purely digital means.

Alas, Mr. Bradford apparently ran afoul of the authorities before the fruits of his invention could be reaped. During his incarceration, his company disappeared, leaving behind an unknown number of unfortunate owners of the Bradford "Perfect" Baffle. I suspect that the only practical application of any possibly surviving model would be as a housing for a small dog or cat, or perhaps a squirrel or a very large hamster,

giving the fortunate occupant ready access to its home or to the great outdoors without human assistance.

Although Mr. Bradford failed, by a small margin, to make a seminal contribution to acoustics and loudspeaker design, it is encouraging to know that Prof. Lirpa is carrying on his tradition. I trust that we will continue to hear of his momentous technological breakthroughs for years to come.

Julian D. Hirsch
Hirsch-Houck Laboratories
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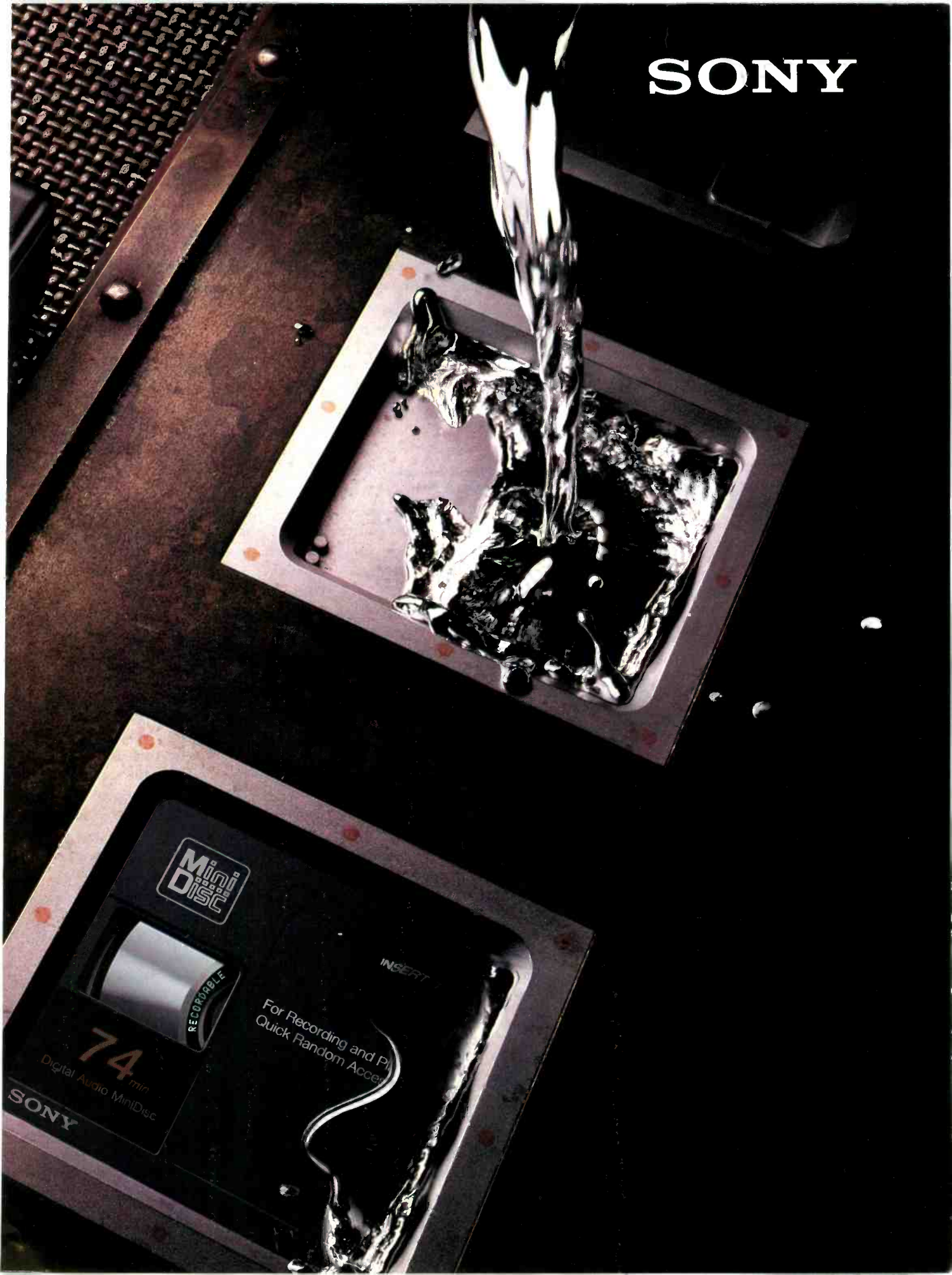
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SONY

Fading from the Head

Q. *Every once in a while, when I play a tape its sound fades in and out. This happens more with some tapes than with others. What is the problem, and how can I prevent it from happening to all my tapes?*—Steve Tout, Anderson, Cal.

A. Your letter doesn't indicate whether your problem tapes always fade in and out or whether it happens only some of the time. If the latter, perhaps the tape is not making good contact with your deck's playback head. This could be due to dirt on the head, faulty shell mechanisms, or head wear. If the problem happens all the time, it could be due to the tape having lost part of its magnetic coating or to partial erasure caused by the tape's exposure to a magnetic field.

It may be time to have your deck checked for proper performance, including that of its heads.

Choosing a Tape Type

Q. *I still don't understand the relative merits and appropriate uses for the several types of cassettes, namely Types I, II, and IV. Where can I learn what I need to know about selecting tape types for recording music? Primarily I record FM broadcasts and transfer selected portions of these to dubbings.*

I suspect that many Type I tapes are superior to their heavily marketed Type II counterparts. Yet the marketing/advertising strategy appears to be to convince the consumer to "step up" to the higher priced Type II tapes. I have even noticed that it is difficult to find the superior Type I tapes disclosed in Audio's March 1990 tests. Are manufacturers out to discontinue these excellent tapes in order to sell only the worst of the Type I variety, thereby reinforcing the myth that Type II is naturally better than Type I? Do you think we are being manipulated by the tape marketers?—Jon R. Koppenhoefer, Springfield, OH

A. I don't believe that certain tape types are better than other tape types for particular kinds of music. However, for live recording, metal tape may be superior be-

cause of its ability to accommodate a wide dynamic range in the treble spectrum at high recording levels.

Some years ago the ranking of tape types in order of quality, from lowest to highest, was Type I (ferric oxide), Type II (chromium dioxide, ferricobalt, or some few metal tapes that take approximately the same bias as chrome tapes), and Type IV (metal particle). When it comes to extended high-frequency response at high recording level, Type IV is still distinctly best. In recent years, some Type I tapes were improved to the point of surpassing some Type II tapes, so that a number of Type Is are best buys. As to which they are, you have to discover that by reading articles such as Ed Foster's more recent (June 1993) roundup, talking to knowledgeable persons, and experimenting for yourself.

So your suspicion is correct: Some Type I tapes are better than some Type IIs. And, yes, marketing strategy is a factor you have to contend with in buying tapes, just as you have to do with almost any other consumer product.

If you are having trouble finding sources of the tapes you wish to buy, try some of the mail-order houses. Also, call or write retailers in your locality.

Knobs and Rockers

A reader who has requested anonymity, and that his letter not be published verbatim, dislikes mechanical controls, particularly potentiometers. Instead he favors solid-state attenuators and other controls for volume, recording level, tuning, etc., ones typically operated by rockers or buttons, rather than rotary devices. He finds them more reliable, that is, failure-proof. My reply is as follows: First, there are good mechanical controls and poor (usually cheap) ones. In my 40+ years of owning a variety of good (but not necessarily high-end) audio components, I have experienced only one failure of a mechanical control for volume, tone, balance, etc. Actually it wasn't a failure, it was simply that the two sections of a stereo volume control

were not tracking adequately; it had two sections, one for each channel, and the two normally moved together via a defeatable clutch. I could have lived with it.

Second, a knob, as contrasted with a push-bar or such, offers a visible index of one's volume, tone, balance, etc., setting. It facilitates returning to a desired setting. If you read equipment reviews extensively, you will have noted that from time to time a reviewer will deplore the absence of a rotary control for a purpose he considers better served by such a control.

Enhancer/Expander? What's That?

Q. *I recently became the owner of a dynamic range enhancer. It was a gift, and I believe that the giver had as much knowledge of the device as I have—nothing. It sounds like an impressive device, but just what is it, and what does it enhance?*—Joseph A. Fahrner, Orchard Park, N.Y.

A. The purpose of a dynamic range expander (or enhancer) is to increase the contrast (or difference in loudness) between the loudest and softest sounds in an effort to make the program material, particularly music, sound more realistic. On many phono records, radio broadcasts, and cassettes, the dynamic range between the loudest and softest sounds has been artificially reduced, or "compressed." This is done either to fit program material with a wide dynamic range onto a medium that would otherwise have trouble accommodating it or (particularly in radio) to make the sound seem more "punchy." An expander, particularly if it can be adjusted to match the degree of compression originally used, can restore the range to something like its original value. It won't be much use on CDs, however, because their dynamic range is usually wide enough for the program material. In fact, some listeners complain that the Compact Disc's dynamic range is too wide, making its softest sounds inaudible when volume is turned down to keep the loudest sounds at a tolerable level for the home.

If you have a problem or question on tape recording, write to Mr. Herman Burstein at AUDIO, 1633 Broadway, New York, N.Y. 10019. All letters are answered. In the event that your letter is chosen by Mr. Burstein to appear in Tape Guide, please indicate if your name and/or address should be withheld. Please enclose a stamped, self-addressed envelope.



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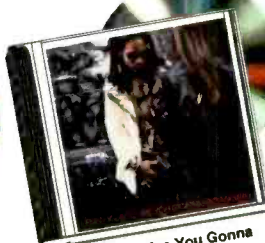
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After you have tried your dynamic range expander for a while, you may find that you are happier without it, particularly if you like sound reproduction at moderate levels.

If you want more information about the best uses of your unit, write to the manufacturer.

Setting the Record Level

Q. My cassette deck has a typical LED meter for setting record level. It has markings from -6 to +6 dB in 2-dB increments, with 0 at the center point. I have been setting the record level so that the loudest passages stay at or below 0—that is, out of the red. But the instruction manual suggests setting level so that the loudest passages occasionally light up the meter at +2 for Type II tapes and at +6 for Type IV tapes. Which procedure do you think is best, mine or the manual's?—Bill Ehret, Austin, Tex.

A. It seems that you have been recording at somewhat too low a level from the view of optimizing performance. You want to maximize S/N without running into noticeable distortion or treble loss. On most meters, 0 dB corresponds to either DIN or Dolby level (the latter roughly 1 dB lower than DIN), whereas the level at which distortion and/or treble loss become noticeable is several dB higher. (How much higher varies with the type and brand of tape; it is usually highest for Type IV, or metal, tape.)

Accordingly, I recommend that you follow your manual. On the other hand, for the given tape type and brand you are using, it is advisable to check how high a level you can record at before distortion and/or treble loss become audible. Conceivably this could be above +2 in the case of a Type II tape and above +6 in the case of a Type IV tape. Then, back down a couple of dB or so to provide a safety margin.

Even though you have been recording at too low a level, the only harm done is to signal-to-noise ratio. Considering the high S/N achievable with Dolby C NR—better than 70 dB—losing something like 2 to 6 dB of S/N is not disastrous. It probably is not noticeable unless you play at very loud average levels, and then only in quiet passages. At the same time, by sacrificing several dB of S/N, you have insured lower distortion and better treble response.

Ancient Acetates

Q. Several months ago, I hauled out some 35-year-old acetate tapes to dub onto DAT. These were half-track mono, on large reels, recorded at 7½ and 15 ips. I dubbed 1½ reels and then stopped, because I realized they had been recorded a bit slow and my Tandberg open-reel deck doesn't have variable speed. More recently, I borrowed a Revox that does have variable speed and resumed dubbing. The tapes I had not played for years were okay, but the 1½ reels I had played several months earlier were now badly cupped, seemed to bounce as they went over the heads, and refused to wind tightly onto the take-up reel. In fact, instead of winding in a circle, they wound in a loose square.

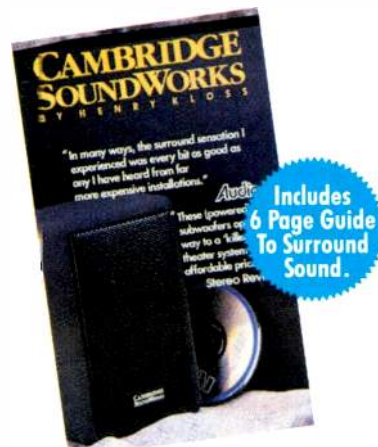
What caused these problems, and why did they only affect the tapes I had recently played? What can I do to make these tapes playable again, even if only once?—Ivan Berger, Technical Editor, *Audio*

A. I can only make stabs at answers to your questions. It seems that in their years of storage, the ancient acetates accumulated physical stresses that did not display themselves so long as the tapes were tightly packed. If the tapes were rapidly rewound just prior to their long storage, the stresses might have been intensified. Once these tapes were played, the stresses were able to manifest themselves, with the tape refusing to pack tightly and circularly. If the tapes were rapidly rewound prior to restorage recently, matters might have been made worse.

Try putting the problem tapes through several fast winds and rewinds to see if this relieves the stresses enough to permit smooth, tight packing—or at least enough to permit successful play. If this doesn't work, try winding and rewinding the tape at operating speed; you will have to find other things to do in the meantime.

There are, or were, devices for manually winding motion picture film. I believe they can also accommodate tape reels. Perhaps you can locate one of these and manually wind the tape to achieve a good pack, immediately followed by playback.

Another expedient is not to use a take-up reel in playback, but to let the tape drop into a bin of some sort. This assumes that the tension exerted by the take-up reel is not an essential part of maintaining good tape-to-head contact in your deck. **A**



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AUDIO CLINIC

JOSEPH GIOVANELLI

Digital Delay

Q. *I have heard of digital recording, but what is digital delay?—Eric Wong, New York, N.Y.*

A. Delay is used in audio playback to add ambience, either by simulating hall reflections in playback of true stereo recordings or to make surround systems (such as Dolby Surround) work properly. The signal is fed into one end of the delay and emerges some milliseconds later. Both analog and digital delay systems exist; for the latter, analog signals must be converted to digital form by an A/D converter, and the output must go through a D/A converter after the delay.

Mysterious FM Meter Movements

Q. *I have just purchased a new tuner. As I hoped, it works much, much better than the one it replaced. Under certain weather conditions, the "signal quality" meter drops from 60% to 30% over a period of 5 to 10 minutes. This seems to happen on all stations.*

Here is an even stranger thing. If I switch to my second antenna and then immediately back to the first, or main antenna, the reading again goes back to 60% and then slowly drops back to 30%. The audio quality in no way deteriorates. All of this seems odd to me. Do you think this is normal?—Gerry Masters, Lacey, Wash.

A. To begin, I really don't know whether your "signal quality" meter registers signal strength, multipath distortion, or some combination of the two. Under some weather conditions, multipath can be increased by odd reflections from the ionosphere. If it increases enough, it could result in audible distortion. However, I don't think weather is involved here.

Weather conditions don't change during the brief time you switch from your main to your second antenna and back again. In all likelihood, something in the tuner recovers during the switch-over, and the meter reads higher for a short time before slipping back again, which means the meter circuitry is probably not operating as it should.

However, if the "signal quality" shown on the meter is being computed rather than read directly, it may take the computer time to make up its mind after a sudden change in signal strength or a switch between antennas. And if there are days when the meter does not change, it's just possible that the weather is affecting your system and your meter is really telling you something. Before sending the tuner to a service shop, recheck the instruction book to see what it has to say about all this.

Display Problem

Q. *My receiver has a blue digital display, featuring a clock that always shows the time even when the receiver is turned off. When the receiver is on, various displays are also lit. So far, so good. But when I turn the receiver off, these other displays are still lit, although very dimly. Is it something to be concerned about?—Mark D. Mina, Anaheim, Cal.*

A. Although I don't think there is anything to be concerned about, I do not think it is normal for your display to show any function other than the time if the receiver is turned off. I suppose there is a single IC that supplies all functions of your display. It may be defective. On the other hand, this effect may simply be due to light leakage from the active parts of the display.

Directional Cables

Q. *Many of the audio interconnect cables are said to be directional. One end is marked specifically as "output" and the other is "input."*

I unscrewed the phono plugs on such a cable and discovered a wire that ran along the shielding and was soldered to the ground on the output end of the cable. This same wire was not attached to the input side of the cable. I assume that this construction is what

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determines whether or not the cable is "directional." Can you explain in layman's terms the principle behind using such cables and what it accomplishes?—Bill Szymanski, Hartford, Conn.

A. Cables that are marked as to which end supplies output and which supplies input can be a valuable addition to many sound systems. As your examination has shown you, the shield is not connected to both ends as it is in conventional cables. The wire that you indicated as "running along the shield" is, in fact, the shield

connection and is in intimate connection with the shield. Such "drain wires" are often used with foil shields, which cannot be soldered. Usually, "directional" cables use a second signal conductor (which is twisted along with the usual center one) to carry the signal.

The output end of the cable (the end that has the shield attached) is the end usually connected to the *input* of the device being served by the cable.

Because the shield is not connected at both ends, ground loops that can induce

hum into conventional cables are eliminated. Of course, ground loops can form in the ground conductor.

There is no sonic difference between directional cables and conventional cables. Thus, if you have no hum problems with standard types, you don't need directional cables.

You can make up your own directional cables by obtaining cable that contains two conductors plus a shield, along with the phono connectors. Follow the wiring arrangements as you have described them. Use the color-coded wire to be sure that you don't mix up ground and hot leads. Be sure to mark the connectors as to which is which. If you accidentally reverse the cables end for end, they'll still work, but there may be a bit more hum present under some conditions.

Power Line FM Antennas

Q. I live in a steel-studded building and am not permitted to use an outdoor FM antenna. Reception of stations 35 miles away is poor. Some time ago I saw advertisements for FM antennas that plug into electrical outlets and utilize the internal house wiring of the building as a "giant antenna." I would like to order one, but I cannot find any of these ads now. Can you help?—Morton Reitman, Frederick, Md.

A. I really do not believe that you will find these so-called "giant antennas" useful. At frequencies used for FM transmissions, the power line has so much shunt capacitance to ground and so much inductance that the desired signals will be prevented from entering your tuner's input.

Your letter tells me that at least some signal is present in your home, probably entering through windows. Try to find a location for your antenna that permits good reception of your most desired stations. I am sure that you still will have some problems, but there are some active antennas that have good booster amplifiers and are directional. I have never used one of these, but they seem to be the best solution to your problem.

(Editor's Note: I've tried power-line antennas without success. In New York City, where the air is full of signals and of multipath, powered antennas tend to add a few dB of noise, though that might not be audible on all tuners.—I.B.) **A**



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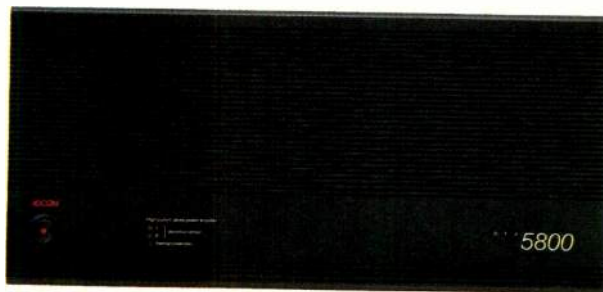
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BERT WHYTE

BALANCING ACT



FM Acoustics' Resolution Series 222 phono unit can be powered by the 266 preamp (top). An access plate (above) covers input capacitance and resistance switches. Interior layout (bottom right) is clean and uncluttered.

As we begin the second "Digital Decade," we should note that for millions of people, the preferred music-storage format is still the venerable 33 $\frac{1}{3}$ -rpm long-playing vinyl phonograph record. The audiophile segment of this group is very vocal, rarely missing an opportunity to condemn digital audio for its "sterile, clinical sound." Quite obviously, the digital/analog controversy will continue for the foreseeable future.

For now, as is well known, all major record labels and most of the smaller record companies no longer

produce vinyl records, leaving the vinyl enthusiast to choose only from older recordings. These do constitute a vast library—nearly 40 years of recordings in every musical category. Many of these are available from dealers specializing in vinyl. It is unlikely that there will be any shortage of LPs; so many audiophiles have converted to digital CD and sold their vinyl collections to these specialty dealers, there is an oversupply of them.

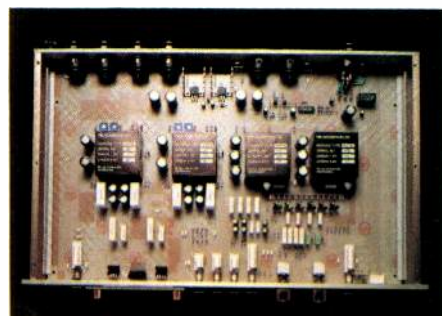
I have given away or sold thousands of LPs but kept a core library of favorite recordings and all of the Everest and Crystal Clear recordings I engineered. While it is very pleasurable to play these LPs, I admit that the basic fragility of the medium means treating them with tender loving care. With an interface of diamond stylus and soft vinyl, groove wear is an implacable enemy.

For some time now, I have wanted to transfer my Everest and Crystal Clear vinyls to a digital format,

where they would never be worn beyond the condition they were in at the time of the transfer. R-DAT looked like it would serve this purpose, but the advent of the recordable CD-R, with all the advantages of the CD format, was an obvious choice. Equally obvious is the fact that there is no point in committing a recording to CD-R, unless the playback of the vinyl recording is as optimal as the state of the art permits. While many audio equipment companies have stopped manufacturing turntables, arms, and cartridges, for those enthusiasts who can afford them, there is a whole new breed of ultra high-tech turntables and related phono playback equipment.

Part of the inspiration for this LP transfer project was the introduction of the FM Acoustics Resolution Series 222 Phono Linearizer/Preamplifier. This unit, just under \$10,000, is unique and remarkable as it provides special phono-playback facilities, some of which have hitherto been unavailable. Most significantly, with the FM 222, phono cartridges can be connected in balanced configuration! Manuel Huber, the president of FM Acoustics in Switzerland, told me he was going to make a very specialized phono-playback unit to be used in conjunction with his FM 266 preamplifier. (I reported on the FM 266 in the January 1992 issue of *Audio*.) When I told Mr. Huber about my LP transfer project, he was kind enough to send me an FM 222.

Harry Weissfeld is the head of VPI Industries whose turntables are noted for their reliability and sonic neutrality. He is also a very accommodating friend, and he supplied me



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with an HW-19MK IV turntable with a TNT platter, on a special plinth fitted with XLR connectors for balanced connections from a specially modified AudioQuest tonearm. I was going to use the superb Koetsu Onyx phono cartridge, but while the Onyx body shell is very rigid, it is also heavy, so Harry machined an extra counterweight to balance the cartridge. Throughout the entire transfer project, as well as for the sheer pleasure of playing all my old vinyl favorites, the VPI worked flawlessly.

All phono cartridges, whether moving magnet or moving coil, are balanced designs. In other words, their internal circuitry is not connected to ground (though many cartridges do have one output pin grounded, often by an external strap). However, the standard phono-cartridge connection practice uses RCA pin jacks in an unbalanced configuration, with one of the signal paths carried by the shield. This exposes the signal to extraneous interference which can then enter the audio circuitry through the phono input. Consid-

ering the very low signal levels of phono cartridges, especially MC cartridges, the more ambient interference is present, the more an unbalanced connection can contribute to degradation of the signal.

Therefore, in my VPI turntable, the left and right phono cartridge/arm leads are routed to separate left and right XLR connectors. The arm ground is separately connected to a screw terminal on the turntable plinth. Standard XLR cables transfer the phono signals to separate left and right XLR input connectors on the rear panel of the FM 222. Another pair of XLR inputs on the FM 222 can accommodate a second turntable.

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The FM 222 measures 18 inches wide × 1¼ inches high × 11 inches deep. As is common with FM Acoustics Resolution Series components, the FM 222 is fabricated from laser-cut and polished 9000 aluminum, with lettering anodized so it can never wear off. In addition to the two pairs of balanced XLR phono inputs, the back panel of the FM 222 has two pairs of balanced XLR outputs for connection to the balanced XLR inputs on the FM 266 or other balanced preamplifiers. Through a separate XLR input, the FM 222 can be powered from the FM 266, but a separate power supply is available (\$680) for the FM 222 when it is used with other preamplifiers. Also on the back panel are ground-lift and pin-lift switches to aid in various grounding problems, and there is a chassis ground terminal. On the front panel of the FM 222, various operating functions are controlled through precision gold-plated, self-cleaning switches that activate special Swiss-made, quad-contact hermetically sealed relays.

From left to right, there are pushbutton switches for input channels A or B, then a removable access plate covering DIP switches for cartridge-loading capacitance and resistance. The standard loading mod-

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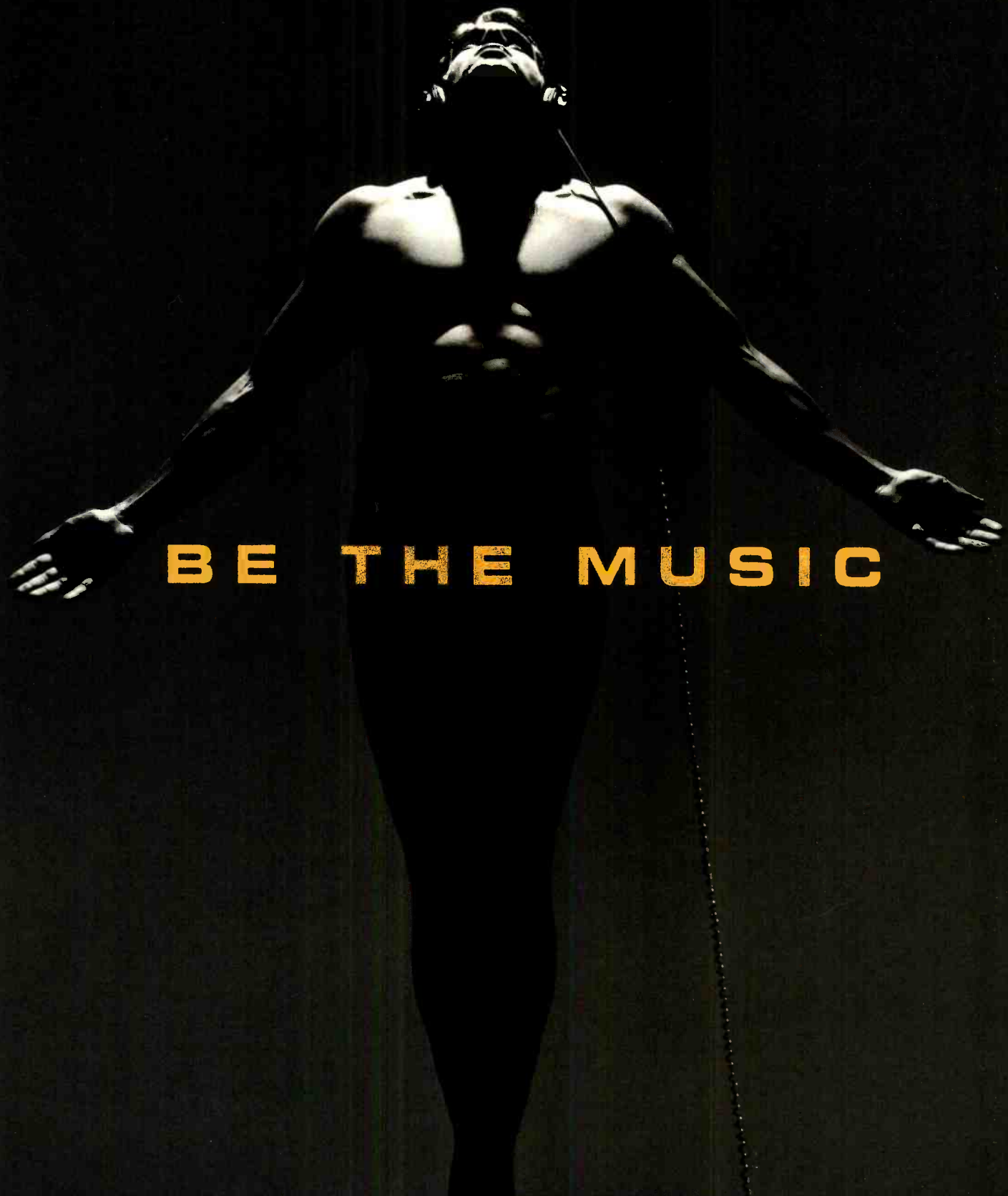
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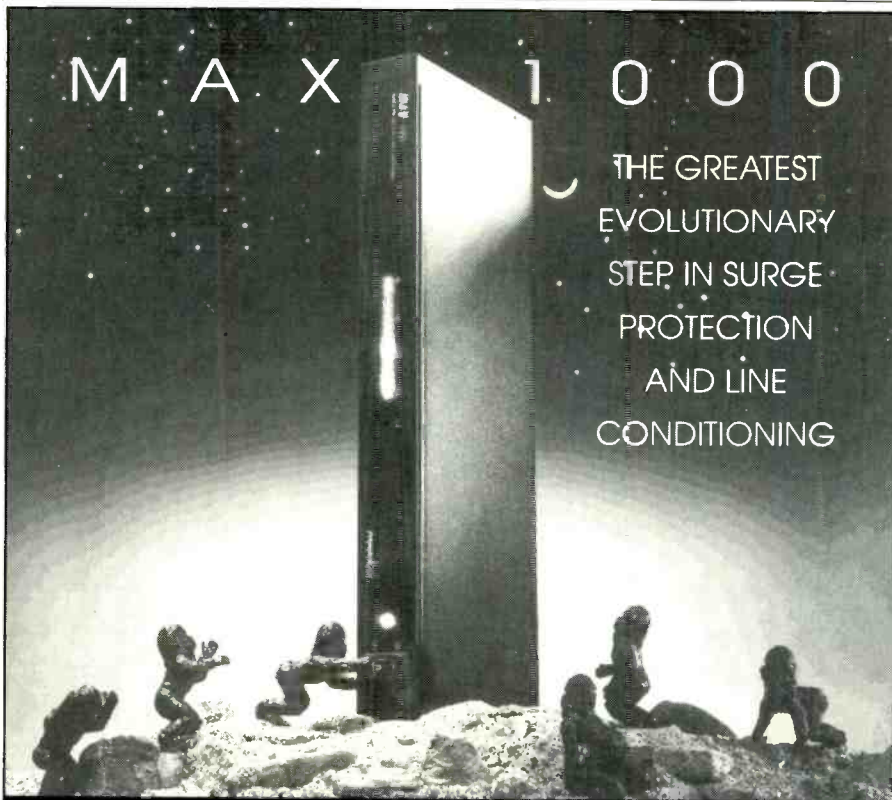
ule, for MC cartridges, provides capacitance settings of 0, 0.7, 1.5, and 2.2 μF , and resistance values of 36, 45, 90, and 180 ohms. Modules for MM cartridges or for MC cartridges requiring custom values can be plugged in in place of the standard one.

The next switch on the front panel selects between records cut in the normal way or vertically cut mono records. (It is easy to determine the correct setting of this switch: The right setting will provide music. The incorrect setting will result in loud surface noise with little or no music.)

The next pushbutton can provide an extra 10 dB of gain for very low-level MC cartridges. A low-frequency filter is available from the next pushbutton. Following this is a pushbutton that either provides standard RIAA phono equalization or activates a variable equalizer function. Thus the next two controls are special high-precision sealed potentiometers, one covering turnover frequencies, the other various attenuation values at 10 kHz. With this unique set of controls, it is possible to custom-tailor the equalization response of re-

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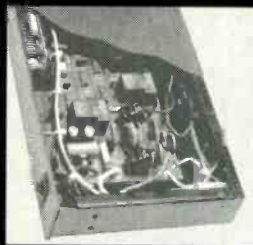
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A "MUST HEAR" before you buy your next pair of speakers."

CD Review Magazine (7se)



"...Paradigm's performance must be considered as nothing short of remarkable... natural, open and clear... excellent depth... lots of hall sound... big, expansive soundstage... well-defined images... smooth, detailed, wideband... nice 3-D image... glorious bass drum... A RARE ACHIEVEMENT."

Sound & Vision (7se)

"...Paradigm was very accurate and revealing - a pleasure to listen to."
Audio Magazine (7se)



"A no-compromise two-way design capable of outperforming systems costing several times as much."
High Fidelity (9se)

"...Paradigm's already strong reputation is about to be further bolstered by the Compact Monitors. [They] have a breezy, open character... [with the] ability to plausibly recreate an acoustic [space]... AUDITION THESE."

Stereo Buyer's Guide

"natural-sounding... exceptionally smooth and extended... It's overall well-balanced, unified sound was what we would expect, but do not always hear, from any speaker in this price range."

Stereo Review (Export Monitor)



"Paradigm seems to have done what it takes to offer an exceptional speaker system... truly well controlled... the midrange is very open. We repeatedly had to ask ourselves how Paradigm is able to offer a system of this build quality that possesses such high class sound quality for such a low price."

Son HiFi (Studio Monitor)



Rated
#1!





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Stereo Review

JULIAN HIRSCH
HIRSCH-HOUCK LABORATORIES

DESPITE its imposing name, the Canadian-made Paradigm Titan, just over a foot high and weighing a mere 10 pounds, is what is usually referred to as a "mini-speaker". A two-way system, it has a 6½-inch woofer operating in an 11-liter bass-reflex enclosure with a duct-loaded port. This bass/midrange driver, manufactured by Paradigm, has a multilayer voice coil on a Kapton former and a polypropylene cone.

The crossover to the Titan's ¾-inch dome tweeter is through a second-order (12-dB-per-octave) frequency-corrected and phase-corrected network. The tweeter's polyamide dome, driven by a high-temperature voice coil on an aluminum former, is damped and cooled by ferrofluid.

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

The Titan's specifications include an on-axis response of 75 to 20,000 Hz ± 2 dB and a DIN-rated low-frequency extension to 55 Hz (the approximate -3 dB frequency in a typical room). Sensitivity in a room is rated at 88 dB sound-pressure level (SPL) at 1 meter with an input of 2.83 volts, or 85 dB in an anechoic environment. Nominal impedance is 8 ohms, with a minimum of 4 ohms. The Titan is recommended for use with amplifiers rated between 15 and 100 watts. It is intended for placement on a bookshelf or stands.

Lab Tests

With the speakers placed on 26-inch stands about 8 feet apart and 2 to 3 feet from any walls, the room response above 350 Hz was very smooth and flat, within ± 3 dB

from 300 to 20,000 Hz and ± 1.5 dB from 350 to 11,500 Hz. The 200- to 300-Hz range was elevated because of floor reflections, and the bass output was strong to below 60 Hz.



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

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

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

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

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

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

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

Comments

The Paradigm Titan sounded every bit as good as its measurements would imply. Over much of the audio range its frequency response ranks among the flattest that we have measured from a speaker. Although frequency-response measurements do not necessarily



define the sound quality of a speaker, in this case there was a good correspondence between the two characteristics.

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

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

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Canadian manufacturer Paradigm might be, relatively speaking, a newcomer to the audio industry, but it has wasted no time in firmly establishing a comprehensive range of speakers with a model to suit any application.

The Performance Series of speakers, consisting of seven models, recently underwent a technical and aesthetic revamp and, as our May 1992 review of the new 9seMkII model showed (see *Australian HI-FI Volume 23 Number 5*), the updates in technology have markedly improved the range. Now, in order to bolster the range at the entry level of the market, Paradigm has added a new bookshelf model, called the Titan.

The Equipment

My dictionary defines a Titan as "...one of extraordinary size and strength", which certainly does not refer to the cabinets themselves, but could be inferred as describing the sound emanating from them. These

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speakers are a true bookshelf size, measuring only 316 mm high by 196 mm wide and 238 mm deep, which gives them an internal volume of just 11 litres. These dimensions mean the speakers can be situated with few problems on shelves or wall mountings. However, the use of tall stands is undoubtedly the best means of locating them in their optimum positions.

The cabinet is a two-way, bass reflex design, and makes use of a rear-firing (tuned port for low frequency extension. The cabinet is made from ordinary 12 mm particle board, and is unusually designed, in that the front grille is not removable. Entry to the box is only possible by unscrewing the rear panel and carefully extracting it from its very snug fit in the side panels. My review sample cabinet was finished with a black ash vinyl veneer, but the speaker apparently is also available in oak veneer and white.

Both drivers have been mounted inside the cabinet in recesses in the front baffle. Typically, the bass/midrange driver sits below the tweeter, and the crossover is attached to the front baffle between the two drivers, but just off to one side. The crossover network is a second-order type aligned for 3 kHz, and has been configured in a quasi-Butterworth arrangement. It has been corrected for both frequency and phase. In terms of components, I counted one standard bipolar electrolytic capacitor (2.2 µF), an ordinary wire-wound ceramic resistor and a small iron-cored choke wound on a plastic former, all of which were glued to the front baffle in addition to being secured to it by a plastic pull-tie. There is no printed circuit board - all crossover connections are crimped and soldered.

One of my review sample speakers (which had obviously been much used, judging by the number of spike-marks on the bottom of the cabinets), had been dropped, which had not only resulted in damage to the front grille but had also caused the bass driver to come adrift from the baffle. Because of the way the bass driver is mounted to the baffle (it is inserted into a circular recess chamfered from the 12 mm thick front baffle), the screws used to attach the driver don't have too much to grip on. Paradigm obviously recognizes this as a design weakness, because the bass drivers on our samples were also glued in position in three places. It appears that while this dual-fixing method may be secure enough for all normal circumstances, buyers would be advised not to drop their speakers from great heights.

The bass driver is designed and manufactured by Paradigm, and features a 115 mm long-throw polypropylene cone which is attached to the 165 mm pressed steel frame by a foam roll surround. This means the Effective Cone Area (ECA) is 105 cm², providing a total ECA of 210 cm² for the pair. Each driver uses a 350 gram barium ferrite magnet. The voice coil is a 25 mm multi-layered type which is wound on a low-mass kapton former. As we have noted many times previously, the use of foam as a roll-surround substance means the speakers may be unsuitable for use in the far north of Australia (the tropics) or in marine applications, since high-humidity/high temperature environments, and exposure to salt air, are known to adversely affect some types of foam.

The tweeter used in the Titan is the much-lauded Vifa D19TD 19 mm polyamide dome unit, which has been horn-loaded for a claimed sensitivity of 92 dB, which is reduced to 88 dB by the crossover network - a technique Paradigm notes in a hand-out to distributors is intended to 'increase reliability'. The tweeter is ferro-fluid cooled and damped, and utilizes an aluminum former in the voice coil and a barium ferrite magnet.

Inside the speakers, we found that all interior connections are made by crimped sleeve connectors and that a single square of ordinary R4 fibreglass batt measuring 20 x 20 cm is inserted in each cabinet, directly behind the bass driver, for damping.

The tuned port is made from cardboard tube (painted black on the inside) and is 36 mm in diameter and 130 mm long. It backs directly onto the rear of the tweeter, and is tacked into place by epoxy that is applied after the tube is inserted, rather than before. We found that this meant that in one cabinet, the cardboard tube was able to be removed rather easily from its mounting - we'd suggest that Paradigm could perhaps be just a little more liberal with its glue!

The rear panel hosts a single pair of rather insubstantial spring-loaded terminals, which was a little disappointing. Solid banana/screw terminals would offer a greater variety of termination options and

much better electrical contact.

Paradigm claims a frequency response from 75 Hz to 20 kHz (on-axis, ±2.0 dB), noting that the real response in a room according to DIN 45 500 will be around 55 Hz (-3 dB), depending on placement and room conditions. The company recommends an amplifier power range of 15 to 100 watts RMS, and a maximum power input of 60 watts. We note that this maximum figure is with a typical program source, using an amplifier that is driven into clipping for no more than ten percent of the time. The Titans have a nominal impedance of 8 ohms, but a minimum impedance of 4 ohms. As with all Paradigm speakers, the Titans are covered by a full, five-year manufacturer's warranty.

**"...a match for some speakers that are twice the size (and price)...
THE FRONTRUNNER IN THIS MARKET NICHE."**

"They are as sophisticated as any small speakers we have heard for quite some time..."

"...remarkably big sound - big because of its full body and a well-extended soundstage..."

"It never reaches toward harshness...and displays a kind of soft sweetness that tends to give most music a warmth and hint of intimacy..."

"...the bass response is really quite marvellous...the stereo image is very well focused..."

"...the Titans...represent real value for money - an ideal first step on the hi-fi ladder."

Listening Tests

The Titans may be classified as bookshelf speakers, but to extract the most from them we suggest you procure a pair of solid stands which will place the tweeters at ear level for the main listening position. They are small and light enough to be positioned on a shelf or wall-mount device, but such a mounting position will almost certainly compromise their ability for reproduction accuracy. So, if you are considering such a proposition, think about it carefully before taking the plunge.

And, if you are using wall-mount brackets which must be physically fixed to the cabinet, note that the wood used in the Titans is neither particularly thick, nor is it of high-density composition, so you would have to be careful with the mounting hardware. Also bear in mind that, as we have stated previously, speakers which are wall- or ceiling-mounted should have an additional, separately-anchored, wired restraint system as a sensible safety precaution. (Such anchors are mandatory if the speakers are installed in commercial premises.)

The Titans, we discovered, are very fussy about where they are positioned. This applies to all speakers, of course, but these little powerhouses are especially sensitive to placement with regard to the rear wall because of their rear-firing port. The time and

effort expended in finding the right position will be amply rewarded with a startling jump in performance ability.

We found that a distance of about 30 cm from the rear wall provided the most accurate bass response - not the 'biggest' response, but certainly the most balanced.

It took very little listening to understand why Paradigm called these speakers 'Titans'. These little boxes deliver a remarkably big sound - big because of its full body and a well-extended soundstage that belies the actual size of the drivers that produce it.

During our listening tests, we varied the styles of music considerably, and included Dvorak's Symphonies Nos. 7 and 8, by the Concertgebouw Orchestra, conducted by Sir Colin Davis, (Award, AWCD28280), Mozart's Symphonies 19 to 23, by the Prague Chamber Orchestra with Sir Charles Mackerras (Telarc, CD-80217), Marc Cohn's self-titled album (Atlantic, 7567-ab-82178-2), *On the Line*, by Lee Ritenour (GRP Records, GRP-D-9525), and *The Shouting Stage* by Joan Armatrading (Festival, TVD93278).

As in many other speakers, the Vifa tweeter here imparts a delightfully rich but uncluttered treble. It never reaches towards harshness, regardless of the musical program, and displays a kind of soft sweetness that tends to give most music a warmth and hint of intimacy that would very much suit the bulk of rooms that will necessitate the use of such small speakers. The highs of some instruments - such as splash cymbals - could perhaps have done with a little more sheen and sizzle, but don't for a moment imagine that this means they sound dull or lifeless - on the contrary - some tastes might simply prefer an extra degree of brilliance.

The midrange receives a different sort of treatment. There is a suggestion of reticence here, as if the range is very slightly muted, giving the overall sound a subtle moody darkness. Male voices sometimes sounded lightly recessed in the whole image and several instruments, especially acoustic, sometimes tended to lose a little of their timbral nuances. This is more a suggestion of colouration than anything like a dip in the midrange response, however.

The bass response is the big surprise of the Titans. Strong, tight, punchy - and very convincing - it lacks a little in speed in thundering passages, with a subsequent loss of definition giving over to a hint of wooliness when the drivers are called upon to work overtly hard. But remember the size of the drivers and cabinets, and the bass response is really quite marvellous, and certainly a match for some speakers that are twice the size (and price).

The overall sound is quite well-balanced and relatively neutral in character except for that hint of colouration in the midrange, and could perhaps best be described as 'warm'.

The stereo image is very well focused, with a reasonable size which extends to the 'boundary' established by the speakers themselves and with more than sufficient height. The depth sometimes loses out, especially with orchestral works, which often suffer from some image depth compression when replayed through small transducers, but small ensemble work is handled very well by the Titans, with each instrument clearly defined and properly positioned. This would have to be considered their forte.

Conclusion

The Paradigm Titans may be small and inexpensive, but their sound could never be described in the same way. They are as sophisticated and honest in character as any small speakers we have heard for quite some time and as such, can be considered among the frontrunners in this market niche.

Those who prefer to listen to acoustic and small band music will be more favourably disposed towards these speakers than hard rock and large orchestra listeners because of their 'warm and intimate' presentation, but 'big sound' listeners should not be discouraged from auditioning them. Space-conscious rockers will be very impressed with their bass response, and lovers of orchestral works will enjoy the Titans' ability to deliver dynamic power.

Don't forget to allow for some stands in your budget - the extra expense more than pays itself off in providing the Titans with every opportunity to show off their considerable charms and abilities. And even with this added expense, the Titans still represent real value for money - an ideal first step on the hi-fi ladder.

Steve Crowe

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Rolling Stone

Despite the name, the Paradigm Titan is no space-squandering behemoth but a modest bookshelf speaker from Ontario. I first heard it shortly before Thanksgiving dinner in the home of a trumpeter in Providence, Rhode Island. Silvery notes of chamber music were pouring out of the speakers, and though they were harnessed to inexpensive electronics, the sound was ingratiatingly well balanced. The bass is surprisingly full for a speaker this size. It won't shake the floor, but it rocks, as long as you set it up properly. Good materials, including a fluid-damped dome tweeter and polypropylene woofer, probably help. The cheapest bookshelf speakers cost half as much but can't equal the Titan's pleasing blend of potency and smoothness.

Mark Fleischmann

Phantom

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audio ideas guide



Shown at the Summer '92 CES in Chicago, this budget Paradigm speaker is so new that to audio-

philes and dealers it is, in fact, a *Phantom*, but it will begin to appear as summer wanes. I received an early production pair just after the show, and was impressed enough to include it at the last moment in this issue.

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

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

The top quasi-anechoic measurement indicates some extra energy just below and above 500 Hz right up to 1 kHz, but generally smooth mids and treble, with an upper midrange dip and a rise above

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

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

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

Very impressive on paper, the *Phantom* did not disappoint in listening, though it did also show the limits dictated by its very low price. There was an excellent lateral image on orchestral and choral music, with surprisingly good depth, though definition became reduced as the soundstage deepened. The choral sound had good naturalness, but lacked a little in detail, and at high levels a shouty, hard quality started to emerge in the lower midrange. This can be seen in our quasi-anechoic curve, taken at about 84 dB, the congestion and roughness in the octave below 1 kHz, probably

some cone-edge breakup from the woofer.

However, at levels below

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

On pop and jazz music the *Phantom* did almost disappear if not driven too hard. You won't have to turn it up to get good bass response, anyway, the speaker having a firm foundation on all types of music, with a little extra upper bass emphasis.

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

"...an amazing level of performance... effectively competes with speakers close to twice its price..."

"...any budding audiophile assembling a system with an under-\$1000 budget would be foolish not to audition the Phantom."

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

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Stereo Review

JULIAN HIRSCH
HIRSCH-HOUCK LABORATORIES

The Canadian-made Paradigm Phantom loudspeaker is similar in basic design to the company's Titan system (reviewed here in September 1992), but with somewhat larger drivers in a larger cabinet. Its 8-inch woofer, constructed on a die-cast aluminum frame, operates in a vented enclosure whose port is on the back of the cabinet. Except for its size and basket construction, the woofer appears to be generally similar to that of the Titan.

There is a second-order (12-dB-per-octave) crossover at 2.5 kHz to a 1/2-inch dome tweeter with magnetic-fluid damping and cooling. Although this tweeter is the same nominal size as the Titan's, it is formed of a different material (treated textile instead of polyamide) and operates at a lower crossover frequency. Paradigm says the *Phantom* tweeter's design gives it better damping and power handling.

The *Phantom*'s cabinet has more than twice the volume of the Titan's (0.93 versus 0.38 cubic foot). This difference probably accounts in large measure for the *Phantom*'s somewhat higher sensitivity rating (90 dB sound-pressure level versus 88 dB) and appreciably deeper low-frequency extension. Its on-axis response is specified as 60 Hz to 20 kHz ± 2 dB.

The Paradigm *Phantom*'s input terminals are

Paradigm

spring-type clips that accept only stripped wire ends. They are recessed into the cabinet's rear panel. The enclosure's beveled front is covered by a nonremovable black cloth grille.

We supported the Paradigm Phantoms on 26-inch stands, several feet from any room walls. Their averaged room response was possibly the flattest we have yet measured from a loudspeaker, varying ± 2.5 dB from 47 Hz to 20 kHz and a remarkable ± 1.2 dB from 1.1 to 11.5 kHz. There was a modest 5-dB peak between 13 and 15 kHz, apparently from the tweeter's diaphragm resonance.

Quasi-anechoic MLS response measurements confirmed the exceptional smoothness of the Phantom's response. Although the specific features of the response curve differed slightly with microphone placement, its variations did not exceed 5 dB overall between 300 Hz and 11 kHz, and most of those were traceable to unavoidable reflections within the room.

The horizontal dispersion of the Phantom was also surprising, with less than a 2-dB level difference between the on-axis and 45-degree off-axis measurements up to 8 kHz; the difference increased to only 3 dB at 10 kHz and 8 dB at 20 kHz.

The minimum impedance of 5.6 ohms occurred at 30 and 130 Hz. There were impedance peaks to 20 ohms at 12 Hz, 30 ohms at 60 Hz, and 47 ohms at 2.2 kHz. Group delay, a measure of phase linearity, was virtually constant over the tweeter's range, varying less than ± 50 microseconds from 4 to 20 kHz and about 1.2 milliseconds from 50 Hz to 4 kHz.

Sensitivity was almost exactly as rated - 91 dB sound-pressure level (SPL) at 1 meter with a 2.83-volt input of pink noise. We measured the woofer distortion at a constant drive level of 2.53 volts (corresponding to 90 dB SPL in our sensitivity measurement). The distortion was between 0.5 and 1 percent from 2 kHz to 100 Hz and less than 2 percent down to 40 Hz, but it reached 10 percent at 20 Hz. Listening tests confirmed that the Phantom's actual low-frequency limit was in the vicinity of 30 Hz, where the output was audibly clean although somewhat down in level.

"The smoothness of the Phantom's frequency response would do justice to speakers at TEN TIMES ITS PRICE. ...UNQUESTIONABLY AN OUTSTANDING VALUE."

"...response measurements confirmed the exceptional smoothness of the Phantom's response."

"...the Paradigm Phantom is a remarkably good speaker in its price range ..."

"...would be very competitive at a substantially higher price."

"In our opinion, it sounded as good as its measurements imply it should."

"...no one hearing them in a blind test ...would be likely to guess that he was listening to a pair of speakers at this price level."

Pulse power tests showed that the Phantom was able to absorb a considerable amount of power without damage or (usually) unreasonably high distortion. With single-cycle 1- and 10- kHz bursts the driving amplifier clipped at 330 and 600 watts, respectively, without any obvious signs of distress from the speaker. At 100 Hz, where almost any speaker can be overdriven by most amplifiers, the Phantom's woofer reached its suspension limits noisily (but without damage) at a 225-watt input level.

These measurements would suggest that the Paradigm Phantom is a remarkably good speaker in its price range and would be very competitive at a substantially higher price. The considerable listening time we devoted to it confirmed that impression. It is exceedingly rare to find speakers selling for this price that can deliver any sort of useful output at 30 Hz, to say nothing of having a response smoothness that would do justice to speakers at ten times the price.

From a purely sonic standpoint, the Paradigm Phantom is unquestionably an outstanding value. In our opinion, it sounded as good as its measurements imply it should. At its price, you do not get real binding-post connectors or a wood-veneer cabinet, and our samples, which had a simulated black-ash finish, would never be mistaken for fine furniture. On the other hand, no one hearing them in a blind test (not knowing what he was hearing) would be likely to guess that he was listening to a pair of speakers at this price level.

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Sound & Vision

IN RECENT YEARS, Paradigm Electronics has proved to be one of Canada's most consistent manufacturers of high-quality speakers. At present, their line ranges from the tiny Atom to the ambitious Studio Monitor. This time around, we decided to test a modest new model - the Phantom - and we were not disappointed. At this price the Phantom has to represent about as good a value as you will find in today's market.

The Phantom is a fairly large "bookshelf" speaker containing a 210-mm polypropylene woofer and a 19-mm fabric dome tweeter. The rear-vented enclosure is finished in black (or oak) wood-grain vinyl. About the only shortcuts Paradigm has taken in producing this inexpensive speaker seem to have been the non-removable fabric grille and the rather lightweight spring-loaded speaker connections on the back - neither a serious shortcoming.

Measurements

The speaker's frequency response in an anechoic chamber is shown in Figure 1. The three curves are averages of some 200 measurements taken at various angles. The top curve is the on-axis response combined with measurements up to 15 degrees off-axis, to represent the direct sound reaching a seat in the "listening window" or "sweet spot." The lowest curve (60 - 75 degrees), shows the sonic balance of sound directed to nearby boundaries; such near-field reflections can mix with the direct sound, influencing the overall characteristics. The middle curve (45 - 60 degrees), approximates the balance further back in the listening room. The curves for the Phantom are very similar, an indication of good dispersion and consistency of tonal balance throughout the listening room. More important, the curves are smooth and regular, showing both good extension at high and low frequencies and virtually no anomalies in between. This is one very well-balanced speaker.

The point is even more clearly made in Figure 2, where the top curve shows the total radiated power of the speaker, regardless of direction. This gives an idea of the sound balance the speaker would achieve in a fairly live normal room; in the case of the Phantom, the curve is excellent. The

"...this speaker is the best by far! AT THIS PRICE LEVEL, THAT'S REMARKABLE INDEED."

"...the listening panel praised the natural balance of the Paradigm Phantom, and awarded it one of the highest scores in the listening sessions."

"...the curves are smooth and regular, showing both good extension at high and low frequencies and virtually no anomalies in between."

"This is one very well-balanced speaker."

"Again and again, our listening panel commented on the neutral balance of the Phantom, with comments like 'good presence,' 'clear, detailed strings,' ..."

"... as good a value as you will find in today's market."

lower curve shows the speaker's directivity index. The Phantom is typical of point-source speakers, with very good stereo imaging.

In Figure 3, the lower curves indicate total harmonic distortion across the audio spectrum for two input levels. The lower, solid curve shows THD when the speaker is driven to 90 dB sound pressure level at mid frequencies; the dashed curve is for an output level of 95 dB. The difference between the two curves indicates the speaker's ability to handle high power levels, and while the increased distortion at 95 dB is not really excessive, our listening panel did notice some strain on musical passages with heavy bass. That was rare, however; in other cases, the Phantom handled the bass with ease, having a -10 dB point of a very low 36 Hz. Overall sensitivity was 86.5 dB SPL at 1 metre, 1 watt.

Finally, Figure 4 shows the Phantom's impedance across the audio spectrum. The dip to about 5 ohms suggests that these speakers should probably not be connected in parallel.

Listening Tests

Again and again, our listening panel commented on the neutral balance of the Phantom, with comments like "good presence," "clear, detailed strings," "smooth and undramatic," and "this speaker is the best [in the listening test] by far!" Occasionally, notice was made of some prominence in the midrange, tending to bring vocals forward, but this was a reaction to the weak mids of some other speakers in the tests, as often as not. One consistent criticism was that, if anything, there was too much bass, which dominated the sound (and, possibly led to the distortion the listeners heard). This could probably be remedied simply by turning down the amplifier's bass control.

Criticisms of this sort were mild, however. Overall, the listening panel praised the natural balance of the Paradigm Phantom, and awarded it one of the highest scores in the listening sessions. At this price level that's remarkable indeed.



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As the interview in this issue shows, Paradigm has grown rapidly over the last few years, their emphasis on traditional box speaker designs that represent value for money. Their most expensive model is under \$2000, and that profiled here comes in at a very popular price point for first-time audio buyers.

The 3seMkII is a front-ported two-way reflex design finished in black or oak veneer, with plastic-nut, gold-conductor 5-way binding posts on its rear. Tweeter is a textile dome that is ferro-fluid cooled, while the 8" woofer uses a clear polypropylene cone in a diecast aluminum basket.

In our measurements the 3seMkII showed smooth response on axis, but some upper midrange variations off axis. The quasi-anechoic curve shows generally smooth response, with a minor midrange dip, and gentle tweeter rolloff above its 13 kHz resonant point. The on axis room curve is quite linear, +3/-2 dB from 100 to about 14 kHz, while those at 15° and 30° off axis show variations of +/- 3 dB between 4 and 10 kHz. The response of these speakers will be a little smoother if they are angled in slightly toward the listening position. Off axis by 60° the 3seMkII shows quite linear dispersion, and should have an excellent uniformity of tonal balance at any point in a room, its reflected sound very similar to the direct radiation.

Bass performance is very smooth, rolling off more gently than most ported types below 60 Hz, with usable energy to about 40 Hz with judicious placement. The slight rise just below



100 Hz could be increased if these speakers are too close to corners, but the front port and generally linear bass response make it less room sensitive than many speakers.

Impedance was smooth, with a rise in the

midrange to 20 ohms, with it 10 ohms above, and as low as 5.5 in the upper bass, with a peak at the woofer resonance of just over 20 ohms. Phase was quite linear, especially in the upper octaves.

In listening, this speaker showed very good neutrality, the soundstage slightly forward, but with good depth on choral music, and a quite open sound. Female voice was unusually uncoloured for a speaker in this price range, while acoustic guitar was clean and focused. Both orchestral and choral music had a surprisingly full ambient field for a budget speaker, though strings seemed a little more homogenized than when heard from more expensive models.

Percussion and rock music were very dynamic, and the 3se MkII will play quite loud without stress. Though it

"The 3seMkII is a superbly balanced design that combines just about as much accuracy, dynamics and bass extension as you can get at this price."

"this speaker showed very good neutrality ...good depth on choral music, and a quite open sound."

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"Both orchestral and choral music had a surprisingly full ambient field..."

"Percussion and rock music were very dynamic, and the 3se MkII will play quite loud without stress."

"...the 3se MkII shows quite linear dispersion, and should have an excellent uniformity of tonal balance at any point in a room..."

did not quite plumb the depths of organ pedal bass, its ability to cleanly handle electric bass is something that will make it very attractive to young audiophiles; in other words, this is a budget speaker that can boogie.

Perhaps more than any other model they make, this speaker embodies the Paradigm philosophy of most sound for the dollar. The 3seMkII is a superbly balanced design that combines just about as much accuracy, dynamics and bass extension as you can get at this price.



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The 7se has been a bread-and-butter speaker in this Canadian manufacturer's line for some years, selling at what is pretty much an entry price for audiophile models. With an additional clear polypropylene woofer and a redesigned tweeter, the Mk3 version extends bass response, and tries to refine imaging and midrange smoothness. I've never reviewed the original version, but have evaluated several other Paradigm models.



Paradigm®

Clad in oak-grain vinyl, this speaker is fronted below the woofers, and uses a soft-dome tweeter. All drivers are of the company's own design and manufacture. Rear terminals are gold-plated 5-way posts, an extra pair provided for bi-wiring, the configuration in which the speaker was auditioned.

The 7seMk3 was quite smooth in our 1-metre quasi-anechoic measurement, with a dip in the midrange and a little spikiness above, the mild tweeter resonance seen at about 18 kHz. Its lower midrange was notably smooth and resonance-free.

The group of room curves shows good smoothness on and off axis, response generally ± 3 dB across most of the frequency range. The 15° curve shows a dip in the upper midrange, but otherwise tracks that at 0° closely; at 30 and 60° we see a gradual rolloff with ascending frequency and increasing angle, but excellent dispersion overall. The fairly broad midrange dip that is characteristic of this speaker may tend to move images a little back in the soundstage.

In the bass region we see quite smooth response in the nearfield measurements, spliced onto the 1-metre curves in the 600 Hz region. There is some extra energy just below 100 Hz, but

shows some anomalies at the bottom which can be ignored, and unusual coherence above the crossover for a speaker in this price class, the little blip at the top indicating the tweeter resonance.

I had to readjust my ears when listening to this speaker after a group of exotic reproducers. Though box speakers do have their virtues (and *Paradigm* certainly makes some of the best at reasonable prices), they have a very different sound from a dipole panel. What became evident after a few minutes listening was the nicely quick and silky character of the tweeter. Female voice sounded very natural, though a bit forward, and choral voices were well portrayed a little farther back in the soundstage, with good clarity, though there was less sense of the individual voices than with some more expensive speakers. Orchestral music showed the 7se's excellent soundstaging and depth, though cellos tended to be a little more present. Strings in general had a natural tone, and were never screechy or steely, and orchestral music had very good weight and dynamics; this speaker will play loud with no complaint, and has a lot of solid, deep bass. I also liked what other writers have called "the ability to boogie", a lively rhythmic presentation that gives rock and jazz music a real impetus. The tweeter is quite fast, and the woofers keep pace very well.

I'm not sure I prefer the sound of this speaker over that of the *Titan/SB-100* subwoofer combination, the latter a little smoother in the midrange, but the 7se/3 having better bass extension, and a slightly more revealing tweeter. With a pair of subs the *Titan* is actually more expensive, but with one comes in at a reasonable price. Those listening to any of these at their *Paradigm* dealer will probably decide on the basis of box sizes as much as anything else. The 7se Mk3 is obviously an excellent choice in a largish floor-standing speaker at its price, offering performance comparable to many in the \$1000 range.

"The 7seMk3 is obviously an EXCELLENT CHOICE... offering performance comparable to many in the \$1000 range."

"...lower midrange was notably smooth and resonance free...good smoothness on and off axis... excellent dispersion..."

"...nicely quick and silky character from the tweeter...good clarity... excellent soundstaging and depth...natural tone..."

"...never screechy or steely...very good weight and dynamics...this speaker will play loud with no complaint, and has a lot of solid, deep bass."

"I also liked what other writers have called 'the ability to boogie', a lively rhythmic presentation that gives rock and jazz music a real impetus."

bass extends to about 30 Hz, with some energy even below. With careful room placement to minimize mid-bass boom, this speaker should provide a very solid and extended bottom; the front port will help in making it a little less sensitive to location, but clearly, it should be kept out of the corners.

The impedance measurement showed a 22 ohm peak at the crossover frequency, settling to about 10 ohms above, and dipping to 4 ohms in the upper bass; woofer resonance can be seen at 60 Hz in the 20-ohm impedance peak, while the resonance of the large port appears to be below 20 Hz. The electrical phase measurement below

**"THIS IS A TRUE MONITOR LOUDSPEAKER."
"...a quite notable value among higher priced speakers."**

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

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

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

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



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

The driver complement is a pair of 8" mineral-filled polypropylene woofers, a similar 5" midrange, and a ferrofluid-cooled aluminum dome tweeter. *Paradigm* designs and builds their own drivers, though at pre-

sent the tweeter for this speaker is made elsewhere; plans are in motion to have even tweeter manufacture brought into their own facility during 1992. The drivers are crossed over at 275 Hz and 2.5 kHz.

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

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

The room curve (taken with both speakers driven at 80 dB, one on axis at 1 metre, the other in normal stereo position relative to it) shows the bass power this system is capable of, with some prominence around 80 Hz, but powerful extension right down to 20 Hz. The 200 Hz dip is less evident, with very smooth response above that extends right to 10,000 Hz, the same mild rise noted in the extreme treble. Overall response is ± 4 dB from about 28 Hz to 20 kHz, with an even more linear ± 2 dB from 250 to 10 kHz. The dip around 200 Hz may be partly a crossover glitch, but the transition between midrange and tweeter is virtually seamless on axis, just slightly shown in the



off-axis quasi-anechoic curve. These measurements show the *Studio Monitor* to be a very well engineered speaker, and that designer Scott Bagby is a speaker engineer to be reckoned with.

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

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

With the capability of being bi- or tri-wired or bi- or tri-amped, this speaker is amenable to fine tuning: in the latter configuration an amplifier with level controls can be used to bring the bass down 2 or 3 dB for very flat response. Many listeners will enjoy the very full bottom end, though I would recommend, at the very least, bi-wiring for this reason: in any speaker with extended bass capability, back EMF (electro-mechanical feedback) occurs, the woofers' energy reflected back into the crossover to muddy the midrange. Bi-wiring makes this coupling impossible, the result cleaner overall sound.

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

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

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The recently updated Paradigm *Studio Monitor* is their top-of-the-line and most-expensive system. It is part of the five-system, high-performance "Monitor Series," which has existed for about 2½ years. After my excellent experience with the firm's 7se (Sept., 1989), I was interested to see if the *Studio Monitor* continued the fine tradition: the system did not let me down.



The *Monitor Series* is intended to compete sonically with such high-end systems as B&W, KEF, and Thiel, but at about half the price. Paradigm has applied all the knowledge and technology they learned through their close association with Canada's National Research Council to produce what they believe is a highly accurate, low-distortion system at a very affordable price (see "Testing At Canada's National Research Council," Sept., 1989). Paradigm now depends much less on the NRC because they have established their own in-house R & D and manufacturing facility, which includes a large anechoic chamber (40 feet x 33 feet x 28 feet), along with two world-class listening rooms.

The *Studio Monitor* is a large and fairly heavy, three-way system that uses a pair of parallel-connected 8-inch woofers, operating in a vented (bass-reflex) box. Paradigm manufactures the woofers, cross-overs, and cabinets for the *Monitor* line but obtains the midranges and tweeters from Vifa, which makes them to Paradigm's specifications. The system, which is deeper than it is wide, is nearly 4 feet tall. It contains a vertical array of drivers with the two woofers on the bottom, and the midrange and tweeter mounted above, all

on the center line of the front panel. The high-excursion, 8-inch woofers use large, 40-oz. magnets and 1½-inch diameter voice-coils, and are mounted in die-cast aluminum frames. The motor drive uses "focused-field" magnetic geometry and high-temperature precision-wound voice-coils mounted on a vented, aluminum and Kapton former. In order to minimize distortion, Paradigm uses a special cone and surround material that they call a "mineral-filled copolymer polypropylene joined to a high-hysteresis synthetic butyl suspension" (sounds impressive). The similarly designed Ferrofluid-cooled midrange utilizes a curvilinear cone of the same materials that exhibits "exceptional stiffness versus mass and excellent internal damping."

The Ferrofluid-cooled tweeter uses a low-profile, convex aluminum dome, (which is said to push the dome's first breakup-resonance frequency far above the audible range) and a treated textile suspension. The tweeter utilizes a close-mounted diffraction lens over the center of the dome to smooth and widen its response. Coupled with other design features, the tweeter is said to exhibit exceptional power handling and freedom from dynamic compression.

The *Studio Monitor's* crossover contains four resistors, one rheostat, four inductors, and six capacitors, not counting

paralleled units. All parts are high quality and very close tolerance ($\pm 2\%$). The rheostat, a factory-only adjustment, allows the level of the tweeter to be set for close unit-to-unit matching. The woofer and midrange inductors use iron and ferrite cores, respectively, while the tweeter coil is an air-core type. The crossover is said to be of quasi-Butterworth, electro-acoustic design. The crossover is wired point-to-point on two hard boards: one is the rear terminal board, and the other is a smaller board for the low-frequency components.

The rear of the cabinet contains the large connection panel, with three pairs of heavy-duty, double-banana jacks for the woofers, midrange, and tweeter. This allows bi-wiring or tri-wiring the system. (The cable manufacturers love Paradigm! Actually having the three parts of the system separately available is a boon to us reviewer types who like to investigate crossover relationships, roll-off slopes, etc.) The holes of the jacks will accept large cable, up to 0.2 inch (#4 AWC) in diameter. In standard, single-wiring configuration, four gold-plated straps are provided to connect the three sets of terminals.

The main structures of the *Studio Monitor's* cabinet are constructed from high-density composite hard board, which is said to have high internal damping to minimize resonances. Platform braces, made from Medite fiberboard, located around the full perimeter, also reduce resonances. The "Co-Spun" damping material used to reduce internal standing waves is said to be acoustically transparent at lower frequencies where the vented-box cabinet operates. The midrange operates in its own tubular sub-enclosure that connects the front and rear of the cabinet. Real wood veneer is used on the top, sides, and rear of the cabinet, while the front panel is finished in Paradigm's traditional metallic.

Measurements

Figure 1 shows the on-axis anechoic frequency response of the *Studio Monitor*, taken with and without the grille. Measurements were taken at a distance of 2 meters from the cabinet's front, on the tweeter's axis, with a voltage of 5.66 V rms, and referenced back to 1 meter. The response below 600 Hz was derived from 2-meter ground-plane measurements with input reduced to 2.83 V rms to compensate for the ground plane's 6-dB boost.

The only significant trend in the response is a gradual slope in the response of about 0.8 dB/octave from about 70 Hz to 9 kHz (drops about 5.5 dB in this seven-octave range). Along this slope, the response is quite smooth and exhibits no significant peaks or dips. From 9 to 20 kHz, the response rises about 3 dB. Even including the gradual roll-off and the rise in response above 9 kHz, the overall response from 37 Hz to 20 kHz stays within a fairly tight window of ± 3 dB referenced to 1 kHz.

Below 10 kHz, the main effect of the grille is a 4-dB notch in the response at about 7 kHz. Otherwise the grille's effect on the response is minimal. Averaged over the range from 250 Hz to 4 kHz, the sensitivity of the system is 86.9 dB, essentially equalling Paradigm's 87-dB rating. Right-left matching was a very tight ± 0.5 dB from 100 Hz to 20 kHz.

Figure 2 shows the phase and the group-delay responses of the *Studio*, referenced to the tweeter's arrival time. Both these curves are quite smooth and well behaved. Between 1

"Does the Studio Monitor meet its goal of keeping up with the big-guy, high-end systems at only half the price? You bet! Check them out for yourself!"

"...the systems exhibited a vivid realism and extended, smooth response with a detailed and expressive high end. The acoustic bass lines were reproduced particularly well with fine control and extension."

"...an excellent soundstage, with good width and depth, coupled with first-rate recovery of recorded ambience..."

"Cathedral pipe organ was also reproduced on a satisfyingly big scale with room-shaking bass from the pedal notes."

"The maximum output of the Studio Monitor at low frequencies rates it with the best speakers I have tested..."

and 20 kHz, the phase curve rotates a significant 216°. This rotation is due to a combination of crossover design and midrange/tweeter acoustic-center offset. Between 1 and 3 kHz, the midrange output lags the tweeter by about 0.17 mS.

The system's energy-time response is shown in Fig. 3. The test parameters were chosen to accentuate the 1 to 10 kHz response, which includes the upper crossover region. The main spike, at 3 mS, is quite compact and narrow, which indicates coherent summing of the midrange and tweeter outputs. A delayed spike, about 22 dB down from the peak, 660µS after the main arrival, seemed to be related to diffraction from the edges of the cabinet, because the height and timing of the return depended on the horizontal angle at which the energy/time response was taken (curves not shown).

The horizontal "3-D" off-axis responses of the Studio Monitor are shown in Fig. 4. The curve at the rear of the graph is the on-axis response. The horizontal coverage of the system is very even because the details of on-axis response are essentially the same as those of the off-axis curve. The narrow ridge on the right side of the curve set indicates a high-frequency broadening of coverage. Display of an individual curve from the set, at any angle beyond 25° off axis, shows a narrow, third-octave-wide peak at 18 kHz, which is about 10 dB in level above the nearby response. This dramatic directional widening of response may be due to the previously mentioned diffraction lens placed over the center of the tweeter dome.

Figure 5 shows the vertical off-axis curves of the Studio. The bold curve in the center of the graph (front to rear) was made on axis. The response curves in the range of ±15° are quite symmetrical up and down and do not exhibit any major dips in the high-frequency, crossover range within ±10° of on axis. Beyond about 30° off axis, the response is actually a bit flatter for down angles than up angles. The same sharp off-axis high-frequency peak noted in the horizontal responses is evident in the vertical responses beyond about ±30°. Overall, the vertical coverage in the main listening window is quite uniform.

I investigated the crossover's phase relationships by inverting the polarity of the midrange, using the tri-wire input connectors. With the midrange reversed, deep nulls in the on-axis response appeared at both crossover points. This indicates near-ideal driver-to-driver phase relationships through both crossover regions. For broadest vertical coverage and a forward-facing directional beam at crossover (minimum lobing error), the high- and low-frequency drivers need to be in phase with each other throughout the crossover range. The strong anti-phase behavior of the Studio Monitor's crossovers, with the midrange reversed, indicates that its crossovers are nearly ideal in the standard connection.

Figure 6 shows impedance versus frequency over the extended range from 10 Hz to 20 kHz. A minimum impedance of 3.2 ohms occurs at 85 Hz and a maximum of 14.2 ohms at 5 kHz. This max/min variation of about 4.4 to 1 (which equals 14.2/3.2) means that the system will be somewhat sensitive to cable resistance. Thus, cable resistance should be limited to a maximum of about 0.050 ohm (50 milliohms) to keep cable-drop effects from causing response peaks and dips greater than 0.1 dB. For a typical run of about 10 feet, 14-gauge or larger low-inductance cable should be used. Smaller-diameter wire can be used but will result in higher peak-to-dip variations in frequency

response. The 4.3-ohm minimum at 24 Hz occurs at the vented-box tuning, where the enclosure's resonant loading is greatest. Interestingly, the impedance is fairly flat and stays above 10 ohms, over a wide range extending from about 400 Hz to 10 kHz.

Figure 7 shows the fairly well behaved complex impedance, plotted over the range from 5 Hz to 30 kHz. The impedance phase (not shown) reached a maximum of +46° (inductive) at 262 Hz and a minimum angle of -30° (capacitive) at 13.5 kHz. A cute little curlicue, of little significance (I believe), is exhibited at 2.9 kHz. Although the phase angles are not excessive, and the impedance is quite high over a significant part of the audible range, the low impedance in the bass range will make the system fairly demanding on a power amplifier.

On a high-level, low-frequency, sine-wave sweep, no significant cabinet resonances were exhibited. A mild front-panel resonance at about 300 Hz was evident, with maximum activity at a point halfway between the midrange and tweeter.

As compared to the port-reduced condition, the port excused the woofers' excursion over a wide range from 19 to 45 Hz, with a minimum excursion at 25 Hz, the system's vented-box tuning. At this frequency, the vent reduced the excursion of the top woofer by a healthy 75% and the bottom woofer by only about 50% (again as compared to the vent-covered state), even though both woofers are in parallel and thus should theoretically have the same excursion! This loading difference could be due to nonuniform sound-pressure distribution in the enclosure.

At power levels of 100 watts or less (about 25 V rms), at frequencies near box resonance (between 20 and 30 Hz where port air velocity is maximum), vent noise and turbulence were the lowest I have measured. The system always sounded quite clean and effortless at this range.

The maximum excursion of the 8-inch woofers was a generous 2 inch peak to peak, with a linear excursion of about 0.4 inch peak to peak. The woofers overloaded quite gracefully and exhibited no dynamic offset problems.

The Studio Monitor's 3-meter room curve is shown in Fig. 8 with both raw and sixth-octave smoothed responses. The system was in the right-hand stereo position, aimed at the listening position, and the test microphone was placed at ear height (37 inches) at the listener's position on the sofa. The system was driven with a swept sine-wave signal of 2.83 V rms (corresponding to 1.33 watts into the rated 6-ohm load). The direct sound plus 13 mS of the room's reverberation are included. Above 1 kHz, the curve is fairly smooth but tilts up above 13 kHz. Peaks at 170 and 800 Hz occurred but, excluding the room-effect dip at 400 Hz, the averaged curve fits into a 10-dB (±5 dB) window from 100 Hz to 20 kHz.

Single-frequency harmonic distortion versus power for the musical note E₄ (41.2 Hz) is shown in Fig. 9. Distortion plots for the usual 110-Hz and 440-Hz tones are not shown because the distortion was so low that it was below the floor of my measuring gear! The power levels were com-

puted using the rated system impedance of 6 ohms. A maximum power of 100 watts (24.5 V rms) was set as the upper limit. At maximum power, the distortion reached 4.9% second and a fairly high 18.6% third. The fifth was the only significant higher harmonic, at 5.6%. At 100 watts, the system generates a loud 105 dB SPL at one meter at 41.2 Hz.

Figure 10 displays the IM created by tones of 440 Hz (A₄) and 41.2 Hz (E₄) of equal input power. The IM distortion rises only to the low value of 5.3% at full power, because the system's lower crossover, at 275 Hz, separates the two IM test tones and thus minimizes the distortion.

Shown in Fig. 11 are the short-term, peak-power input and output capabilities of the Studio Monitor, as a function of frequency, measured using a third-octave bandwidth

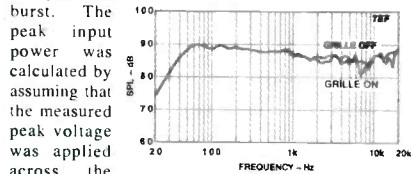


Fig. 1-Anechoic frequency response.

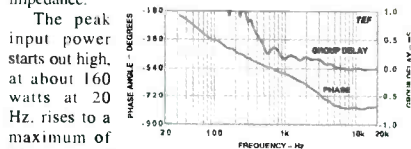


Fig. 2-Phase response and group delay.

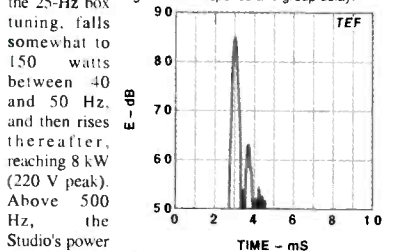


Fig. 3-Energy/time response.

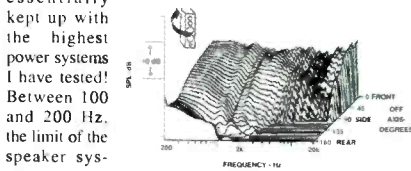


Fig. 4-Horizontal off-axis frequency responses.

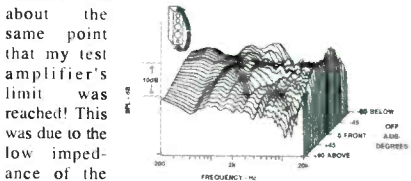


Fig. 5-Vertical off-axis frequency responses.

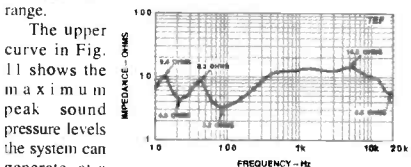


Fig. 6-Impedance.

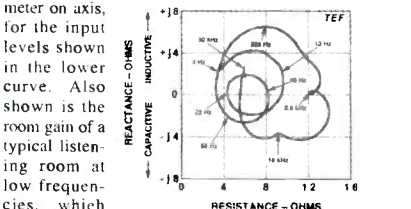


Fig. 7-Complex impedance.

through this range. The upper curve in Fig. 11 shows the maximum peak sound pressure levels the system can generate, at a distance of 1 meter on axis, for the input levels shown in the lower curve. Also shown is the room gain of a typical listening room at low frequencies, which adds about 3

1B to the response at 80 Hz and 9 dB at 20 Hz.

With room gain, the peak output starts at a very strong 106 dB at 20 Hz, rises rapidly to 112 dB at 25 Hz, and after a slight hesitation rises into the very loud mid-120s region, where this level of output matches the peak SPLs of live music (with an appropriately high-powered amplifier however).

With room gain, the system's maximum output exceeds 110 dB above 24 Hz and 120 dB above 90 Hz, very respectable low-frequency limits! The high maximum output of the Studio Monitor at low frequencies include it with the best speakers I have tested, which includes such strong competitors as the B&W 801, PSB Stratus Gold, JBL L7, Legacy Convergence, and Velodyne and Hsu subwoofers! A stereo pair of speakers can be expected to reach even higher low-frequency levels with bass material common to both channels.

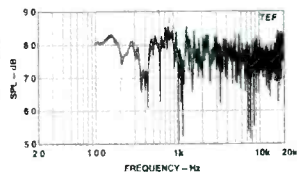


Fig. 8—Three-meter room response

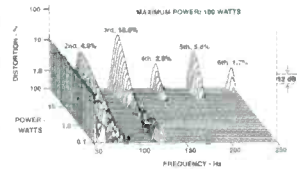


Fig. 9—Harmonic distortion products for E₁ (41.2 Hz)

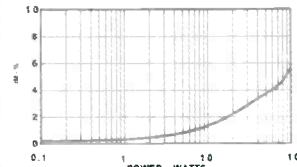


Fig. 10—IM distortion for 440 Hz (A₄) and 41.2 Hz (E₁) mixed in equal proportion.

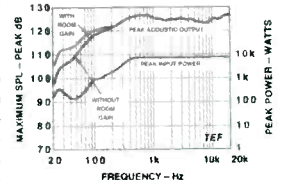


Fig. 11—Maximum peak input power and sound output.

powerful bass capability.

On an excellent new acoustic jazz CD I picked up at the recent winter Consumer Electronics Show, *The Immigrant's Dilemma* by Todd Garfinkle (M+A Recordings MO17A, an audiophile direct-to-DAT recording done with two B&K 4006 microphones), the systems exhibited a vivid realism and extended, smooth response with a detailed and expressive high end. The acoustic bass lines were reproduced particularly well with fine control and extension.

On wide-range symphonic material with chorus and soloists, heavy with percussion, such as the new Dorian Discovery release of Venezuelan Antonio Estevez's *La Cantata Criolla* (DIS-80101) the systems demonstrated an excellent soundstage, with good width and depth, coupled with first-rate recovery of recorded ambience.

On most program material, the Paradigm systems were so similar to my reference systems that if I directed my attention elsewhere (thus removing directional cues to source identification) by facing to the side, or standing up behind my listening couch and facing to the rear, I virtually could not tell the difference when switching from one system to the other! One source where I could tell the difference, however, was on Clair Marlo's solo singing on *Let It Go* (Sheffield Lab CD-29), where she sounded slightly more open and crisp on the reference systems.

On pink noise, when sitting down, there were minimal tonal differences when compared to my references. Evenness of vertical coverage on pink noise was good on the stand-up, sit-down test, but not as uniform as my references. The Studios exhibited some upper-midrange suck-out when I was standing.

On band-limited, third-octave pink noise, the Studios did extremely well on all the low-frequency bands. As compared to the B&W systems, the 20- and 25-Hz bands were the only ones with slight differences, mainly in the higher frequency sound the port generates when the air velocity is high. The B&W port produced a swishing sound, while the Studios had a slight tonality to the air rush sounds, which may be due to organ-pipe resonances in the port. The B&W sounded slightly cleaner on these two bands when generating the same fundamental sound level.

The systems can get down and boogie when required! This was demonstrated with the bass guitar and kick drum on the "We Will Rock You," and "Fat Bottomed Girls" tracks on Queen's *Greatest Hits* CD (Hollywood HR-61265-2). Fairly clean levels of 95 to 98 dB SPL, A-weighted and 103 to 105 dB with C weighting could be generated. Cathedral pipe organ was also reproduced on a satisfyingly big scale with room-shaking bass from the pedal notes.

Does the Studio Monitor meet its goal of keeping up with the big-guy, high-end systems at only half the price? You bet! Check them out for yourself.

D.B. Keele, Jr.

ment on top of a TV monitor. I would suggest using each satellite speaker model in fours with subwoofer and centre channel.

All were finished in black woodgrain vinyl as supplied, but *Paradigm* was showing all in a glossy woodgrain finish that is very attractive at the Chicago CES in June. This will be available at slightly higher cost.

The *Titan* measurements show an amazingly linear speaker for its price even in the quasi-anechoic curve at top, with the tweeter resonance seen at about 19 kHz. This trace is notably free of the spikiness seen in many loudspeakers.

The room curves below show very smooth response at 0° and 15° through the midrange, with a slight rise above 10 kHz, and a little roughness below the 2 kHz crossover point from the woofer surround. Even at 30° off axis, the tweeter is very linear, and at 60° exceptional dispersion is seen up to 16 kHz.

Bass nearfield measurements of woofer and port are spliced to the 1-metre curves at 650 Hz, and show a rise between 100 and 200 Hz, but with excellent shelved response right down to 30 Hz. Room boundaries can be used to extend deep bass, and mounting in a wall unit should be an ideal situation for this rear-ported speaker, if there is space for the rear wave to emerge.

The impedance measurements show that the woofer and port are tuned quite far apart, the port peak reaching about 27 ohms at 25 Hz, and the woofer one at 90 Hz being about 40 ohms. Otherwise, low frequency impedance is about 5 ohms, rising to a high 60 ohms at the 2 kHz crossover point, declining to about 10 ohms at high frequencies. The spike at the upper end of both impedance and phase traces indicates the tweeter resonance.

The electrical phase measurement shows a 90° swing through midrange and upper frequencies, suggesting that the woofer is connected in opposite polarity to compensate for crossover phase variations. However, the very flat frequency responses indicate that acoustic phase is quite accurate, the drivers' combined response having no discernible cancellations.

The *Atom* also measured quite well for a speaker at a rock-bottom price, its midrange dip resembling that seen on some other *Paradigm* models. The response traces at 0° and 15° are virtually identical, that at 30° just a bit smoother at the very top of the range. This is excellent dispersion, and used in a home theatre system the *Atom* will provide even

"I found the sound of both Titan and Atom based systems very clean and dynamic..."

"The Titan measurements show an amazingly linear speaker..."

"...in a home theatre system the Atom will provide even frequency distribution over a wide listening radius."

"...[SB-100] is a good addition in both pure audio and home theatre systems..."

"The Atom system comes in at a quite astonishing price..."

"The excellent dispersion of all models makes listening well off axis, especially with a centre channel, little problem, with good stereo and surround imaging always apparent."



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Paradigm has taken a mix-and-match approach to home theatre. Though suggesting *Titans* up front, with *Atoms* at rear, either compact speaker can be used in fours with the subwoofer and centre channel speaker. In fact there are two centre channel models, the smaller *CC-100* sized for place-

Paradigm

frequency distribution over a wide listening radius.

However, it is also a little peaky around 1 kHz, and though this might improve dialog articulation, it will also be heard with music as a slightly forward character.

Where the *Atom* shows its diminutive size sonically is in the bottom octaves, where response rolls off quite quickly below 60 Hz. As can be seen, the subwoofer extends response to 40 Hz, but more on this below.

Impedance measurements of the *Atom* show a nominal value of about 5 ohms in the bass region, with port and woofer peaks at 25 and 35 Hz, respectively. Just over 40 ohms at the 2.5 kHz crossover point, it settles to 10 ohms at high frequencies.

Phase is similar to that of the *Titan*, ranging over 90° in the treble region, and showing some complex effects in the bass region which are of little acoustic significance.

The *CC-200* centre channel speaker has quite similar response characteristics to the *Atom*, but its bass from the front-ported quite large box is more extended, like that of the *Titan*. A little rough in the lower midrange, its response above is very linear and well dispersed on all axes. With a pair of woofers flanking the central tweeter, it will have excellent extension on mono sources, and when used with 4 *Titans* is quite impressive even without the subwoofer.

The matching subwoofer uses an internally mounted 10" woofer in a ported box with 4 sets of spring-load connectors for input and output to the satellites. Quite large, it is less invisible than some, but could be used as a coffee table to rattle your cups. If size is not a concern, you can use these subs in pairs, and full connection diagrams are provided in the instruction sheet, as well as those for bi-amp operation.

The *SB-100* subwoofer operates over a quite narrow range, as its measurement on the *Atom* chart shows. Its response kicks in just below 100 Hz, and rolls off below 40 Hz; extension into the 30 Hz range can be achieved with judicious placement. Its response has been carefully tailored to work well with both satellite models, and it is a good addition in both pure audio and home theatre systems based around either speaker. As with the *Monitor Audio* sub (also tested in this issue), the contribution of solid, clean, high-level bass is only hinted at in the measurements; the *Titan* in particular, can go quite deep, but not at the kind of volume the sub can achieve.

I found the sound of both *Titan*- and *Atom*-based systems very clean and dynamic, the smoothness and extension of the former obviously preferred as a more expensive option. The excellent dispersion of all models makes listening well off axis, especially with a centre channel, little problem, with good stereo and surround imaging always apparent.

The *Paradigm* systems were capable of playing louder than the *Monitor Audio 200* system, but the sound was a little less refined, though, at only one third of the cost, the *Titan* system came pretty close; while flatter in frequency response, it did not provide quite the detail and depth of image heard from the gold dome tweeters.

These systems are very good approaches to home theatre in a small or moderately sized room. The *Atom* system comes in at a quite astonishing price, while the *Titan* (also with sub and centre) retails for a bit more; a set of 4 matching stands can be added for a minimal amount.



center back: CC-200, center front: SB-100, background: Atoms, foreground: Titans

mostly on directionality for their effect.

Paradigm, however, has taken a different approach: its surround sound system consists mostly of existing speakers, which can be combined in a wide variety of configurations. Two new models have been introduced that are, however, designed for Dolby Pro-Logic use. Both are shielded centre-channel speakers, one intended to be placed above, and the other below, a TV monitor. Both are two-way designs with a pair of 5½ inch mid/bass drivers flanking a 4 inch tweeter, and both retail for under \$200 each. The difference is that the CC-100 is wide but quite shallow, and can perch atop the monitor itself. The CC-200 is narrower and deeper, which Paradigm says is preferable, and which can be placed beneath a typical TV monitor.

The other new goodie - the SB-100 passive subwoofer - can be used with virtually any speaker, but is ideally suited for surround sound as it allows the other speakers to be quite small. The SB-100 has a number of heavy-duty binding posts hidden out of sight on the bottom panel. In one configuration, which uses a single subwoofer, cables from both amplifiers can be attached, and a second set run to each of the satellites. Alternatively, two subwoofers can be employed, with each one feeding a single satellite, or all the speakers can be attached separately.

The SB-100 sub is roughly cubic, about 17 inches high, and so is less stastable than some, but it is attractive enough that it can stay in sight and makes a fine end table. It is available in several finishes.

For main speakers, Paradigm recommends the *Titan*, a mini-bookshelf two-way that shares the tonal neutrality we have come to expect from Paradigm. As a small speaker, it is somewhat shy in the low end, which is why the subwoofer is advisable. As a step-up system, however, the company suggests putting the *Titans* in the rear and using a larger speaker up front, such as the *Phantom* (see *Sound & Vision*, Vol.9 No.2, March/April 1993, page 20). In that case, the subwoofer may be unnecessary; the *Phantoms* put out lots of bass.

The basic surround speaker, according to Paradigm, is the *Atom*, a tiny two-way suitable for mounting on stands or tucking away on a



shelf. Both *Atoms* and the *Titans* are available in shielded versions for a slight premium.

For our listening tests, we decided to go with the shielded *Titans* up front, connected to a single subwoofer, the *Atoms* for surround, and the *CC-200* for the centre. The total cost - about as inexpensive a surround system as you are likely to find. Not surprisingly, considering the source, the sound was excellent, throbbing along with the low lows (the explosion and effects near the opening of *Star Trek VI: The Undiscovered Country* were especially impressive), encircling the listeners with ambience, and playing very loud without distress when that was indicated. More so than other systems, it did all of this with a fine, neutral character.

Given the options available, we decided to play with other setups, and found that we were able to inch the sound quality up a touch. A second subwoofer was, we thought, preferable in our large and fairly dead listening room, but the increment was quite modest. The balance of the *CC-100* centre speaker was a bit smoother than its sibling, but in the end we preferred simply to use a shielded *Titan* for the centre: identical speakers across the front are theoretically ideal, and in fact, that sounded best.

But, in fact, the various combinations of *Paradigms* sounded very good whichever way we set them up. For the price - or even double - it's hard to beat that.

"FOR THE PRICE - OR EVEN DOUBLE - IT'S HARD TO BEAT..."



"...the Titan...shares the tonal neutrality we have come to expect from Paradigm."



"...about as inexpensive a surround system as you are likely to find."



"...the sound was excellent, throbbing along with the low lows...encircling the listeners with ambience, and playing very loud without distress..."



"More so than most systems, it did all of this with a fine neutral character."



"...the various combinations of Paradigms sounded very good whichever way we set them up."



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Sound & Vision

There is hardly an audio manufacturer that hasn't come up with a speaker package for home theatre use. Sometimes these are multi-dollar THX extravaganzas, sometimes they consist of minimal units that rely

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MILLER & KREISEL
SOUND CORPORATION



Welcome to M&K—and
to high-performance
music and home theatre
sound reproduction.

Home Theatre Surround Sound Speaker Systems



With experience in home theatre dating back to Hollywood screening-room installations in the 1970s, M&K engineers have spent years studying the varied aspects of surround sound, including: encoding and decoding; soundtrack recording; and the differences in reproducing sound in theatres and homes.

This knowledge enables us to design speakers that *excel* in the reproduction of both music and film soundtracks—meeting the tremendous dynamic requirements of home theatre, while satisfying the audiophile's demands for subtle musical reproduction qualities.

Like our reference THX[®] system, full M&K systems are *timbre-matched*—with seamless sound front to back and left to right—as M&K Satellites have virtually identical drivers, crossovers, and frequency response.

TOP LEFT

Except for M&K's reference Home THX system* (and using virtually identical drivers), this is our finest Home Theatre system—with seamless 360-degree sound; superb dynamic and musical capabilities; and the ability to interface with any surround sound processor.

Front Channels: 3 each S-100B;
Surround Channels: 1 pair S-80;
Subwoofer: 1 MX-100 or MX-90

BOTTOM LEFT

Thrilling home theatre performance in a compact, economical package. Timbre-matched for seamless integration of all channels, it outperforms the unmatched speaker combinations of most manufacturers. Works well with separate components and surround receivers.

Front Channels: 3 each S-80;
Surround Channels: 1 pair SX-7;
Subwoofer: 1 V-90 or MX-70

*See separate THX data sheet



Dedication to innovation and quality has made M&K the industry's leading manufacturer of Satellite-Subwoofer systems since 1974.

Satellite-Subwoofer Speaker Systems



Only M&K allows you to create a state-of-the-art speaker system by combining any M&K Satellite with any M&K Subwoofer—enabling you to tailor a system to your individual requirements for cost, performance and size.

Plus, M&K's unique timbre controls will optimize the integration of any M&K subwoofer, front/center, or surround speaker into your existing system.

Their flat response and adjustable controls allow all M&K subwoofers to achieve a smooth blend with any brand of main speaker.

The Adjustable Tonal Balances of our Satellites let you achieve the precise timbre match that is critical for home theatre—even if you combine our Satellites with non-M&K speakers.

TOP LEFT

M&K's outstanding S-1C/MX-100 Satellite-Subwoofer system carries on a legacy of state-of-the-art speaker performance since 1977. Now incorporating our latest technology, it provides extremely accurate, monitor-type sound, with pinpoint three-dimensional imaging, and highly articulate deep bass.

Satellite: S-1C
Subwoofer: MX-100

BOTTOM LEFT

Our most popular speaker combination, the SX-7/VX-7 sets the industry's performance standard for compact Satellite-Subwoofer systems.

This system provides an extremely wide dynamic range. And, the VX-7's 50-watt RMS internal amplifier brings you very tight bass at high output levels, regardless of the size of your main amp or receiver.

Satellite: SX-7; Subwoofer: VX-7



Satellites & Powered Subwoofers

SATELLITE SPEAKERS

Outperforming conventional speaker designs, M&K Satellites render sound with brilliant clarity and pinpoint detail in a vast three-dimensional soundstage. Their ultra-smooth response makes for unsurpassed realism in your home—not just in a laboratory or on specifications.

With superior speaker drivers and transient-optimized crossovers in low-diffraction enclosures, M&K Satellites lift any veils between you and the performers. Close your eyes—the speakers seem to disappear!

Adjustable Tonal Balances

Two unique multiple-position switches (or inputs) let you fine-tune M&K Satellites to match your personal taste, environment, or musical material. These different spectral contours can help you achieve a virtually flat response in your room without an equalizer—a near impossibility with most speakers.

Crossovers & Cabinets

M&K's computer-optimized crossovers insure accurate reproduction of transients, for the detail in all music, voice, and sound effects—a key element in M&K's lifelike quality.

Audiophile-grade component parts, including costly distortionless air-core inductors, deliver crystalline sonic transparency.

The compact size of M&K Satellites virtually eliminates the boxy sound of baffle coloration, which also blurs sonic detail. Many M&K cabinets are trapezoidal, providing the smoothest possible response through the critical mid-bass.

All M&K Satellite speakers have a 4 ohm impedance, for maximum output and dynamics.

Woofer & Tweeter Drivers

M&K's brand-new Satellite speaker drivers, designed for

M&K's reference S-5000THX, are also used in the S-100B, S-1C, S-90, and S-80. These drivers are among the first designed using a new technique: "two-tone distort on testing."

This severe test measures distortion by feeding a speaker with a swept signal of two closely-spaced tones (which is more like actual music than the usual single tone). This test has proven to be a breakthrough to help us create drivers with such low coloration and distortion.

M&K's new tweeter uses an asymmetric parabolic front plate to control high frequency directivity, for better stereo imaging, less cabinet diffraction and ideal tweeter/midrange blending.

Magnetically shielded tweeters combine dual magnets with M&K's unique Terminated Transmission Line, which couples a vented pole piece to a custom transmission line, lowering coloration and resonant frequency.

The delicate sonic transparency and tremendous dynamic range of these drivers work to deliver a rare combination: low sonic coloration and the ability to effortlessly reproduce percussive musical instruments and sounds with lifelike impact.

Home Theatre

While M&K Satellites are designed first for reproducing music, their ability to reproduce music with exciting dynamics and "quick" transients sets them apart from other speakers—making them ideal for Home Theatres, where conventional speakers make the sound effects on film soundtracks seem dull or compressed.

M&K Satellites are *timbre-matched*, with virtually identical drivers, crossovers, and response—so that voices and effects do not change character when their sound moves left to

M&K is the only manufacturer with 20 years of speaker design and audiophile-label recording experience—giving us the unique ability to verify the accuracy of our speaker designs.

right or front to back.

For use next to TV sets, the S-5000, S-100B, S-1C, S-90, and S-80 are available magnetically shielded.

Center Channel Speakers

Beware of inexpensive "center channel" speakers. Contrary to common belief, the center channel speaker in Pro-Logic systems has the most demanding task and in fact must often reproduce as much music and effects as the left and right speakers combined.

M&K Satellites, capable of exceptional dynamic range and high output, perform superbly as center channels. Plus, their adjustable tonal balance gives them the ability to achieve a timbre-match with virtually any good front stereo speakers.

POWERED SUBWOOFERS

No conventional speaker reproduces bass with the power and authority of an M&K subwoofer. Since 1974, M&K Subwoofers have delivered the deepest, tightest, and most powerful low frequency reproduction available.

An M&K Powered Subwoofer improves virtually any system. Each model matches easily to any existing speaker without needing a separate crossover.

Amplifier & Power Supply

Each M&K Subwoofer has a built-in power amplifier, individually matched to its cabinet and speaker(s). High-current power supplies deliver dynamic headroom well above the basic power rating—without drawing power from your main amp or receiver.

Subwoofer Drivers

M&K's proprietary subwoofer drivers deliver excellent transient performance, with very low distortion and powerful musical detail and clarity.

Even M&K's lowest-priced units have the distortion reduction of a polyamide dual voice coil and an undercut core. Our better models incorporate larger magnets and voice coils, and our best use the unique combination of an aluminum shorting ring and an "asymmetrical" voice coil winding—significantly lowering distortion, especially at high output levels.

Low-Pass Filters

In contrast to the shallow filter slopes of other subwoofers, ours contain a 36 db/octave low pass cutoff above 125 Hz.

This sharp filter makes M&K subwoofers truly non-directional, for much greater flexibility in room location. A low-pass "Filter" control lets you set the woofer's roll-off anywhere between 50 and 125 Hz.

Ease of Connection & Use

Each subwoofer's bass-level control sets its output to match your other speakers. Connection can be made with RCA interconnect cables (from a preamp, crossover, or surround sound processor), or with speaker wires (from an amplifier or receiver). The speaker terminal input impedance is 200 Ohms. The low-level input impedance is 15 K ohms.

Push-Pull Dual Driver Subwoofers

M&K's innovative Push-Pull Dual Driver configuration delivers a major improvement in bass detail and articulation—virtually eliminating even-order harmonic distortion, and doubling the sound power per watt of amplifier power.

In these subwoofers, one driver is mounted conventionally on the cabinet's front baffle. The second driver, however, is *inverted*—the front of its cone faces the

(continued on back)

Satellite Speakers

Compare the dynamics and imaging of M&K Satellites to any other speakers—you'll hear the lifelike difference.

S-5000THX

Unprecedented accuracy. Extremely flat. Proprietary Transmission Line Open-Back Dome Tweeters, audiophile crossover, and trapezoidal cabinet. Shielded. Lucasfilm Home THX front speaker.*

Drivers:
(2) 1" dome, (2) 6 1/2" poly

Recommended Power:
25 watts min., 400 max.**

Frequency Response:
72 Hz–20 KHz \pm 2 dB

Dimensions:
24" H x 11 5/8" W x 12" D

Finish:
Oak or Black Oak

Weight:
55 lbs. each

S-1C

M&K's classic monitor, using our latest driver and crossover technology. Superb imaging and accuracy for critical listeners. Wide dynamics, high output and low distortion.

Drivers:
(2) 1" dome, (2) 5 1/4" poly

Recommended Power:
25 watts min., 400 max.**

Frequency Response:
77 Hz–20 KHz \pm 2 dB

Dimensions:
21" H x 7 3/4" W x 10 1/2" D

Finish:
Oak or Black Oak

Weight:
18 lbs. each

S-80

Compact trapezoidal cabinet. High performance sound, especially where space is at a premium. Drivers match S-1C, S-90, and S-100B for optimum home theatre timbre-matching.

Drivers:
(1) 1" dome, (1) 5 1/4" poly

Recommended Power:
25 watts min., 200 max.**

Frequency Response:
87 Hz–20 KHz \pm 2 dB

Dimensions:
10 1/2" H x 8" W x 6 1/2" D

Finish:
Oak or Black Oak

Weight:
9 lbs. each

S-100B

For high-end home theatre of music. With special three-tweeter array, extraordinary performance in a very practical size. For high-end systems, the ideal high-performance add-on center channel.

Drivers:
(3) 1" dome, (2) 5 1/4" poly

Recommended Power:
25 watts min., 400 max.**

Frequency Response:
77 Hz–20 KHz \pm 2 dB

Dimensions:
12" H x 10 1/2" W x 8 1/2" D

Finish:
Glass Bead Black

Weight:
22 lbs. each

S-90

Half the S-5000THX's trapezoidal cabinet and driver array with virtually identical response and accuracy. Optimized for music and home theatre front/center channels.

Drivers:
(1) 1" dome, (1) 6 1/2" poly

Recommended Power:
25 watts min., 200 max.**

Frequency Response:
72 Hz–20 KHz \pm 2 dB

Dimensions:
12" H x 11 5/8" W x 9 3/4" D

Finish:
Oak or Black Oak

Weight:
16 lbs. each

SX-7

Superb imaging and clarity. Ideal size for surround channels. With VX-7 Subwoofer, it easily outperforms other so-called "three-piece" systems.

Drivers:
(1) 3/4" dome, (1) 4" paper

Recommended Power:
10 watts min., 200 max.**

Frequency Response:
100 Hz–20 KHz \pm 2 dB

Dimensions:
7 1/4" H x 4 1/2" W x 4 1/2" D

Finish:
Black or White Metal

Weight:
6 lbs. each

*See separate THX data sheet
**Unclipped musical peaks



Powered Subwoofers

For high-performance music and home theatre reproduction, M&K has set the industry's standards for subwoofers since 1974.



MX-5000THX

M&K's *finest*, with prodigious, articulate and "fast" bass. Push-Pull Dual Driver with 700+ watts headroom. World-class shielded drivers. Lucasfilm Home THX subwoofer.*

Drivers:

(2) 12" long-throw MX-5000
World-class low-distortion

Internal Amp Power:

400 watts RMS

Frequency Response:

18-125 Hz (adjustable)

Finish:

Oak or Black Oak

Dimensions:

23 1/4" H x 15 1/2" W x 26" D

Weight:

115 lbs.



MX-2000

The audiophile standard. Balanced dynamics of driver's maximizes Push-Pull Dual Driver benefits. Deepest subsonic bass. Great dynamic headroom.

Drivers:

(2) 12" long-throw MKM2C
Outperformed only by MX-E000

Internal Amp Power:

300 watts RMS

Frequency Response:

15-125 Hz \pm 2 dB

Finish:

Oak or Black Oak

Dimensions:

23" H x 18 5/8" W x 25 1/2" D

Weight:

105 lbs.



MX-1000/MX-1000cc

Magnetically shielded. The MX-1000cc adds an S-100 Center channel to this high-performance dual-driver subwoofer.

Drivers:

(2) 12" long-throw MKM2

Internal Amp Power:

150 watts RMS

Frequency Response:

18-125 Hz \pm 2 dB (MX-1000)
18 Hz-20 Hz \pm 2 dB (MX-1000cc)

Finish:

Gloss Beac Black

Dimensions:

26" H x 28" W x 24" D (MX-1000)
(25" D) (MX-1000cc)

Weight:

115 lbs. (MX-1000)

134 lbs. (MX-1000cc)



MX-100

Superior musical articulation. "Best" mid-sized Push-Pull Dual Driver subwoofer. Twice the power supply of the V-100. Same driver as the MX-200C.

Drivers:

(2) 12" long-throw MKM2C
Shorting ring, asymmetrical coil

Internal Amp Power:

200 watts RMS

Frequency Response:

20-125 Hz \pm 2 dB

Finish:

Walnut, Oak or Black Oak

Dimensions:

23" H x 15 1/4" W x 19 5/8" D

Weight:

78 lbs.



MX-90

M&K's "better" Push-Pull Dual Driver subwoofer improves on the MX-80 with superior "2" driver, larger amplifier and tighter, more dynamic low-bass output.

Drivers:

(2) 12" long-throw MKMX30
Approaches M2C performance

Internal Amp Power:

125 watts RMS

Frequency Response:

20-125 Hz \pm 2 dB

Finish:

Walnut, Oak or Black Oak

Dimensions:

23" H x 15 1/4" W x 19 5/8" D

Weight:

70 lbs.



MX-80

Most economical 12" Push-Pull Dual Driver. Lower distortion and more output than single-driver subwoofers. Very popular home theatre performer.

Drivers:

(2) 12" long-throw MKMX80
Outperforms MK3B

Internal Amp Power:

75 watts RMS

Frequency Response:

22-125 Hz \pm 2 dB

Finish:

Walnut, Oak or Black Oak

Dimensions:

23" H x 15 1/4" W x 17 5/8" D

Weight:

64 lbs.

*See separate THX data sheet

Compare the transient response and dynamics of M&K's sealed-box Subwoofer designs to any other subwoofer—your ears will show you the audible superiority.



MX-70

Astonishing bass from a very compact cabinet. Push-Pull Dual Driver design outperforms 12" subwoofers, with "quick" response and extraordinarily high output.

Drivers:

(2) 8" long-throw MKMX7
World-class 8" design

Internal Amp Power:
125 watts RMS

Frequency Response:
27-125 Hz \pm 2 dB

Finish:
Glass Bead Black

Dimensions:
10" H x 18" W x 13 5/8" D

Weight:
48 lbs.



V-100

M&K's best single-driver subwoofer. Uses same 12" driver as MX-2000 and a 200 watt amp in a very small cabinet. High output and low distortion.

Driver:

(1) 12" long-throw MKM2C
Shorting ring, asymmetrical coil

Internal Amp Power:
200 watts RMS

Frequency Response:
20-125 Hz \pm 2 dB

Finish:
Walnut, Oak or Black Oak

Dimensions:
18" H x 15 1/4" W x
17 7/16" D

Weight:
65 lbs.



V-90

Same cabinet as V-100, 90 watts and 12" driver make it a best-buy—especially considering its wood finish and practical cabinet size.

Driver:

(1) 12" long-throw MKV90
Outperforms MK3B

Internal Amp Power:
90 watts RMS

Frequency Response:
24-125 Hz \pm 2 dB

Finish:
Walnut, Oak or Black Oak

Dimensions:
18" H x 15 1/4" W x 16 5/16" D

Weight:
50 lbs.



V-3B

Flat response to 24 Hz for critical listeners, with more output than the VX-4, VX-7, and comparable subwoofers. Best performance for the dollar.

Driver:

(1) 12" long-throw MK3B
Step-up from MKG3

Internal Amp Power:
75 watts RMS

Frequency Response:
24-125 Hz \pm 2 dB

Finish:
Black

Dimensions:
18" H x 17 3/8" W x 15 1/4" D

Weight:
38 lbs.



VX-4

Tremendous bass impact for its size and cost, with a 12" driver and a 50 watt amp. Excellent home-theatre performer. Works well with a wide range of speakers.

Driver:

(1) 12" long-throw MKG3

Internal Amp Power:
50 watts RMS

Frequency Response:
35-125 Hz \pm 2 dB

Finish:
Black

Dimensions:
18" H x 18" W x 14 3/4" D

Weight:
33 lbs.



VX-7

This extremely compact cabinet delivers the tightest and deepest bass of any compact subwoofer. Internal 50 watt amplifier. Our most popular model.

Driver:

(1) 8" long-throw MKVX7
Very high output design

Internal Amp Power:
50 watts RMS

Frequency Response:
40-125 Hz \pm 2 dB

Finish:
Black

Dimensions:
10" H x 13 3/4" W x 10 1/2" D

Weight:
21 lbs.

With M&K speakers—close your eyes and the speakers seem to disappear—the sound is live.

inside of the cabinet, while the back side of the cone, magnet, and frame face the outside (concealed from view).

Although both drivers fire into the room in pressure phase, (one with the front side of its cone and the other with the back side), they operate mechanically out of phase. Relative to their own magnets, both cones are always in the exact opposite position in their travel.

The even-order harmonic distortion products of each driver cancel because they are not only virtually equal but almost exactly opposite in time phase to each other.

Significantly, the Push-Pull design also doubles efficiency (equivalent to doubling the amplifier power) when compared to a single driver subwoofer. And it allows twice the amp power (because of the use of two drivers) for a total output improvement of 400% (6 db)!

BIAMPLIFICATION

The ultimate speaker performance comes through bi-amplification—one amp for the Satellite speakers (with the deep bass signal filtered out) and a second amp for the Subwoofer. M&K Subwoofers contain their own amp, so all you add is the filter.

M&K's High-Pass filters eliminate deep bass from your Satellites and their amplifier, giving you a wider dynamic range, lower distortion, and greater maximum output.

If you have a separate amp, preamp or surround sound processor, or the ability to split the amp and preamp sections of a receiver or integrated amp, you can use an M&K High-Pass Filter—which sits separate from the subwoofer, so you don't have to run long, expensive cables across the room to and from your subwoofer.

For the purest possible sound



VF-100



Satellite-speaker inputs and controls



Powered-subwoofer inputs and controls



Satellite-speaker stands

quality at the most reasonable price, these filters are *passive*—with no active electronics to add noise and distortion; and no power plug to go into the wall.

VF-100

The most economical way to bi-amplify, the VF-100 goes directly between your amp and preamp. It gives a 6 dB per octave roll-off of the Satellite speakers and their amplifier below 100 Hz.

LP-1S

The ultimate in bi-amplification, the LP-1S gives the lowest distortion and widest dynamic range, because of its extremely sharp (18 dB per octave) filter. It has separate level controls for the Subwoofer and the Satellite amp or receiver.

Its extremely transparent sound comes from its passive design and ultra high-grade components. Its slope is carefully shaped to preserve the integrity of transients.

THE M&K COMPONENT-SPEAKER CONCEPT

Unlike conventional speakers, M&K's unique component speaker concept lets you build your M&K speaker system one element at a time—or as a complete system.

If your budget is tight, start with the Satellites, adding the Subwoofer later. If you want to keep your existing speakers, or replace them later, add an M&K Subwoofer or center channel now—a very popular option.

From high-performance music systems to advanced home theatres, no other loudspeakers give you the exciting performance, sound quality and flexibility of M&K Satellites and Powered Subwoofers.

*See separate THX data sheet
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LP-1S



SX-7 mounting brackets



SS-500THX

M&K's THX Dipole Surround channel speaker matches the S-500C in dynamics and transient response, in a very compact cabinet size.*

Recommended Power: 25 watts min., 400 max. (unclipped musical peaks); Frequency Response: 100 Hz-20 KHz \pm 3 dB; Dimensions: 14 3/4" H x 6 5/8" W x 7 3/8" D; in Oak, or Black Oak. In white: 15 7/8" H x 6 3/4" W x 6 7/8" D; Weight: 22 lbs.

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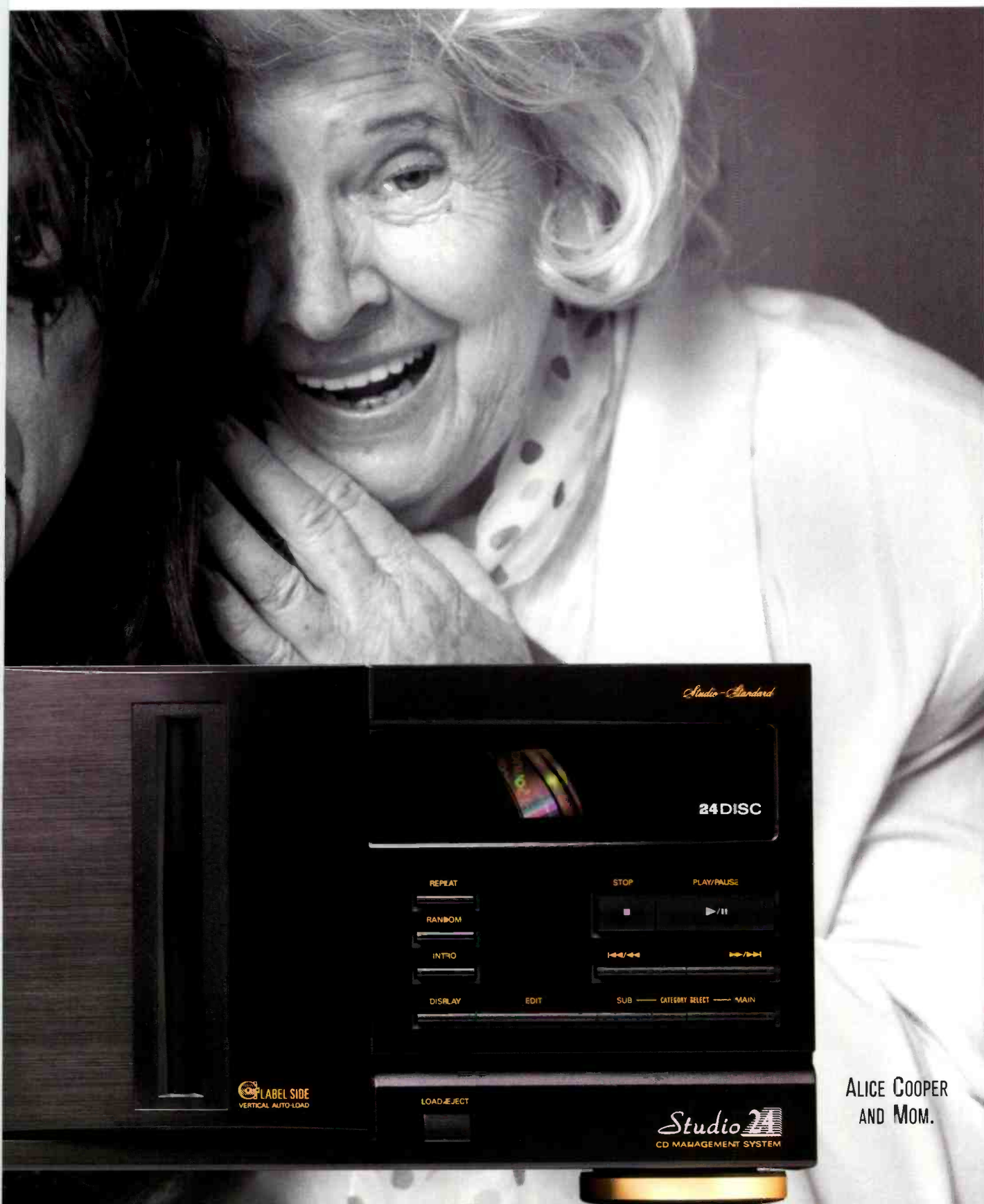
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and Mom.

way. Her way. Any way. All at the *touch* of a button. Peace. At last.

Studio

24

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Of course, it offers superb digital sound. But there's more.

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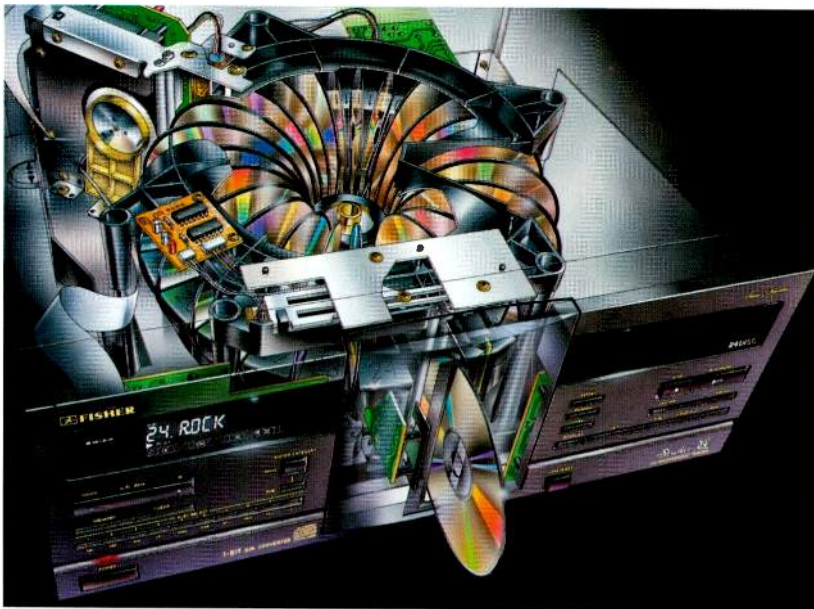
Choose from 7 preprogrammed categories: like rock or jazz or classical. Or make up your own. You can even name a category after yourself on the alphanumeric keypad.

Create up to 24 subcategories: organize your collection by title or artist or even mood.

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KRELL KRC PREAMPLIFIER

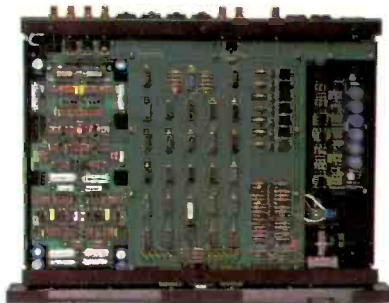
It is almost impossible to find a preamp in today's market whose sound does not rank as good to very good. This is particularly true of line-stage performance, since dropping the phono stage from most modern preamps has greatly simplified the design prob-



lem. Now it takes a peculiar kind of talent to produce a preamp that is noisy or colored enough not to produce good sound.

Finding a *great* preamp is another story. The designer has to pay far more attention to features and sonic nuances, and having a great ear is as critical as having outstanding circuit design skills. I have listened to all too many expensive preamps that have superb technical characteristics but lack the special ability to reveal the music that is a sine qua non of a successful high-end product.

At the same time there are still a number of successes. If I list only the preamp manufacturers whose products I have heard in the last year or so they include Audio Research, Cello, Classé, Conrad Johnson,



Counterpoint, FM Acoustics, Jadis, Klyne, Mark Levinson, McCormack, Jeff Rowland Design, VTL, and YBA.

It is a tribute to the Krell KRC that it stands out even in the crowd listed above. It is a preamp that both represents the state of the art in sound and has a mix of features that makes it extremely pleasant to use. Its sound helps make a system alive, and the unit allows you to hook up virtually any mix of components conveniently, with all the features necessary to allow you to sit back and adjust the music to taste.

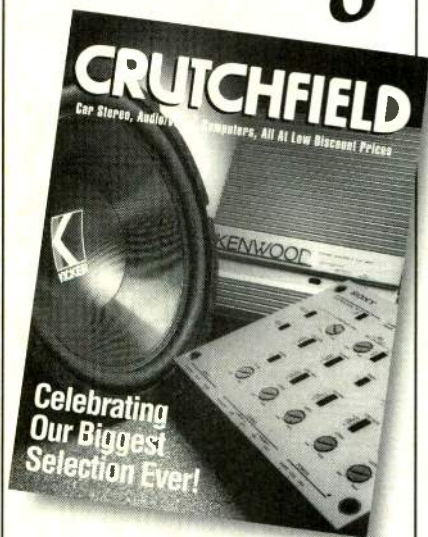
As is the case with all reference-quality, high-end products, this performance comes at a price. The Krell KRC sells for \$6,300, plus \$500 for the plug-in phono preamp. At these prices, a product has to deliver superb construction and component quality, and the Krell KRC provides what the consumer has a right to expect. Chassis, circuit boards, and parts are all superb, with exceptionally clean circuit layout.

The Krell KRC uses a new four-layer, glass-epoxy circuit board with separate layers for the audio signal, d.c. power, and two separate grounds. This allows the use of exceptionally large audio traces that are free from ground noise and power-supply interference. Active components can have more direct access to the power supply without power-



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supply modulation of the audio signal, and the two ground layers provide access to the ground at any point, reducing any chance of noise contamination.

Krell states that the active circuits in the KRC are a new refinement of circuits Krell has been evolving for some years. The external power-supply unit uses two 50-VA toroidal transformers that provide a very robust d.c. supply for a preamp. The KRC has several independent power supplies and extensive regulation in both the power supply unit and main chassis.

The gain stages are all Class-A, complementary circuits. All of the analog circuits are direct coupled to eliminate coloration and signal alterations from coupling capacitors, while servo-feedback loops control d.c. offset. The selected input goes through a phase-combiner circuit, the balance and volume controls, a phase-splitter circuit, and then through a low-impedance output.

The phase combiner mixes both the positive and negative phases of the input and cancels common-mode noise present in the balanced input signal. After the channel balance and volume controls, the phase splitter then re-establishes balanced operation using no feedback and producing very low distortion. Krell feels this method results in less noise and distortion than other approaches, and has the plus of allowing single-ended signal sources to be used with balanced amplifiers, as well as balanced preamp inputs to be used with amplifiers that have only single-ended inputs. The intent of this circuit topology is to provide the greatest versatility and sonic integrity possible.

**I HAVE NOT DETECTED
ANY OF THE COLORATION
I HAVE FOUND ON MANY
OTHER REMOTE CONTROL
PREAMPS IN THE KRC.**

A new type of buffer amplifier is used for the main outputs, which consists of several groups of discrete transistors, rather than large single devices. There are six pairs of TO-92 output devices for each phase. These ensure that the output impedance is

very low, to allow long runs of interconnect. Krell feels that this helps provide a new level of transparency and accuracy.

There are two sets of balanced inputs using XLR sockets, and four sets of single-ended RCA jack inputs—one of which can be converted for phono input using the plug-in moving-magnet/moving-coil phono unit. One tape loop has a monitor feature, and there is a buffered tape output, a single-ended RCA output, and a balanced XLR output.

The front panel controls include balance, volume, input selector, high and low gain, tape monitor, and absolute phase, but the KRC is the first preamplifier I know of to also offer access to these features on its remote control. Some critics may find these items to be relatively unimportant on a remote, but I do not, as virtually all CDs and records require minor adjustments to the balance control to precisely center the soundstage, and lock in left-to-right imaging and depth. If you don't use it, you sacrifice a critical part of your system's capability. Phase and gain controls are less important, but they too can provide a significant final touch to improving sound quality. While I think absolute phase is largely a myth, given the complex phase changes in most recordings, cartridges, and speakers, there are quite a number of times that inverting phase makes music seem more natural.

I have not detected any of the coloration I find in many other remote controls. This may or may not be because the Krell method uses separate digital control circuits to operate a network of gold-contact relays near the input jacks, the balance circuitry, and a motor-driven custom volume potentiometer. What counts is that the sound does not lose definition, dynamics, and transparency, and sound quality does not drop as you cut the volume.

Krell has always been a leader in transistor preamp designs, but the sound of the KRC is a notable advance over previous Krell preamps. Like the MDA-300 and Krell's latest power amplifiers, the KRC has a sound that is more open, with clearer highs and more exciting musical dynamics.

The Krell KRC also has exceptional resolving power. It has the capacity to reveal more musically realistic information in soft passages. It helps you hear the details of

*"Relaxed..." "Natural..." "Musical..." "Liquid..."
"Analog-like..." "Unrestrained..." "Realistic..."*

The Critics Have Spoken.

After lending a critical ear, the world's audio press turned to their typewriters to evaluate TEAC's revolutionary CD drive unit. These unbiased evaluations are so compelling there is little we can add.

One wrote, "...it is more analog-like than other transports... perhaps the highest compliment one can pay any digital product." Others noted that it sounds "more relaxed," and "less forced," creating "a listening experience that is more involving, engaging and enjoyable."

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choral music and massed strings, and reveals the fine harmonic textures of solo instruments. It makes a voice richer and more complex without altering its character or etching tenor and soprano voices.

The Krell does all this with exceptional silence. All modern preamps have very good signal-to-noise ratios, but few avoid a faint electronic haze that makes you aware you are not at a live performance. The Krell has an exceptional capability to differentiate between music and silence. This, in turn, means it can provide exceptional de-

tail, air, and harmonic sweetness with exceptional recordings.

If you have heard Krell preamps and amplifiers in the past, you will not be surprised to learn that the KRC has very powerful bass, a rich midrange with no trace of suck-out, and highs that sound slightly soft compared to those of most other high-end preamps. This softness in the highs, however, is much less pronounced than in previous Krell preamps and even the latest Krell amplifiers. It is not noticeable with most recordings—in fact, it

improves the sound of 99% of my CDs. It is, however, a bit more audible using the plug-in phono stage than the high-level gain stages.

Krell has always provided some of the best deep bass around, and the KRC is no exception. I have run through a wide range of bass spectaculars using the Krell KRC

**THE KRELL KRC IS
THE KIND OF PREAMP
THAT MAKES REVIEWING
FUN—IT'S OUTSTANDING.**

and full-range speakers like the B & W 801 Series 3 and Thiel CS5. You get power, control, detail, and smoothness throughout the bass. There is no touch of the warmth and looseness of some tube preamps and no touch of the slight loss of bass power and dynamics present in some otherwise very good transistor designs.

The mid-bass and lower bass sound rich, but there is no trace of artificial warmth. If you like acoustic rock or jazz, you're going to love this preamp. The same will be true if you like the bass viol, cello, or if you welcome the ability to clearly differentiate a Bösendorfer from a Steinway.

The midrange of the KRC is also a real pleasure. It combines air, dynamics, and transparency and does so without any feeling that you are shifting timbre in going from the bass to treble and slightly exaggerating one at the cost of the other. This is the kind of midrange that leads to long listening sessions as you revisit favorite records and gets the best out of CDs with recording techniques as diverse as those from Chesky, Dorian, Reference Recordings, Telarc, and Wilson Audio.

The Krell is a rare preamp with a midrange sufficiently neutral that it does not seem to favor one set of production values over another. It also provides the kind of exceptional midrange transparency that is critical with fast and very detailed speakers like the Apogee Divas.

As I have already mentioned, there is a slight downward tilt in frequency response in the upper midrange and treble. At the same time, few preamps do better with bell, cymbal, woodwinds, and the upper register

When is a box not a box? *When it's a Fried speaker.*



Clockwise from left: Valhalla System (C/5 satellite and D/2 subwoofer), R/5, Beta V, Q/5, Studio V, A/5 and CP/1 (center channel).

Photo: Laser Torch, Inc.

During the past four decades, Fried has been perfecting transmission line technology and its variations such as the line tunnel. Line technology is what transforms ordinary-looking speakers into extraordinary sounding musical instruments. To put it simply, ordinary box speakers *can not* solve the problem of the rear wave — the energy that comes from the back of a loud-speaker cone. Fried speakers are free from the restrictions of bass reflex designs or sealed enclosures: they solve these problems and eliminate such undesirable characteristics as bass thump, time smear and coloration in both the bass and midrange. The

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of strings and voice. Detail and dynamics are excellent, and treble notes rise, linger, and die with exceptional clarity. This is a preamp whose upper octaves do the harpichord real justice, while all too many competitors muddle or etch the instrument.

The KRC provides the best dynamics of any Krell to date, and if you have questioned this aspect of Krell performance in the past, you will find it to be considerably more tube-like than, say, the Classé DR-6. The quality of complex percussion music is very good to excellent, with far more

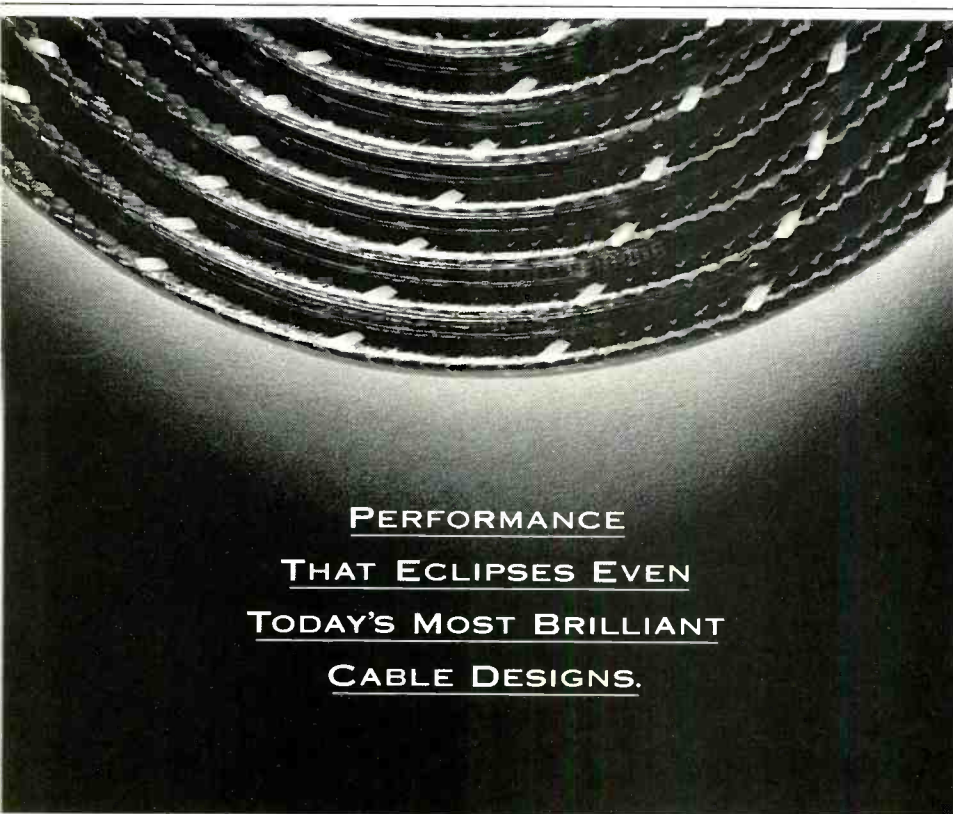
“snap” to rim-shots on a drum. Rapid shifts in solo woodwind dynamics and those of classical guitar are also noticeably more realistic.

I rarely tie my remarks on transparency to any given recording because I base my judgments on a very wide range of material and focus on how natural transparency is with classical music recorded in halls and with simple miking techniques. The KRC is, however, very revealing with well-recorded pop music, and its exceptional transparency comes through clearly on re-

viewer standbys like “Bird on a Wire” from Jennifer Warnes’s *Famous Blue Raincoat* (Cypress 66111-2).

The soundstage of the Krell KRC is an almost exact match to that of the Krell MDA-300 power amplifier. Depth is excellent, the apparent listening position is slightly to the rear of that of most competing preamps, and soundstage width is almost exactly what I expect from the recording—with no expansion or contraction of width. The KRC does an excellent job of placing instruments from front to back, as well as left to right. Instruments are stable and natural in size with good recordings without being artificially spotlighted or dramatized.

The KRC worked well with any sources, amplifiers, and interconnects I tried. It is at its best with flat and open-sounding interconnects. I would avoid any trick audio-



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phile interconnects designed to “soften” the sound of CD and transistors. It is an ideal preamp for anyone who needs long interconnects or who favor long connections between the preamp and amplifier and short speaker cables.

My only cautions about compatibility are that the sound characteristics I describe for the high-gain stages of the preamp are more pronounced if you use the plug-in phono unit. The phono signal-to-noise ratio is improved over that of recent Krell preamps, but the KRC’s combination of gain and noise are not compatible with very low-output moving coils like the Audionotes or Benz Ruby.

The Krell KRC is the kind of preamp that makes reviewing fun. It is intensely musical, and it provides the kind of control over soundstage balance that should be a feature of every top preamp. It has become one of the two preamps I use for reference listening. This class has tough competition, but the KRC is a truly outstanding product.

Anthony H. Cordesman

AUDIO/OCTOBER 1993

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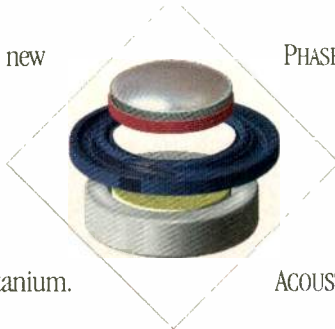
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Bernard Herrmann is practically the Beethoven of film music composers. Herrmann started his 61-film musical revolution with his *Citizen Kane* score (1940) and set new standards for this genre with his unique orchestrations, use of indigenous American music (including jazz), and short musical bridging devices.

Herrmann started as staff conductor at CBS Radio, where he provided the music for Orson Welles' famed *War of the Worlds*. Welles gave him a lengthy 12 weeks to come up with the *Citizen Kane* score. *Film Scores* opens with a suite from this classic; its cue from the Finale is complete with chorus and is recorded here for the first time. Also a first is a snippet from *The Devil and Daniel Webster*, which won Herrmann an Academy Award in 1942.

There are five Hitchcock films using Herrmann's music included

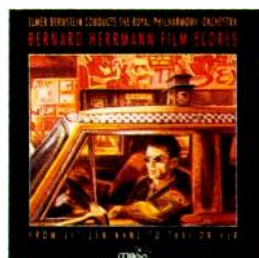
here, and the first is *The Man Who Knew Too Much*. The nine-minute work incorporates a cantata by Arthur Benjamin from the original 1934 score and features mezzo Claire Henry. It was heard during the film's climactic concert hall finale. A three-movement *Psycho* Suite follows, including the shower scene music that contributed its aural horror without a single human scream on the soundtrack—just shrieking violins. Herrmann's skillful use of atonality was also a cinema first. *The Wrong Man*, *Vertigo*, and *North by Northwest* are the other Hitchcock excerpts.

A pair of Truffaut films—the Jeanne Moreau vehicle *The Bride Wore Black* and the sci-fi *Fahrenheit*

**BERNARD HERRMANN
IS PRACTICALLY
THE BEETHOVAN OF
FILM MUSIC.**

451—is contrasted by a “musical scenario” arranged by Christopher Palmer for the former and a lyrical finale for the latter. The closing music track is also a Palmer arrangement of Herrmann's final score—Martin Scorsese's *Taxi Driver*. (Herrmann died the day recording was completed.) Each part of this orchestration creates a precise psychological picture of the film's deadly title character.

The final track is a welcome extra found on a few recent jazz CDs—a talk by the composer or performer.



It only took 83 years to become an overnight sensation.

In 1992, professional equipment magazine readers bestowed awards on Denon such as "Best New Sound Product" and "Most Innovative DJ Product." In 1993, a panel of magazine reviewers selected 5 Denon products for the 1993 Design & Engineering Exhibition.

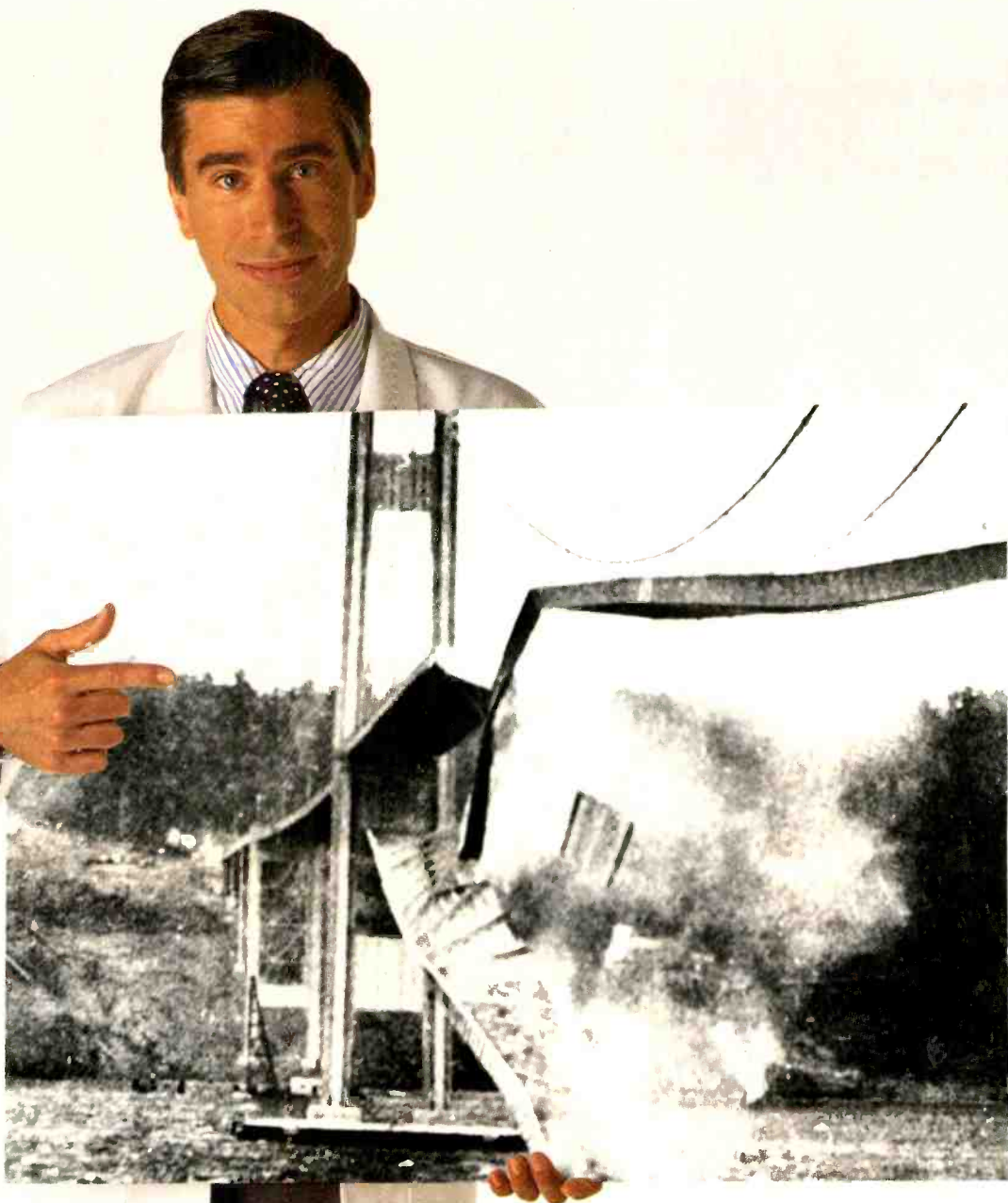
The auto sound dealer community felt much the same about Denon, voting in 3 Denon products in AVI's 1993 Auto Sound Grand Prix Awards.

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While we are honored by all this recognition, this last award is kind of special. You see, it's one thing to satisfy customers. And quite another to *keep* them satisfied.



"Best New Sound Product" and "Most Innovative DJ Product" DJ Times, 1992
Consumer Electronics Design & Engineering Exhibition, 1993
Auto Sound Grand Prix Audio/Video International, 1993
Consumer Satisfaction Index Verity Research, 1991, 1992



Matthew S. Polk

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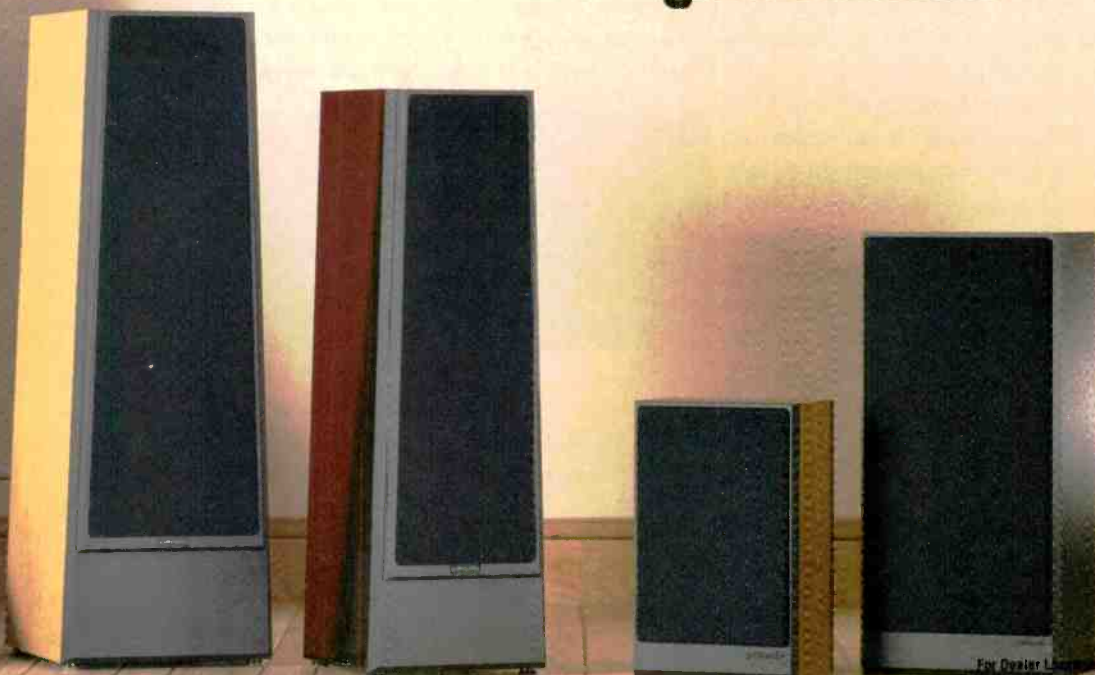
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Herrmann expounds on film music, including a fascinating comparison of the dramatic needs of Welles versus Hitchcock.

These new recordings were made in London just last December and surpass in clarity and impact the justly acclaimed Charles Gerhardt classic film score series with the National Philharmonic on RCA. Elmer Bernstein—known for his scores from *Man with the Golden Arm* to *My Left Foot*—began composing for films after hearing a Herrmann score. A perfect choice for this stellar compilation. *John Sunier*



Ginastera: Sonata Op. 47; Gnattali: Sonatina No. 1; Albert Harris: Concerto De California; works of Barrios, Lauro, de Mello, and Almeida

Carlos Barbosa-Lima, guitar;
Patricia Griggs, piano;
The San Francisco String Quartet
CONCORD CONCERTO CCD-42015

Master Brazilian guitarist Carlos Barbosa-Lima has made a number of recordings for Concord, and this one sets new standards. Some of these works have been recorded in the past by Laurindo Almeida, also represented here by his "Crepusculo Em Copacabana."

The 12-minute solo sonata by Alberto Ginastera is described by Barbosa-Lima as "an explosion of possibilities, not only technically, but emotionally." It appears greater seriousness qualifies its serving as the disc's title, though the Gershwin-esque Albert Harris Concertino for Guitar and String Quartet, as well as Radames Gnattali's Sonata for Guitar and Piano, run to greater lengths. The latter piece's strong Brazilian rhythms are emphasized by strong slaps to the guitar body—great transients! The eclectic composer de Mello studied with Gil Evans, and his piece "Endless Love" brings a tender closing to this recital that should appeal to both classical guitar fans and to lovers of the Brazilian musical milieu. *John Sunier*

AUDIO/OCTOBER 1993

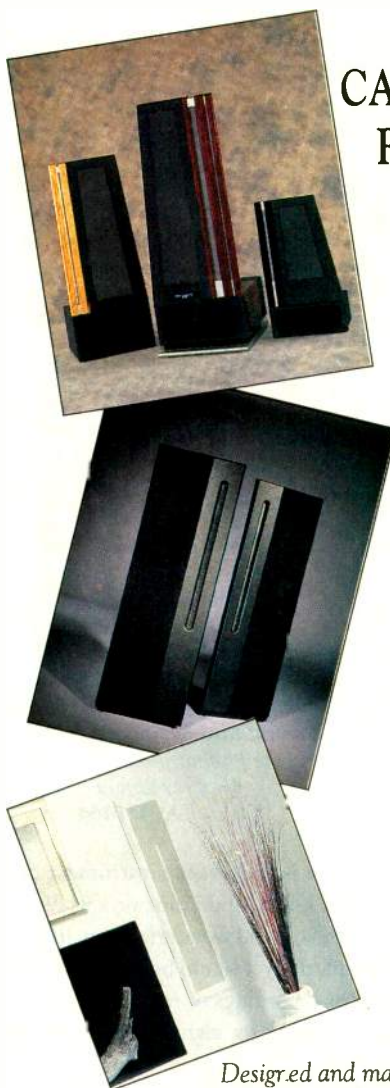
Aulis Sallinen: Variations for Orchestra; Violin Concerto; Some Aspects of Peltoniemi Hintrik's Funeral March; The Nocturnal Dances of Don Juanquixote

Eeva Koskinen, violin; Torleif Theedén, cello; Tapiola Sinfonietta, Osmo Vänskä
BIS CD-560



This important Finnish composer, now 58, had already by age 30 chosen to bypass the dogma of Arnold Schoenberg's 12-tone system and the German avant-garde. He

uses modern techniques however, often combining tonality and tonally ambiguous sections in the same work. Nicolas Slonimsky refers to his "euphonious dissonance,"



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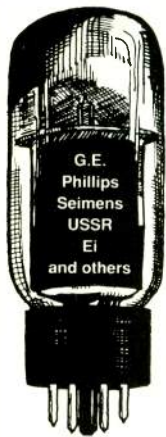
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which is heard especially in the first two works of this disc. The Violin Concerto of 1968 was Sallinen's first major work. A three-note musical "cell" figures prominently, and dynamic changes are central to this piece—well-preserved in BIS's sparkling sonics. The Swedish label has recorded many of his works.

"Some Aspects of Peltoniemi Hintrik's Funeral March" is a lovely work for string orchestra in spite of its off-putting title. A folk-song flavor is strong here (one section even labelled in the score "à la Bartók"). "Nocturnal Dances of Don Juanquixote" is subtitled Chamber Music III and is part of a series Sallinen describes as "lighthearted dances . . . but do not forget that they are nocturnal." A Gypsy dance, a tango, and even a whimsical boogie-woogie are featured in this appealing mini-cello concerto that may remind some listeners of Richard Strauss's cello-orchestral gem "Don Quixote."

John Sunier

The pieces feature contrasting registers of this wide-range string instrument, with "The Swan" displaying a high tenor-like range and the "Greensleeves" arrangement exploring the baritone register. Variety is also realized as in "Vocalise" and "Greensleeves," where the solo cellist is pitted against the rest of the ensemble in a mini-concerto fashion. The spread and depth of rich, massed cello sound are truly thrilling; this should make good system demo/evaluation material, plus give plenty of musical pleasure. (This CD is only 23 minutes of music, but it's priced accordingly.)

John Sunier



Alan Hovhaness: Piano Music

Wayne Johnson, piano

CRYSTAL CD 813, CD; 66:32



The London Cello Sound

The 40 Cellos of: The London Philharmonic; Royal Philharmonic Orchestra; BBC Symphony Orchestra, and the Philharmonia Orchestra,
Geoffrey Simon
CALA CACD 0104

Cello is the favorite instrument of many music lovers, and if one or a whole section of cellos sound wonderful, how much more wonderful yet would be 40 cellos! There are many recordings of massed cellos, but this entry beats by eight my previous largest group.

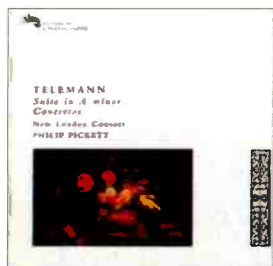
This session was a logistical nightmare for Geoffrey Simon, who is not only the conductor but also artistic director and founder of the Cala label. Included in the CD booklet is a helpful diagram of the players' positions that illustrate Simon's solution to treating each cello section equally.

Curious composer, Alan Hovhaness. A semi-loner in terms of musical style, though always accommodating to the standard Western instruments and performers, his huge volume of works includes many memorable pieces in what is essentially a pseudo-Armenian style, remarkable for a unique and wholly "Eastern" sound, using Western instruments. The man is indeed of Armenian ancestry, and in his earlier years, when I often saw him in and around New York, he was as strikingly, enigmatically "middle East" as the Indian on the old U.S. nickel is Native American—a craggy, heroic figure from another world. But no! Hovhaness was born in Massachusetts and musically educated in the most proper and conservative manner in the Boston area, a total Westerner. Out of this background, he composed much music that is of a conventional American-sacred sort, more or less, and then discovered that this was not his strength and proceeded to invent Armenian music that suited his ancestral background—or so I gather.

It is often said that the piano, basically colorless like a black and white photo, shows up the real quality of a composer. It

is unfriendly to Hovhaness, whose piano works are an ill-digested mixture of pseudo-Oriental and banal-American plus other even more grotesque oddities. For my ear and perhaps for yours, the genuine best in Hovhaness is in his wonderfully colored semi-“drone” music for orchestra, with qualities that remind of the Indian (East) traditional ragas. It is a unique sound, and no other composer that I know of has matched it.

Wayne Johnson is a dedicated disciple of Hovhaness and does a thoroughly competent job in an arduous and challenging program. *Edward Tatnall Canby*



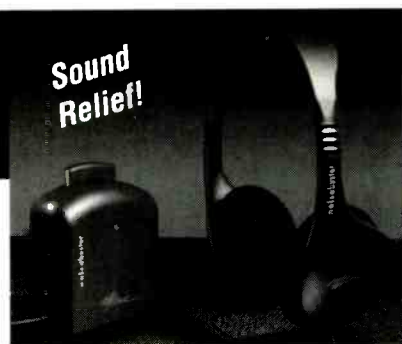
**Telemann: Suite in A Minor;
Concerto in C; Concerto in A Minor
for Recorder, Gamba, and Strings**
*New London Consort, Philip
Pickett, recorder and conductor*
L'OISEAU-LYRE 455 043-2

This is a somewhat misleading CD, both in the look of it and in the performance. You wouldn't know, but it is actually an “old music” solo vehicle for the recorder player Philip Pickett, who is young and brash and talented. All the works feature recorder, just as virtuosically as Vivaldi and better. In his own playing Pickett is excellent, fleet, full-bodied in sound, good in the phrasing. But he drags his little orchestra of period instruments along by its heels at a furious pace in all the fast movements, playing the notes but, it seems, barely. Why so furious? The fine melodies Telemann composed to go with the recorder are surely worth a full-bodied and musical production too, scholarship or no. Not at the pace of a Stokowski (maybe five times slower!) but just with a bit of “give.” This is, alas, a stylish habit today among many young conductors. It *cannot* be right, to push or drag the musicians faster than they can, so to speak, get a breath.

Edward Tatnall Canby

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ROCK ~ POP RECORDINGS

THE FIRST DAY

DAVID SYLVIAN & ROBERT FRIPP

Two highbrow fellas doing their thing; Fripp and Sylvian.



The First Day

David Sylvian & Robert Fripp

VIRGIN 7 88208 2

CD; 54:57

Sound: B+, Performance: B

Robert Fripp is a guitar virtuoso and conceptualist who looks to rock music as the crucible of the visceral rage and emotion he keeps under a tight Gurdjieff-inspired reign. David Sylvian is a rock refugee who escaped the image-conscious pop world of the British group Japan, to work in a dark, hybrid form that would embody the spiritual journey he'd undertaken. They originally collaborated in 1986 on Syl-

vian's *Gone to Earth* album, but join together here as equals in music that reflects their past perhaps more than their future.

Much of *The First Day* recalls King Crimson, the group with which Fripp will always be linked. "Firepower," with razor-edged guitars, invokes the psychotic grooves of King Crimson's "Easy Money." This time, Sylvian's filtered voice intones his own menacing tale. The same goes for "20th Century Dreaming," a Sylvian parable of paranoia which nods to Crimson's "21st Century Schizoid Man." Even the "Foxy Lady" chords of "Brightness Falls" are a tribute to one of the initial inspirations of King Crimson, Jimi

Hendrix. Fripp unleashes Fripp-tronic atmospheres and his signature sinewy leads at will.

Sylvian does well just finding a voice at all amongst this muscular music, his baritone croon taking on an intimate edge for his songs of desolation, even on the overlong 17-minute workout, "Darshan." Although it sounds like the backing track for a Public Enemy rant, it's a cyberpunk nursery rhyme incantation signed by Fripp's skewed solo punctuations.

While it's not a milepost work for either artist, *The First Day* is clever, making the right contemporary references and a few oblique ones as well.

John Diliberto

Photograph: © 1993 Jeff Bender



**Good Vibrations:
20 Years of the Beach Boys' Best**

The Beach Boys
CAPITOL C2BB 81294
5 CDs; 6:35:38

Sound: B-, Presentation: B+

Pet Sounds

The Beach Boys
DCC COMPACT CLASSICS GZS-1035
gold CD; 39:57

Sound: B+, Performance: A+

The Beach Boys are hallowed ground for record collectors. As has been the case with previous "best of" projects, *Good Vibrations* won't be exempt from close scrutiny and nit picking. Regardless of any reservations, this compilation should be prefaced with the note that the music is simply classic; there is so much material here that it's difficult to absorb everything. Still, it's nice to hear alternate versions and heretofore unreleased compositions. Some material, particularly Disc 5, is perhaps marginal (Brian's various demos and outtakes in-

**THE MUSIC ON THIS
COMPILATION IS
SIMPLY CLASSIC.**

cluding material from the infamous and never completed *Smile* project, which precipitated his "breakdown"). Most purists—a big audience for this kind of set—will also argue that albums like *Today* and *Pet Sounds* shouldn't be excerpted (as they are on *Best*) but presented in their entirety.

My biggest complaint is that the sonics are a little thin, sounding like they came from re-equalized masters rather than original mixes, but there is no better place to get such quantity and quality of Beach Boys' material in one place.

Let's get to the *Pet Sounds* gold disc. One would expect that the differences between various CD releases of this material would not vary greatly, but the DCC version is certainly far beefier than any other, managing to capture full frequency response of the bottom in a way that makes it sound less dated.

Jon and Sally Tiven

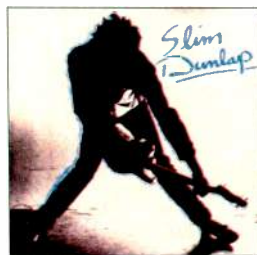


14 Songs

Paul Westerberg
SIRE/REPRISE 9 45335-2

Good news for Replacements fans; most of Paul Westerberg's *14 Songs*—his long-awaited solo debut—rocks with the same reckless abandon that typified the 'Mats in their heyday. It delivers songs of substance and lingering Westerberg melancholia, particularly on "Things," "Even Here We Are," and "First Glimmer of Light," the last fronting a vulnerability as it addresses punk-rock style puppy love. Despite a few throwaways, it's the Westerberg rockers that stand tallest; "Something is Me," the Sex Pistols spirit of "Down Love," the wall-of-guitars on "World Class Fad," and the positively killer opener "Knockin' on Mine." *14 Songs*, recalling the now classic *Pleased to Meet Me*, has Westerberg feeling like a punk again.

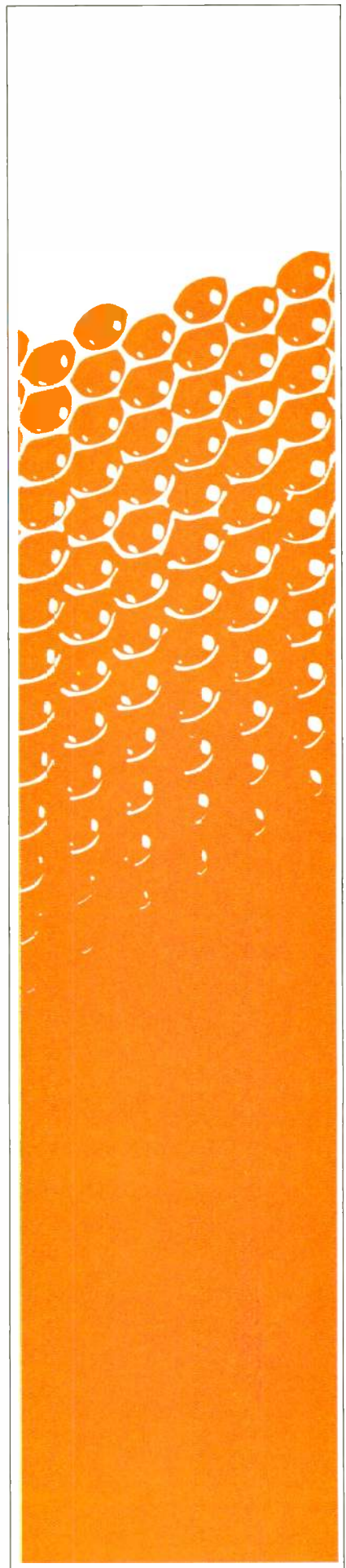
Tom Ferguson



The Old New Me

Slim Dunlap
MEDIUM COOL/
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If Paul Westerberg is a punk at heart, Bob "Slim" Dunlap is the weather-beaten





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raunch and roller. With *The Old New Me*, former Replacement Dunlap emerges from Paul's hegemonic shadow and delivers an album of maturity and wit, even when he's at his most raucous. Some songs have all the charm of beer, Marlboros, and a torn and frayed bar band while others, particularly "The Ballad of the Opening Band," are exquisite, written with the same commitment that lugged guitar amps to one-nighters. Although there's a rumor that he hates playing out, Dunlap still presents himself as genuine, someone who should be making records. *Mike Bieber*



Altered Beast
Matthew Sweet
ZOO 72445-11050-2

Not image conscious like Bowie or Madonna, Matthew Sweet is musically just as different each time out. With *Altered Beast*, he's reconstructed key elements of his stellar *Girlfriend* cast, particularly guitarists Robert Quine and Richard Lloyd, for a tastier and better produced exercise in trippy

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guitar pop psychedelia. *Beast* alternates between the pointed, with songs like "Dinosaur Act" (a cynical crack at relics like The Moody Blues) and the fiddle-driven "The Ugly Truth" and forlorn songs like "Do It Again" and "Reaching Out." Despite Sweet's marked differences from album to album, *Altered Beast* benefits from great chemistry, lush, layered vocals, and groovy guitar hooks. Only in this setting can Sweet pull off surreal lines like "My love is like a time capsule/Dig it up." *Tom Ferguson*

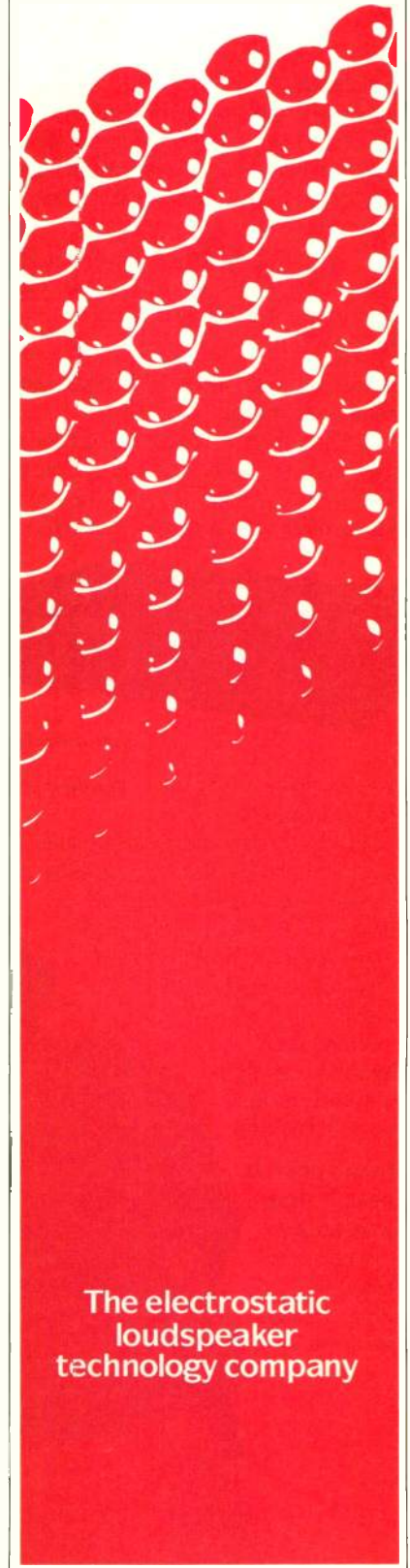


Debut
Bjork
ELEKTRA 9 61468-2

The best thing about The Sugarcubes (Iceland's most famous export, musical or otherwise) was Bjork, their singer—waifish and cute on the outside but a chanteuse with a demon seed, nails-on-blackboard voice. Her personality may have driven the band to their flippant and overt kitschiness, but her voice rescued them from becoming repugnant (and they came darn close). *Debut* (really Bjork's third solo effort) doesn't avoid kitsch, but there's enough creativity and imagination herewith to allow her personality—augmented by her Icelandic accent—to take on another dimension. The producer, Nellee Hooper (Soul II Soul), assembles the most spartan accompaniment, putting Bjork's voice and songs with everything from an Oliver Lake-fronted sax trio to Disney-like harp and string section to the predominating dance grooves that avoid typical vagaries. Bjork lightens the load further with words that celebrate life rather than criticize and demean it. If vocal tracks recorded in nightclub toilets are any indication, *Debut* is both ambitious and adventuresome. *Mike Bieber*

I've Got Thunder
Baby Jane Dexter
ELBA 5006-2

It's hardly uncommon for singers and entertainers to drop out after years of near misses, close calls, and broken dreams. Baby Jane Dexter, a bluesy, sultry, overwhelmingly charismatic singer, took a 10-year hiatus for all of the above reasons. The last straw was when a record company tried to turn her into a disco diva. But as she discovered recently, the muse is unavoidable, and so much the better for us. *I've Got Thunder* nearly flawlessly captures Baby Jane's talents and larger-than-life exuber-



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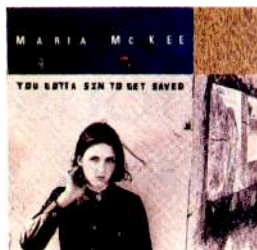
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ance. It also flaunts the fact that she has very contemporary and excellent (hip?) sensibilities, as demonstrated in her choice of covering Bob Dylan, Phil Ochs, Tom Waits, Abbey Lincoln, and Screaming Jay Hawkins. Excellent production and arrangements are by Baby Jane's regular accompanist, Ross Patterson. While the buzz around her native New York has her relegated to being a cabaret chanteuse, she's in fact a bona fide pop diva. *I've Got Thunder* is truly a gem. (Elba Records, 20 Maple St., Garden City, N.Y. 11530.) *Mike Bieber*



You Gotta Sin to Get Saved
Maria McKee
GEFFEN GEFD 24508-2

Erratic but worthy. The highs soar: Van Morrison's "The Way Young Lovers Do," the Goffin-King chestnut "I Can't Make It Alone," and her own ballad "Only You." The lows miss through ambition; the soulful "I'm Gonna Soothe You" is unconvincing and the title cut is just hokey. Still, Maria can sing the paint off a wall. For producer, she's enlisted George Drakoulas (The Jayhawks and The Black Crowes). For players, she has wisely reconvened Lone Justice alumni Marvin Etzioni, Bruce Brody, Don Heffington, and Heartbreaker Benmont Tench. *Michael Tearson*

Mrs. Crowe's Blue Waltz
Adrian Legg
RELATIVITY 88561-1162-2

On his third album of fingerstyle guitar compositions, Adrian Legg continues his masterful string-bending and his unique approach in putting his acoustic/electric Ovation through stereo reverb. But where Legg's earlier records had a strong, Gothic, otherworldly focus, this set tends to get off track early on, often losing melodies amid rambling, John Fahey-like studies in fast arpeggios and repetition. Eventually, Legg's

sharp sense of humor reappears to draw some well-earned smiles, as on the vibrato-drenched "Sour Grapes" or when he turns country (Albert Lee meets Chet Atkins) with the chicken pickin' of "Lunch-Time at Rosie's." While not as thoroughly witty as on his debut, Legg is still entertaining.

Michael Wright

FAST TRACKS

Plus From Us: *Various Artists* (Realworld/Caroline 2327-2). A compilation of tracks from artists who either contributed to or inspired Peter Gabriel's recent *Us* album. In traditional Gabriel variety, included are Eno, Daniel Lanois, The Meters, William Orbit, Kudsi Erguner, and others. **M.B.**

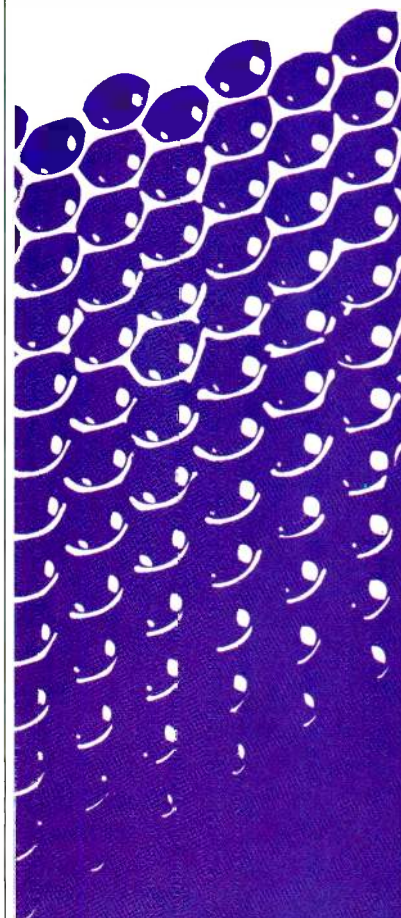
Letters from Mississippi: *Eddie Hinton* (Mobile Fidelity MFCD 749). What Rod Stewart always wanted to sound like, plus Hinton's guitar pretty well cuts Ron Wood. One can only wonder why this guy never made it, but the liner notes give a good clue with "various personal demons." **E.P.**

Black on White: Great R&B Covers of Rock Classics: *Various Artists* (Rhino R2 71227). A terrific idea that had to happen. From Aretha's "Satisfaction" and Otis' "Day Tripper" to The Staple Singers' "Slippery People" and Run-D.M.C.'s "Walk This Way." This is a great party album. **M.T.**

Neroli: *Brian Eno* (Gyroscope/Caroline Carol 6600-2). Quoth Mr. Eno, "I wanted to make a kind of music that existed on the cusp of melody and texture." Folks, what we have here is a synthesizer going "bong bong bong" for no less than 57 minutes. Eno's "functional music" is usually compelling and strident in the best sense, but "this one's a stiff," to quote my cantankerous old grandfather. **M.B.**

Tell Me Why: *Wynonna Judd* (Curb/MCA MCAD-10822). Solid work but not as exciting as her first solo album. Mary-Chapin Carpenter's "Girls with Guitars" and a few other covers rescue this album. **M.T.**

Take a Look: *Natalie Cole* (Elektra 61496-2). Natalie's follow-up to *Unforgettable* is a witty and diverse collection of 18 standards, some famous and some less well known. Her singing is confident and comfortable, and occasionally it swings nicely. **M.T.**



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JAZZ ~ BLUES

R E C O R D I N G S



JAZZ MEETS HIP-HOP

.....

VARIOUS ARTISTS

New Refutation of Time and Space) in which they reference jazz iconography spun out in an infectious cosmic spiel across mid-tempo, laconic grooves.

Reachin' (A New Refutation of Time and Space)

Digable Planets

PENDULUM/ELEKTRA, 9 61414
CD; 56:41

Sound: B-, Performance: A-

Innecity Griots

Freestyle Fellowship

4th & B'WAY 162-444 050-2
CD; 62:25

Sound: C+, Performance: C+

3-D Lifestyles

Greg Osby

BLUE NOTE CDP 0 777 7 98635 2 5
CD; 53:20

Sound: B, Performance: A

Jazzmatazz

Guru

CHRYSALIS/ERG 0946 3 21998 2 9
CD; 44:17

Sound: C+, Performance: B-

Hip-hop's roots are deep in jazz, so deep they were buried. But you can hear it from the hip-jive scat of Lambert, Hendricks, and Ross to the poetic polemic of *The Last Poets*. It's only in the last few years that the connection has been hyped from acid-jazz to the new hip-hop jazz. But is it enough to illustrate some cultural acumen by dialing up the ambience of jazz with the Blue Note style cover of Guru's *Jazzmatazz* and Digable Planets head-nodding, black and white club setting for their *Rebirth of Slick (Cool Like Dat)* video?

Digable Planets have scored the hit that makes this a trend. They borrow the funk-jazz of Eddie Harris, the bop of Art Blakey, and the space rap of Sun Ra. They proclaim "I'm interplanetary," and quote Ra's classic pronouncement that "space is the place." It's all part of the cut-and-paste imagery of *Reachin' (A*

Digable Planets are the flower children to Freestyle Fellowship's urban marauders, who use a slash-and-burn sonic design of samples colliding in a blender of brutal drum machine patterns. Unlike the Digables, who pay obeisance to jazz, Freestyle rips jazz-funk for its sexual power to underscore their boyz 'n' the hood-club sexual slander. Like a lot of aggressive rap, its stridency

**HIP-HOP'S BURIED
ROOTS RESURFACE
IN THE NEW
HIP-HOP JAZZ.**

wears out its welcome. Freestyle uses a live band with acoustic bass on one track, "Park Bench People," a welcome relief of humanity and a more poignant counterpoint to their rap on street people.

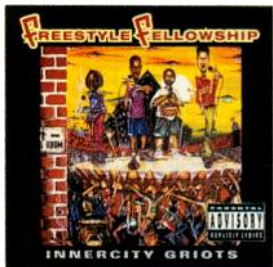


Illustration: Victoria Kann

Saxophonist Greg Osby has the attitude of Freestyle Fellowship, but as a true jazz improviser and a charter member of New York's M-Base Collective, he brings a verve that digital samples and second string players will never attain. The surprise is that he gets the rap side down cold with vicious grooves, slashing collages, and pointed raps by 100X and Ali Shaheed from A Tribe Called Quest. On the interlocking improvisations of tracks like "Thelonious," this music fulfills all its promise without compromise.

Jazzmatazz takes a similar approach, using live musicians, but from the rap direction with Guru (Keith Elam) from the rap group Gangstarr. He works in the laid-back grooves of the Digables, with solos from middle-of-the-road jazz artists such as Roy Ayers, Donald Byrd, Lonnie Liston Smith, the ever-eclectic Branford Marsalis, and some wailing reeds by Courtney Pine. But the synthesis is less developed here than with Osby, and he doesn't take the pop route of Digable Planets with jazz as a subtext.

Hip-hop Jazz or New Jazz Swing has the same resonance as fusion in the early '70s, an inevitable collision, but one not so easily diluted.

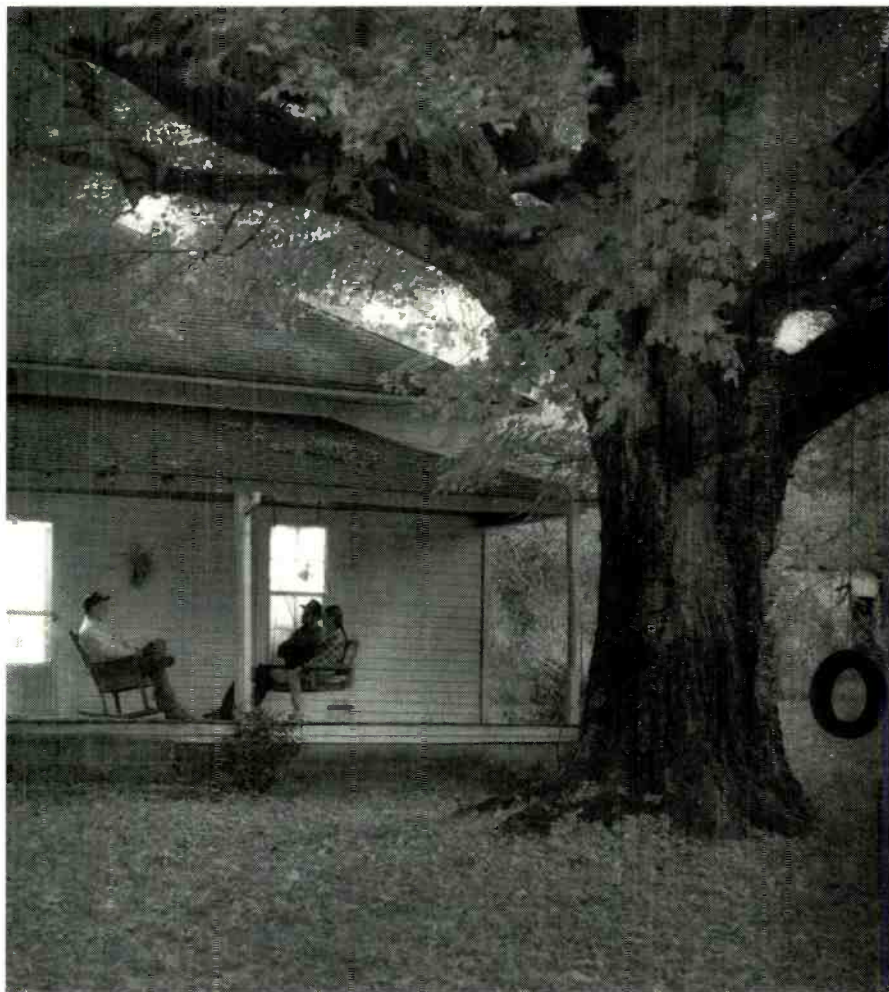
John Diliberto



Art & Aviation
Jane Ira Bloom
ARABESQUE JAZZ AJ0107

During the past decade, soprano saxophonist Jane Ira Bloom has created one intelligent and investigative recording after another but without any fanfare or hype. After several labels and three self-produced efforts, Bloom's latest work surfaces on a relatively new recording enterprise by the Arabesque label.

Art & Aviation is a sultry, respectful, yet up-to-the-minute recording. With ensemble assistance from trumpeters Ron Horton and Kenny Wheeler, bassists Rufus Reid and Michael Formanek, drummer Jerry



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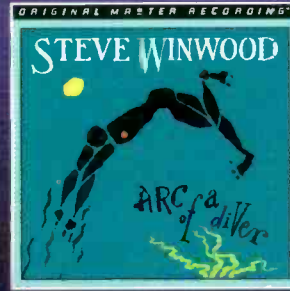
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Granelli, and the empathetic pianist Kenny Werner, Bloom and her compositions are continuously enrapturing. The quality of her work places her among the elite soprano players.

Jon W. Poses



What We Do

John Scofield Quartet

BLUE NOTE CDP 0777 7 99586 2 7

Despite his reputation for genre-busting innovation, John Scofield appears to view his craft very casually. On the aptly-titled *What We Do*, what the Scofield quartet does can only be achieved by a band that is comfortable enough as a unit to develop a repertoire of group improvisation. By now, Scofield's guitar and Joe Lovano's tenor seem chemically bonded; together they skirt the edges of the leader's characteristically clever melodies, darting in and out of harmonies that are alternately beautiful and harsh. Ably grounded by bassist Dennis Irwin and drummer Bill Stewart, the quartet carries ideas to their logical extremes, covering a wide range of emotional territory. Without doubt, Scofield and Lovano possess strong and original voices, yet more than anything else, *What We Do* is a group statement on the simple pleasures of a working band.

Larry Blumenfeld

To the Eyes of Creation

Courtney Pine

4th & B'way 162 444 054-2

British saxophonist Courtney Pine creates a good reason to learn how to program your CD player. Funk, African chants, ragas, and straight-ahead jazz all shoot it out with varied results. Moments of unbridled brilliance, as on "Country Dance" and the raga of "The Meditation of Contemplation" are mixed with tepid R&B and light-jazz forays. Being the wunderkind of British jazz leaves Pine with too much baggage.

John Diliberto

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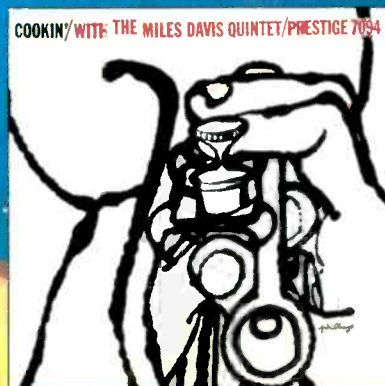
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André Previn & Leroy Vinnegar
Modern Jazz Performances of
Songs From My Fair Lady

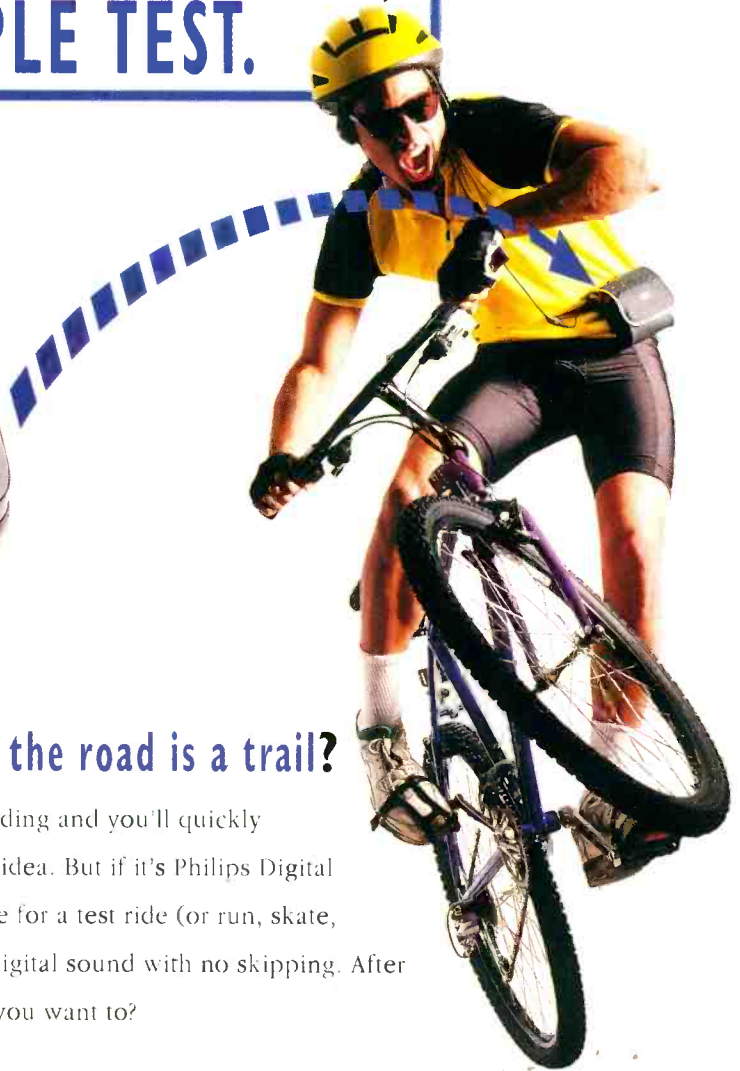


MILES DAVIS
Cookin' With The
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B Does it record in pure digital sound?

Ahh. Now we come to the heart of the matter. For the DCC home deck, the answer is a resounding (and digitally pure) yes. Finally, you can take your favorite music and turn it into your own digital recordings.

And with DCC you'll get unique benefits like a display that shows you the song title, album title and recording artist. And because

it's digital, there's no hiss or flutter – just plenty of wow.



REC



C Does it impress the experts?

And speaking of wow, take a look at these quotes. According to the press, DCC has it all: record and playback in CD-quality digital sound, a complete system including portable, home and car units and hundreds of prerecorded cassettes, with more coming all the time.

"... There is no question that it rivals CD sound quality..."

Stereo Review, November 1992



"... We have to admit... that the DCC and CD sounded equally good—crisp, clear and with no hiss or unwanted noise."

San Francisco Chronicle

D Will it play your existing cassettes?

We know a lot of those tapes you made back in college are irreplaceable. And you should be able to listen to them anytime you want to. So we made it easy. All DCC players will play your existing cassettes, as well as the new Digital Compact Cassette. Obsolescence is the one feature we didn't plan into the DCC system.



E Is the music industry behind it?

Definitely. You can choose from among hundreds of prerecorded DCC titles. Everything from classical to classic grunge. With more coming all the time. And as a point of interest, DCC looks like no other cassette you've ever seen. It's beautifully sleek, but built to survive, with all openings covered by a metal slider to keep out dust and dirt. When we call it The Ultimate Cassette, we mean it.



F Is there really any other choice?

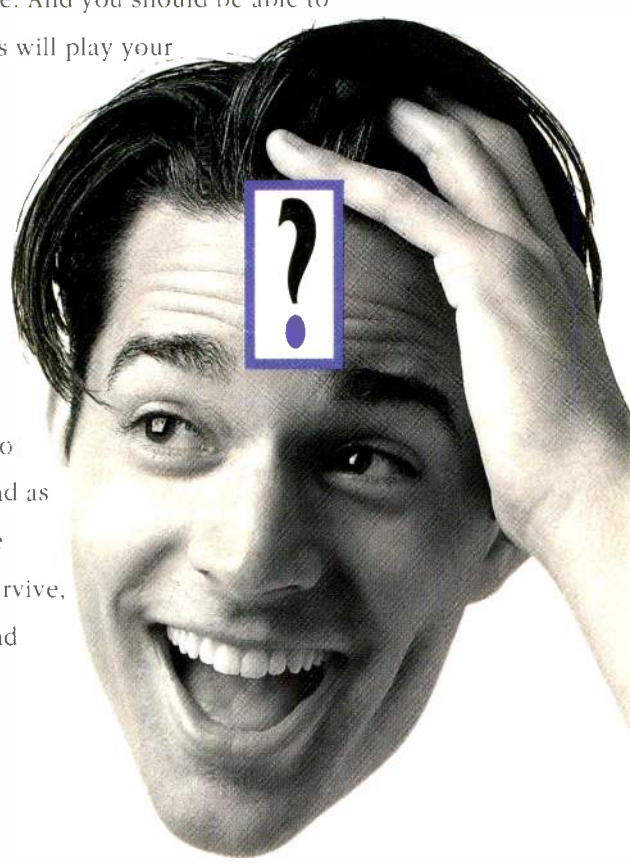
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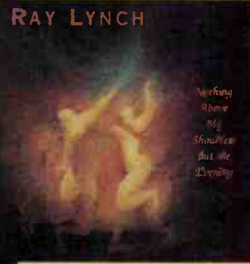
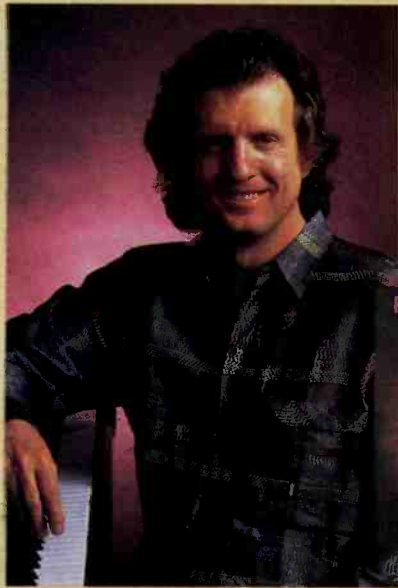
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Blending new acoustic, classical, jazz and a healthy dose of bluegrass, *Psychograss* features Darol Anger and Mike Marshall in a recording of outrageous compositions; a new set of future acoustic standards.



ANNUAL 36TH EQUIPMENT DIRECTORY



In writing up these Annual Directory preambles, I feel rather like W. C. Fields acting the part of a carnival sideshow magician. I know there is no great feat of legerdemain involved, you know there's no miraculous magic; instead, just some minor sleight of hand, which has been practiced many times. Still, however, you keep coming

back, and I stay here, doing the same things. I think it's because the effect at the end is enjoyable.

In any case, the Directory (Big D, as we affectionately call it, distinguishing it from May's Little D, the Car Stereo Directory) is up again this year—in spite of the economic doldrums. Our total model count is up by nearly 280 to 5,416, and we project 134 pages of tables this year.



The principal area of increase is speakers, with a gain of 269 models to 2,554. The company count is up 13 to 342. A large proportion of the models are intended for home theater applications, with many having THX certification. We have tried to accommodate this change in the market by listing the intended use in the column where we would normally list the design principle, e.g., reflex.

I'd love to give you average price, median price, standard deviations, and all the neat math stuff that computers do so well; however, both Big and Little D are not in database format, but rather in ATEX, a very particular kind of



Illustrations: Mark Matcho

All photographs courtesy of Archive Photos





CD PLAYERS & D/A CONVERTERS

AMPLIFIERS PREAMPLIFIERS

TUNERS RECEIVERS

TURNTABLES TONEARMS PHONO CARTRIDGES

HEADPHONES

DIGITAL RECORDERS ANALOG CASSETTE DECKS BLANK TAPES & DISCS

EQUALIZERS AMBIENCE & SURROUND SOUND PROCESSORS SIGNAL PROCESSORS CROSSOVERS

LOUDSPEAKERS



software common to publishing. We have been thinking hard about the various electronic forms of publishing, which should come as no surprise, but I would appreciate any suggestions about specific formats that

would make the effort of greater value to you.

So which categories won and which lost this year? After speakers, the biggest gainer was—are you ready for this?—headphones! Up by 32 models to 284 from three fewer makers, i.e., 31. The big loser was cassette decks, down 40 models to 129 units. There were seven fewer deck makers at 30. There was nearly a tie

for second between phono cartridges, -21 models, and receivers, -20. One fewer cartridge makers, 32, offer 192 models this year, while 30 receiver makers (down four) have 129 models.

Amplifiers are up 21 models to 688 from 193 makers, up 15.

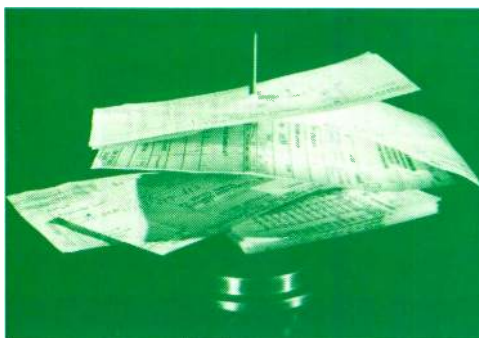
Preamps are up 22 to 413 models by 163 manufacturers; there were 147 last year. The smaller categories—tuners, turntables, tonearms, digital recorders, blank tape, equalizers, ambience and surround units, signal processors, and cross-overs—were fairly stable.



Department of Humorous Thank Yous: First of all, for being the first person to identify all the quotations on Directory Editor Ken Richardson's letter to manufacturers with the Big D forms, we are sending a large set of glassless eyeglasses, with false nose and mustache attached, to Mike Waguespack of Camber, the Canadian speaker maker.

Department of Heartfelt Thank Yous: For eyestrain beyond human endurance with infinitely small type, and most particularly because I don't have to do the work, I am arranging for radial keratotomy operations, with a full year of follow-ups by the eye surgeon, for Directory Editor Ken Richardson, Managing Editor

Kay Blumenthal, Assistant Editor Gerald McCarthy, Associate Art Director Linda Zerella, and Directory Slave Noel Farmer.—E.P.



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MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional		Disc Capacity	Decoding System:			Digital Filter: Analog Plus Digital = A, Digital Only = B, Analog Only = C	Line Outputs: Fixed = F, Var = V, Balanced Analog = B	Other Outputs: Headphone = H, Headset with own Coils = HL, Coaxial Digital = D, Fiber Optic = F	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., ±dB	THD, %	Engage/Time Display: from Disc Start = D, From Track Start = T, Labels = L, Remaining Time Display: To Disc End = D, To Track End = T, Labels = L	Number of Programmable Selections	Repeat Functions: Entire Disc = D, Track = T, A/B Phrase = P, Entire Program = E	Weight, Lbs.	Price, \$	Notes
	Model	Capacity		System	Filter	Outputs												
ACCUPHASE	DC-91(RO) DP-90(RI)	1	20-8X	B	V/B	HL/D/F	4-20 ±0.3	120	0.002		B	B		D/T/P/E	60 56	13,495. 7595.00	D/A converter. CD transport.	
ADCOM	GCD-600(RI) GDA-600	5	16-4X 20-8X	A A	F/V F	D D	20-20 ±0.5 0-20 +0, -0.5	105 110	0.002 0.01		B	B	20	D/T/P/E	18 9½	600.00 750.00	D/A converter; four inputs.	
AIWA	DX-NR370M(RI)	3	1-8X	A		F	10-20 ±2	90	0.01				20	D/T/P/E	7½	350.00		
ALTIS AUDIO	DSP-3S		†	C	F/B	D	20-20 ±0.5	98	0.01						18	1995.00	†D/A converter with sigma-delta decoding.	
	DSP-5S		†	C	F/B	D	10-24.1 ±0.01	100	0.01						22	3950.00		
	Ultima		†	C	F/B	D	10-24.1 ±0.01	102	0.01						32	10,000.		
	CDT-1(RI) CDT-2(RI)	1 1				D D/F					B B	B B	0 0	D D/T/P/E	20 16	2995.00 1995.00	CD transport. As above.	
AMC	CD 6(RI) MD20AC03	1 1	1 1	A A	F A	D/F	20-20 +0, -0.5 20-20 +0, -0.5	103 103	0.005 0.005					D		599.95 99.95	D/A converter module; for CVT3030 integrated amp.	
	Segue		20-8X	A	F/V		2-20 +0, -0.2	103	0.01						20	2500.00	D/A converter.	
ANDDYNE GROUP	Triode		20-8X	A	F/B		4-20 ±0.25	103	0.06						65	6995.00	D/A converter; three chassis; tube analog stage; balanced digital inputs.	
	T.4.2		20-8X	C	F		4-20 ±0.3	101	0.04						42	3995.00	D/A converter; two chassis; tube analog stage.	
	ATAS		20-8X	A	F		4-20 ±0.25	99	0.04						26	2995.00	D/A converter; tube analog stage.	
	Adapt		20-8X	A	F		4-20 ±0.25	102	0.02						26	2495.00	D/A converter; tube/solid-state analog stage.	
	FET-Adapt 18-8X 18-8X 18-8X TyneDyne		20-8X 18-8X 18-8X	A A A C	F F F F		4-20 ±0.10 4-20 ±0.10 4-20 ±0.10 4-20 ±0.4	108 103 103 102	0.009 0.02 0.02 0.01						18 16 16 18	1895.00 1395.00 1395.00 1495.00	D/A converter. As above. As above; tube/solid-state analog stage.	
ARAGON	D2A MKII		18-8X	A	F	D	2-20 ±0.3	110	0.005						19	1595.00	D/A converter; external power supply.	
ARICAM	Alpha 5CD(RI) Delta 270(RI)	1 1	16-4X †	A A	F F/V	D D/F	20-20 ±0.2 20-20 ±0.2	105 103	0.007 0.005	B B	B B	20 20	D D	11 11	899.00 1600.00	Optional AT&T output. †Hybrid, 18-bit/1-bit.		
	Delta 250(RI) Delta Black Box 50	1	†	A	F	D/F D/F	1-20 ±0.2	103 103	0.005 0.005						14 11	1500.00 899.00	CD transport. D/A converter.	
	DDS V1.1(RI)	1				D/F					D	D	16	D/T/P	18	999.00	CD transport; external power supply.	
AUDIO ALCHEMY	DDS II(RI) ACD-1(RI) DDE +	1 1 1	16-256X 16-256X	A A	F F	D D	20-20 ±0.2 20-20 ±0.2	93 93	0.01 0.01		D D	D D	16 16	D/T/P D/T/P	10 8 4	699.00 699.00 299.00	CD transport. D/A converter; external power supply.	
	DDE V1.1 DDE V2.0		18-256X 20-256X	A A	V F	D D	20-20 ±0.1 20-20 ±0.1	100 97	0.008 0.01						4 6	399.00 699.00	As above. D/A converter; four inputs.	
	DDE V3.0		20-512X	A	V	D	20-20 ±0.1	100	0.005						6	599.00	D/A converter; external power supply.	
	DDE PRO		20-512X	A	V	O	20-20 ±0.1	100	0.005						6	999.00	As above; DSP filter.	
	Ωmega II(RI) FET Valve(RI)	1 1	16-4X 16-4X	A A	F F	H H	3-20 ±0.5 2-20 ±0.4	89 90	0.06 0.06	T T	D D	20 20	D/T/E D/T/E	10 16	395.00 1195.00			
	8000D		1-8X	C	F	D	2-20 ±0.5	100	0.003						15	1395.00	D/A converter.	
AUDIO NOTE	DAC1		20-8X		F											1195.00	D/A converter; tube output; zero feedback.	
	DAC2 DAC3 DAC4		20-8X 20-8X 20-2X		F F F											1895.00 2995.00 4995.00	As above. As above. As above; HDCD capable.	
	DAC 2	1	20-8X		F/B	D/F	0.01-20	100	0.006						12	3495.00		
	CD Ceiver(RI)	6	16-4X	A	F	HL	20-20 ±0.5						16	D/T/P/E	18½	599.95	CD changer/receiver (see also "Receivers").	
AUDIO SYNTHESIS	DSM-UltraAnalog		20-8X	A	F	D/F	1-20 ±0.25	108	.0002							3950.00	D/A converter; AT&T input; with balanced analog out, \$4550.	
	DSM-Burr Brown		20-8X	A	F	D/F	1-20 ±0.25	108	.0002							2295.00	D/A converter; upgradable to model above; optional AT&T input, \$250; optional balanced analog out, \$350.	
BANG & OLUFSEN	CD4500 CD7000	1 1	16-4X 16-4X	A A	F F	D D	3-20 ±0.3 3-20 ±0.3	110 110	0.003 0.003		B	D	20		9.9 14.1	900.00 1250.00		
	Aida		1-64X	A	F/B		20-20 ±0.5	96	0.005						11.6	1900.00	D/A converter; coaxial and AT&T inputs.	



The belt-drive CD transport is so unique, it's patented.

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You see, all other CD transports use a high-torque motor with the disc perched directly on the spindle. Its miniscule bearings can only support the scant weight of the CD – which, in itself, is prone to warping and resonances. The resulting microvibrations contaminate the data stream with, you guessed it, jitter.

So, how does the TL 1 minimize jitter? C.E.C. uses a smooth-as-silk, low-torque motor isolated by a drive belt. This allows an independently suspended bearing to support an enormous CD stabilizing clamp – with over 26 times the rotational inertia of the typical transport. Inspired by the great analog turntables, the TL 1 combines massive amounts of steel, aluminum and brass to weigh a rock-solid 38 pounds.

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CD PLAYERS & D/A CONVERTERS

MANUFACTURER	Model (R) = Remote Included, (RD) = Remote Optional	Disc Capacity	Decoding System			Oversampling Rate	Digital Filter: Analog P/L Digital = A, Digital Only = B, Analog Only = C	Line Outputs: Fixed = F, Var = V, Balanced Analog = B	D/A Converter: Headroom = H, Coaxial Digital = D, Fiber Optic = F	Frequency Response, Hz to KHz, ±dB	S/N Ratio, "A" Wtd., ±dB	THD, %	Elapsed Time Display: From Disc Start = 0, From Track Start = 1, Both = B	Repeat/Time Display: To Disc End = 0, To Track End = 1, Both = B	Number of Programmable Substations	Repeat Functions: Entire Disc = D, Track = T, A-B Phrase = P, Entire Program = E	Weight, Lbs.	Price, \$	Notes
			Disc	Channels	Format														
BITWISE AUDIO TECHNOLOGIES	Musik System Zero		20-8X	A	F			0-22	98	0.01						14	1500.00	D/A converter; two chassis.	
	Musik System Zero Plus		20-8X	A	F			0-22	98	0.01						16	2150.00	D/A converter; includes AT&T digital input.	
	Musik System Dne MKII		18-8X	A	F			0-22	98	0.01						24	2500.00	D/A converter; two chassis.	
	Musik System Two tc		20-8X	A	F/B			0-22	100	0.001						45	5850.00	As above; includes AT&T and AES/EBU digital inputs.	
	Digital Turntable Dne(RI)	1					D/F					B	B	24	D/T/P/E	28	2500.00	CD transport; includes AT&T and AES/EBU digital outputs.	
CALIFORNIA AUDIO LABS	DX-1(RI)	1	1-32X	A	F	D		10-20 ±0,-0.2	104	0.002	B	B	20	D/T/E	15	495.00	Optional fiber-optic output.		
	Icon mkII(RI)	1	18-8X	A	F	D					B	B	20	D/T/E	17	895.00			
	Tercet mkIV(RI)	1	20-8X	A	F	D		10-20 ±0,-0.05	103	0.003	B	B	20	D/T/E	22	1495.00			
	Genesis(RI)	1	MASH-32X	A	F/B	F		10-20 ±0,-1	93	0.03	B	B	20	D/T/E	18	1995.00			
	Sigma MKII Tube Analog Processor		1-64X	A	F			5-22 ±0,-0.05	100	0.005						9	750.00	D/A converter with tube analog stages; coaxial and fiber-optic digital inputs.	
	Alpha Tube Analog Processor System Dne DAC		1-64X	A	F			5-22 ±0,-0.05	100	0.005						10	1495.00	As above plus AT&T and AES/EBU inputs.	
Delta Transport(RI)	1		Dpt.	A	F/B			10-20 ±0.5	102	0.008						15½	1995.00	D/A converter; coaxial and fiber-optic digital inputs; four (one- and multi-bit) converter modules available.	
						D/F		10-20			B	B	20	D/T/E	11	895.00	CD transport; includes AES/EBU output; AT&T output optional.		
CAMBRIDGE AUDIO	CD3(RI)	1	16-16X	A	F	D/F		10-20 ±0.1	100	.0025	T		20	D/T	14.1	1699.95			
CAMELOT TECHNOLOGY	The Round Table (RI) Arthur	1				HL/D/F					B	B	20	D/T/P/E	67	2495.00	CD transport; AT&T output.		
			1-256X	A	F	D		20-20 ±0.15	99	0.003						6	1195.00	Battery-operated D/A converter; digital cable; optional AT&T input.	
CARVER	SD/A-390(RI)	5	1	A	F/V	HL/D		10-20 ±0.5	100	0.5	B	B	20	D/T/P/E	15	699.95	Tube output; Soft EQ. As above.		
	SD/A-490(RI)	1	1	A	F/V	HL/D/F		10-20 ±0.2	100	0.5	B	B	24	D/T/P/E	9	699.95			
	SD/A-370(RI)	10	1	C	F	HL		5-20 ±0.5	100	0.005	B	B	32	D/T/P/E	16	699.95			
	SD/A-360(RI)	5	1	A	F	D/F		5-20 ±0.5	100	0.004	B	B	32	D/T/P/E	15	399.95			
CEC	TL 1(RI)	1				D/F					B	B					4695.00	Belt-driven CD transport.	
CELLO MUSIC AND FILM SYSTEMS	Series 8 DAC		20-8X	A	V/B			20-20 ±0.025	†	††						2½	5000.00	D/A converter; external power supply required; optional P.S. supply, \$1,000, can also feed model below simultaneously.	
	Series 8 ADC		18-64X			D/F		20-20 ±0.025	95.5	†						2½	5000.00	A/D converter; external power supply required (see above). †-94 dB.	
CONRAD-JOHNSON	D/A1 Premier Nine		1-256X	A	F	D		20-20 ±0.5		0.1						14	1695.00	D/A converter. As above; tube.	
			1-256X	A	F	D		20-20 ±0.5		0.1						30	3495.00		
COUNTERPOINT	DA10		Var.	A	F	D/F		Var.	Var.	Var.						14	1495.00	D/A converter; interchangeable converter boards.	
	DA10ST		Var.	A	F	D/F		Var.	Var.	Var.						14	1695.00	As above; AT&T digital input.	
	DA11(RI)	1				F/B	D/F						D/T		14	1295.00	CD transport.		
CREEK	CD60(RI)	1	16-4X	A	F	D		20-20 ±0.1	110	0.007	T	B		D/T/P/E	16	1295.00	Display on/off; twin power supplies.		
	DAC60		20-8X	A	F					.0005					14	999.00	D/A converter.		
CURCID AUDIO ENGINEERING	M-CD12V		16-4X	C	F			20-20 ±0.03	98	0.003						7	2500.00	Tube D/A converter; kit, ASM-CD12V, \$1200.00.	
DENON	DP-S1(RI)	1				D/F					T					37	8000.00	CD transport; AT&T digital input; five digital outputs, including AT&T and AES/EBU.	
	DA-S1		20-8X	A	F/B			2-20 ±0.2	120	.0018						44	7000.00	D/A converter; eight DACs; five digital inputs.	
	DCD-3500RG(RI)	1	20-8X	A	F/B	HL/D/F		2-20 ±0.2	120	.0015	B	B	20	D/T/P/E		2000.00	Four D/A converters.		
	DCD-2700	1	20-8X	A	F/V	HL/D/F		2-20 ±0.2	117	.0018	B	B	20	D/T/E		1200.00	As above.		
	DCD-1290(RI)	1	20-8X	A	F/V	HL/D/F		2-20 ±0.2	110	.0025	B	B	20	D/T/E		550.00	Dual D/A converters.		
(Continued)	DCD-695(RI)	1	18-8X	A	V	HL/D		2-20 ±0.2	107	0.003	B	B	20	D/T/P/E		300.00	As above.		
	DCD-595(RI)	1	18-8X	A	V	H		2-20 ±0.2	106	0.003	B	B	20	D/T/P/E		250.00	As above.		





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UNLOAD

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INPUT

FILE

ERASE

SELECT
DISC/CHARACTER

1 2 3 4 5 6 7 8 9
0
ENTER
REPEAT
PROGRAM
MEMORY
PUSH OPEN
CLOCK

CD PLAYERS & D/A CONVERTERS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Disc Capacity	Decoding System:				Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., ±dB	THD, %	Engage Time Display: From Disc Start = D, From Track Start = T, Both = B			Number of Programmable Selections	Repeat Functions: Entire Disc = D, Track = T, A/B Phrase = P, Entire Program = E	Weight, Lbs.	Price, \$	Notes
			Number of Bits—Oversampling Rate	Output Filter: Analog Plus Digital = A, Digital Only = B, Analog Only = C	Line Outputs: Fixed = F, Var. = V, Balanced Analog = B	Other Outputs: Headphone = H, Headphone with Level Control = HL, Coaxial Digital = D, Fiber Optic = F				1	2	3					
DENON (Continued)	DN-1200F/C	†	20-8X	A	F	D	2-20 ±0.2	110	.0025	D			D/E		4000.00	†20-disc changer/controller. As above; AES/EBU. Magazine output.	
	DCM-550(RI)	6	18-8X	A	F/V	HL/D	2-20 ±0.2	106	0.003	B	B	20	D/T/E		500.00	Magazine changer; dual D/A converters.	
	DCM-520(RI)	5	20-8X	A	F/V	HL/D	2-20 ±0.2	110	0.003	D	B	20	D/T/E		530.00	Carousel changer; dual D/A converters.	
	DCM-440(RI)	5	18-8X	A	V	HL/D	4-20 ±0.5	107	0.003	D		20	D/T/E		430.00	As above.	
	DCM-340(RI)	5	18-8X	A	F	H	4-20 ±0.5	106	0.003	D		20	D/T/E		300.00	As above.	
	DCG-330(RI)	5	18-8X	A	F	H	2-20 ±0.5	102	0.006	D		20	D/T/E		500.00	As above; video output for karaoke CD + Graphics.	
	LA-3100(RI) LA-2100(RI)	1 1	20-8X 20-8X	A A	F F	HL/D HL	4-20 ±0.5 4-20 ±0.5	115 113	.0018 .0025	B T	B	20 24	D/T/E D/T/E		1200.00 800.00	CD/vidiodisc player. As above.	
DDSDN AUDIO	DAC-263		20-8X	A	F/B		20-20 ±0.2	110	0.002					14	1795.00	D/A converter; three coaxial digital inputs included, two digital inputs optional (AT&T or AES/EBU).	
	DAC-263/PRE.		20-8X	A	F/V B		20-20 ±0.2	110	0.002					16	2695.00	D/A converter with preamp (see also "Preamps"); one optical and two coaxial digital inputs included, one digital input optional (AT&T or AES/EBU); optional crossover.	
DPA DIGITAL	T1(RI)	1				D/F				B	B	30	D/T/P/E	16	1995.00	CD transport.	
	Little Bit Two		1-192X	A	F	D/F	1-20 ±0.5	100	0.009					4	995.00	D/A converter.	
	Bigger Bit		1-192X	A	F	D/F	1-20 ±0.5	100	0.009					4	1550.00	As above.	
	PDM One Series 3		1-192X	A	F	D/F	1-20 ±0.5	106	0.009					11	2995.00	As above; two chassis.	
	PDM Two		1-384X	A	F	D/F	1-20 ±0.5	109	0.008					11	5395.00	As above.	
DUAL	CD5150RC(RI)	1	16-4X			H	20-20 ±0.1	100	0.01	B	B	20	D/T/E	12	555.00		
	CD1070RC(RI)	1	18			H	20-20 ±0.5	103	0.01	B	B	16	D/T/E	10	345.00		
EAD	DSP-9000 Pro(RI)		20-4X or 8X	A	V	D	0-20 ±0.1	100	0.001					32	5500.00	D/A converter; two chassis; hybrid analog/digital volume control; optional balanced out, \$1000.	
	DSP-7000 Series II		20-4X or 8X	A	F	D	0-20 ±0.1	100	0.001					21	1995.00	D/A converter; AT&T input; optional balanced out, \$399.	
	DSP-1000 Series II		20-4X	C	F		0-20 ±0.1	100	0.001					12	999.00	D/A converter; AT&T input.	
	T-8000(RI)	1				D/F				B	B	24	D/T/P/E	42	3500.00	CD/vidiodisc player.	
	T-7000(RI)	1				D				B	D	20	D/T/P/E	42	1999.00	As above.	
	T-1000(RI)	1				D/F				T	T	20	D/T/E	15	1099.00	CD transport; AT&T output.	
	CD-1000(RI)	1	20-4X		F	D	0-20 ±0.1	100	0.001	T	T	20	D/T/E	15	1795.00		
ELITE	PD-595(RI)	1				D/F				B	B	20	D/T/E	38½	3000.00	CD transport.	
	PD-65(RI)	1	1-8X	A	F	D/F	20-20	111	.0020	B	B	20	D/T/E	21	800.00	Legato Link D/A conversion.	
	PD-54(RI)	1	1	A	F	HL/D/F	20-20	110	.0021	B	B	24	D/T/P/E	12	500.00	As above.	
	PD-M77(RI)	6	1	A	F	HL/D/F	20-20	112	.0017	B	B	32	D/T/P/E	17	770.00	As above; five-mode DSP.	
	PD-M53(RI)	6	1	A	F	HL/D/F	20-20	110	0.002	B	B	32	D/T/P/E	13	460.00	Legato Link D/A conversion.	
	CLD-97(RI) CLD-52(RI)	1 1	1 1				D/F D/F							61% 61%	2500.00 950.00	CD/vidiodisc player. As above.	
ENTECH	Number Cruncher		1-256X	A	F		0-20 ±1							20	1995.00	D/A converter; optional balanced out.	
ESOTERIC	D-2		18-8X	A	V/B	D	0-20 ±0.3	110	.0014					24¼	3500.00	D/A converter.	
	D-10		18-4X	A	F	D	0-20 ±0.5	100	0.002					22	2000.00	As above.	
	D-700		20-8X	A		D/F	0-22 ±0.1	110	.0016					13¼	1350.00	As above.	
	P-2s(RI)	1				D/F				B	B	40	D/T/P/E	31	7000.00	CD transport; five digital outputs.	
	P-2(RI)	1				D/F				T	B	40	D/T/P/E	28¼	4000.00	CD transport.	
	P-10(RI) P-700(RI) X-1(RI)	1 1 1					D/F D/F D/F				T B T	B B B	22 20 20	D/T/P/E D/T/P/E D/T/P/E	22 15½ 40	2000.00 1500.00 5000.00	As above.
FISHER	DAC503(RI)	5	1-8X	A	F	D	20-20 ±0.5	100	0.04	B	B	32	D/T/E	17.4	299.95	Stores and plays discs in seven preset music categories; no computer assistance.	
	DAC2403(RI)	24	1-8X	A	F	D	20-20 ±0.5	100	0.03	B	B	48	D/T/E	19.2	399.95		
FORTE	F50A		1-92X	A	F/B	D/F	0-20 ±0.1	110	†					14	1250.00	D/A converter. †0.00015%.	
GEMINI SOUND PRDDUCTS	CDJ-16(RI)	1	16-8X	C	F	HL				B	B	20	D/T	7½	420.00	Pitch control; cueing.	
GOLDMUND	Mimesis 10C(RD)	†		†	F	D/F	20-20 ±0.1							15½	9000.00	D/A converter. †Proprietary.	
	Mimesis 10P(RD)	†		†	F/V	D/F	20-20 ±0.1							16	11,250.	D/A converter with preamp (see also "Preamps").	
	Mimesis 12	†		†	F/V B	D/F	20-20 ±0.1							11	3900.00	D/A converter.	

CD PLAYERS & D/A CONVERTERS



MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	Disc Capacity	Decoding System:			Diversampling Rate	Digital Filter: Analog Plus Digital = A, Digital Only = B, Analog Only = C	Line Outputs: Fixed = F, Var = V, Balanced Analog = B	D/A Converter: Headphone = H, Headphone with Level Control = HL, Coaxial Digital = D, Fiber Optic = F	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., ±dB	THD, %	Elapsed-Time Display From Disc Start = D, From Track Start = T, Both = B	Remaining Time Display From Disc End = D, To Track End = T, Both = B	Number of Programmable Selections	Repeat Functions: Entire Disc = D, Track = T, A-B Phrase = P, Entire Program = E	Weight, Lbs.	Price, \$	Notes
			A	F	D														
HARMAN KARDON	HD7225(RI)	1	1	A	F	D	4-20 ± 0.1	104	0.008	B	B	30	D/T/P/E	10	299.00	Real-time linear smoothing circuit. As above; dual D/A converters.			
	HD7525(RI)	1	18-8X	A	F	D	4-20 ± 0.1	103	0.008	B	B	30	D/T/P/E	11.5	549.00				
	HD7725(RI)	1	18-8X	A	V/F	HL/D/F	4-20 ± 0.05	105	.0025	B	B	30	D/T/P/E	18.9	849.00				
	TL8500(RI) FL8400(RI)	5 5	1 1	A A	F F	HL	4-20 ± 0.02 4-20 ± 0.1	104 103	0.003 0.008	B B	B B	30 32	D/T/P/E D/T/P/E	14.9 12	479.00 369.00	Reloadable during play.			
JRM	DA-20		20-8X	C	F		0-20 ± 0.1		0.001						800.00	D/A converter for sampling rates from 25 to 50 kHz; quad D/A; 24-bit input.			
JVC	XLZ1050TN(RI)	1	1-8X	A	F/V	HL/D/F	2-20	114	.0014	B	B	32	D/T/P/E	17	800.00	CD + Graphics capability.			
	XLZ451TN(RI)	1	1-8X	A	F	HL/F	2-20	112	.0015	B	B	32	D/T/P/E	8	240.00				
	XLV261TN(RI)	1	1-8X	C	F	HL	2-20	106	.0025	B	B	32	D/T/P/E	8	199.95				
	XLV161TN(RI)	1	1-8X	C	F	HL	2-20	106	.0025	T		32	D/T/E	7.3	179.95				
	XLM509TN(RI)	7	1-8X	A	F	HL/F	2-20	107	0.002	T	T	32	D/T/E	11.1	379.95				
	XLM409TN(RI)	7	1-8X	C	F	HL	2-20	107	0.002	T	T	32	D/T/E	11.1	299.95				
	XLF207TN(RI)	5	1-4X	C	F	HL	2-20	107	0.0025	T		32	D/T/E	11.7	299.95				
	XLMG800TN(RI)	7	1-4X	C	F	HL	2-20	106	0.05	T		32	D/T/P/E	12.4	850.00				
KENWOOD	DPC-731(RI)	1	1-8X	A	F	HL	20-20	100	0.015	B	B	24	D/T/E	31	299.00	DSP circuit.			
	DPC-631(RI)	1	1-8X	A	F	HL	20-20	100	0.015	B	B	24	D/T/E	24	249.00				
	DPC-531(RI)	1	1-8X	A	F	HL	20-20	100	0.015	B	B	24	D/T/E	31	219.00				
	DPC-331(RD)	1	1-8X	A	F	HL	20-20	100	0.015	B	B	24	D/T/E	24	179.00				
	DP-M7750(RI)	†	1-8X	A	F/V	HL	4-20 ± 1	96	0.005	B	B	32	D/T/E	15	399.00				
	DP-M6650(RI)	†	1-8X	A	F/V	HL	8-20 ± 1	96	0.005	B	B	20	D/T/E	15	329.00				
	DP-M5550(RI)	†	1-8X	A	F	HL	8-20 ± 1	96	0.005	B	B	20	D/T/E	15	299.00				
	DP-M993(RI)	†	1-8X	A	F/V	H	8-20 ± 1	96	0.005	B	B	20	D/T/E	15	249.00				
	DP-R4450(RI)	5	1-8X	A	F	HL	4-20 ± 1	96	0.008	B	B	20	D/T/E	15	279.00				
	DP-R893(RI)	5	1-8X	A	F	HL	4-20 ± 1	96	0.008	B	B	20	D/T/E	15	249.00				
	DP-2050(RI)	1	1-8X	A	F/V	H	4-20 ± 1	96	0.005	B	B	20	D/T/E	9	249.00				
KINERGETICS RESEARCH	KCD-55P		18-8X	A	F/V		20-20 ± 1	110	0.02					20	1895.00	D/A converter. As above. CD transport.			
	KCD-55U		20-8X	A	F/V		20-20 ± 1	110	0.02					20	3995.00				
	KCD-55T(RI)	1		A	F	D				T	B	30	D/T/E	22	1295.00				
	KCD-40(RI)	1	18-8X	A	V		20-20 ± 1	110	0.02	T	B	30	D/T/E	21	2295.00				
	KCD-20B(RI)	1	16-4X	A	V		20-20 ± 1	110	0.02	T	B	30	D/T/E	21	1495.00				
KRELL	Reference 64		24-64X	A	F/B		4-20 ± 0.01	98	0.011						14,000.	D/A converter based on upgradable, proprietary reconstructive software; coaxial, AT&T, and AES/EBU digital inputs. As above. CD transport; proprietary control software. Top-loading CD transport. As above. CD transport; proprietary control software. Top loading; software based. As above.			
	Studio Studio 2		24-16X 24-16X	A A	F/B F/B		20-20 ± 0.02 20-20 ± 0.02	110 94	0.002 0.002						3900.00 2850.00				
	DT-10(RI)	1								B	B	20	D/T/P/E		7900.00				
	MD-10(RI) MD-20(RI) ST-1(RI)	1 1 1								T T B		20 20 20	D/E D/E D/T/P/E		6900.00 4000.00 2800.00				
	CD-Studio(RI)	1	24-16X	A	F/B	D	20-20 ± 0.02		0.002	B	B	20	D/T/P/E		5000.00				
	CD-DSP(RI)	1	24-16X	A	F/B	D	20-20 ± 0.05		0.01	T		20	D/E		3650.00				
	MARK LEVINSON	No. 30		20-8X	A	F/B	D	10-20 ± 0.02	105	0.003					89		14,950.		
No. 31(RI)	1				D/F					B	B	30	D/T/P/E	64	8495.00				
No. 35		20-8X	A	F/B	D	10-20 ± 0.02	105	0.003						53	7950.00				
LINN	Karik(RI) Numerik	1	1-256X 20-8X	A A	F F	D/F				B	B	0	D/T/P	12½ 9½	3395.00 2895.00	D/A converter.			
MACH 1 ACOUSTICS	DM-S Standard DM-S Reference		20-8X 20-8X	A A	F/B F/B		20-20 ± 0.05 20-20 ± 0.05		.0015 .0015					15 15	1795.00 2295.00	D/A converter. As above.			
MAGNAVOX	CDC 794/17(RI)	5	1-192X	C	F		2-20 ± 0.1	95	0.015	B	B	30	D/T/E	14	299.00				
	CDC 796/17(RI)	5	1-192X	C	F		2-20 ± 0.1	95	0.015	B	B	30	D/T/E	14	299.00				
MARANTZ	CD-11 MK2(RI)	1	1-128X	A	F/B	D/F	20-20 ± 0.1	108	.0015	B	D	30	D/T/P/E	37	2500.00				
	CD-72(RI)	1	1-128X	A	F/V	HL/D/F	20-20 ± 0.1	105	.0015	B	D	30	D/T/P/E	17	699.00				
	CC-52(RI)	5	1-128X	A	F	F	20-20 ± 0.1	100	0.003	B	D	32	D/T/E	14	349.00				
	CD-63(RI)	1	1-128X	A	V	HL/D/F	20-20 ± 0.1	104	.0025	B	D	30	D/T/E	13	349.00				
	CD-53(RI)	1	1-128X	A	V	HL/D	20-20 ± 0.1	102	.0025	B	D	30	D/T/E	13	299.00				
	LV-500(RI)	1	1-128X	A	V	HL/F	20-20 ± 0.1	108	0.002	B	D	30	D/T/P/E	20	799.00				
McCORMACK AUDIO	Signature(RI)	1	16-4X	A	F/V	D/F	0.1-20 ± 0.5	100	0.005	B	B	20	D/T/P/E	14	2995.00	Upgradable D/A converter. Favorite Track Selection.			
	Prism II(RI) CD Drive(RI) DAC-1	1 1 1	16-4X 18-256X	A A F	F/V D/F D/F	D/F D/F	0.1-20 ± 0.5 0.5-20 ± 0.5	100 92	0.005 0.01	B B	B B	20 20	D/T/P/E D/T/P/E	12 13 16	1895.00 1995.00 995.00	As above. CD transport; FTS. D/A converter; optional AT&T input.			
	McINTOSH	MCD 7007(RI) MCD 7008(RI)	1 7	16-4X 20-8X	A A	F/V F/V	HL HL	20-20 ± 0.3 20-20 ± 0.3	107 107	.0012 0.002	B B	D D	20 50	D/T/P/E D/E	18 24½	2000.00 2000.00			

CD PLAYERS & D/A CONVERTERS

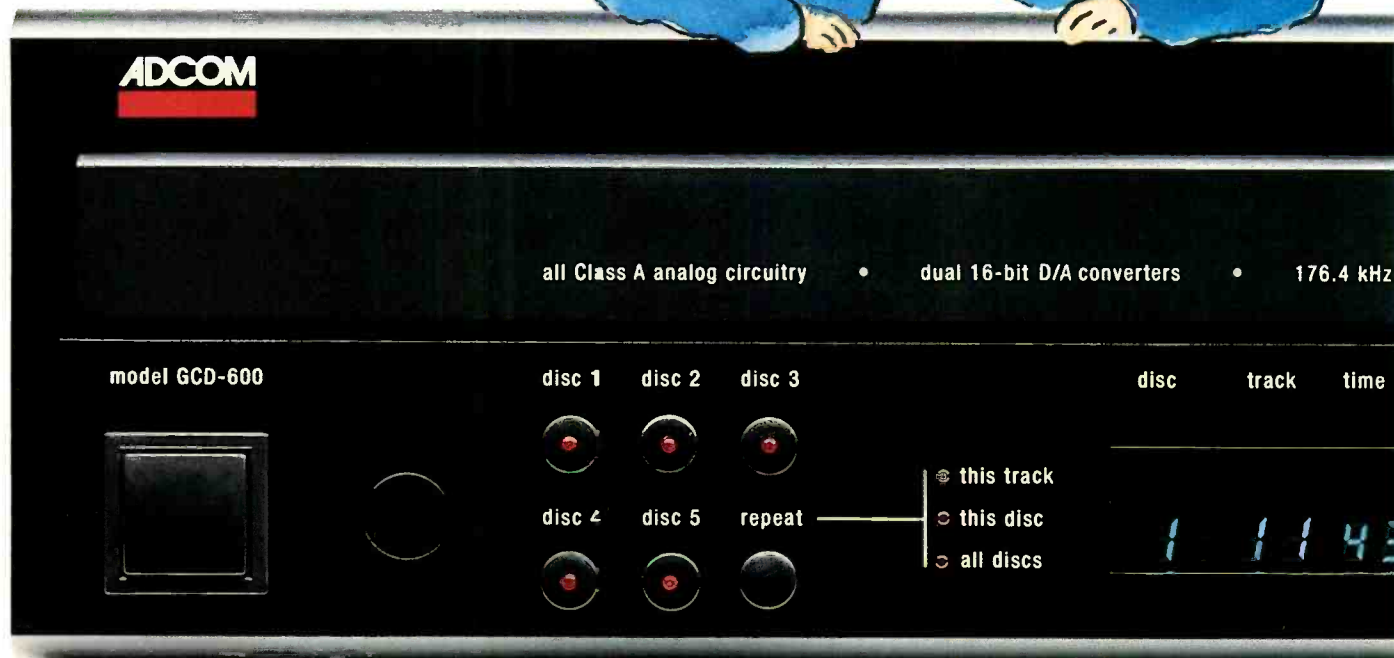
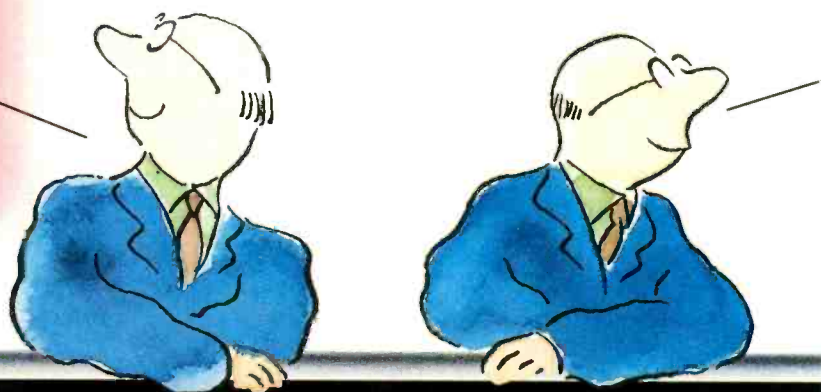
MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Disc Capacity	Decoding System:			Oversampling Rate	Output Filtration: Analog Plus Digital = A, Digital Only = B, Analog Only = C		Line Outputs: Fixed = F, Var. = V, Balanced Analog = B	Other Outputs: Headphone = H, Headphone with Coax Control = HL, Coaxial Output = D, Fiber Optic = F	Frequency Response: Hz to kHz, ±dB	S/N Ratio: "A" Wtd., -dB	THD, %	Elapsed Time Display: From Disc Start = D, From Track Start = T, Both = B	Remaining Time Display: To Disc End = D, To Track End = T, Both = B	Number of Programmable Selections	Repeat Functions: Entire Disc = D, Track = T, A-B Phrase = P, Entire Program = E	Weight: Lbs.	Price: \$	Notes					
			Number of Bits	Filter	Filter		20-20 ± 0.3	85													0.09	B	T	20	D/T
MELOS AUDIO	CD-T BIT(RI)	1	1-256X	A	F	F	20-20 ± 0.3	85	0.09	B	T	20	D/T	30	1795.00	Two chassis; tube analog stage.									
	MAX-1		1-256X	A	F/V	F/V	20-20 ± 0.3	85	0.09						35	2795.00	D/A converter; as above.								
	MAX-2		1-256X	A	F/V	F/V	20-20 ± 0.3	85	0.09						17	1995.00	D/A converter; tube analog stage.								
MERIDIAN	206(RI)	1	1-64X	A	F	D/F	20-20 ± 0.01	103	0.004	B	B	32	D/T/E	19	1990.00	Delta-sigma decoding.									
	208(RI)	1	1-256X	A	F/V	HL/D/F	20-20 ± 0.01	104	0.004	B	B	32	D/T/E	21	2950.00	CD player/preamp.									
	506(RO)	1	1-64X	A	F	D/F	20-20 ± 0.01	103	0.004	B	B	32	D/T/E	19	1495.00	Delta-sigma decoding.									
	508(RO)	1	1-64X	A	F/B	D/F	20-20 ± 0.01	106	0.002	B	B	32	D/T/E	21	2350.00	Dual differential D/A converters with delta-sigma decoding.									
	200(RI)	1		B		D/F				B	B	32	D/T/E	19	1495.00	CD transport.									
	500(RO)	1		B		D/F				B	B	35	D/T/E	19	1650.00	As above.									
	602(RI)	1		B		D/F				B	B	32	D/T/E	19	2750.00	As above; data reclocking.									
	263		1-64X	C	F		20-20 ± 0.1	102	0.004						10	895.00	D/A converter.								
	563		1-64X	C	F/B		20-20 ± 0.1	104	0.002						14	1350.00	Dual-differential D/A converter; one AES/EBU, one optical, and three coaxial inputs.								
	606		1-256X	C	F		20-20 ± 0.1	104	0.003						15	2250.00	Two coaxial and two optical digital inputs.								
META RESEARCH	Laser I(RI)	1			F	F						T													
	Convert I(RO)				F	D									16	4500.00	CD transport.								
															13	3200.00	D/A converter; variable line outputs optional; expandable.								
METAXAS AUDIO SYSTEMS	PHOS Basic(RI)	1				D	5-150																		
	PHOS Reference(RI)	1				D	5-150																		
	MAS DAC		20-8X	C	F		5-150	118	0.005						20	3800.00	D/A converter.								
	MAS DAC Reference		20-8X	C	F		5-150	120	0.005						40	8000.00	As above.								
MICROMEGA	Logic(RI)	1	1-256X	F	F	HL/D	20-20 ± 0.5	100	.0025	B	B		D/T/P/E	10	850.00										
	Leader(RI)	1	1-256X	F	F	HL/D	20-20 ± 0.5	100	.0025	B	B		D/T/P/E	12	1200.00	Top-loading.									
	Solo Pro(RI)	1	1-256X	F	F	D	20-20 ± 0.5	100	.0025	B	B		D/T/E	24	2800.00	D/A converter.									
	Microdac		1-256X	F	F		20-20 ± 0.2	96						3	500.00	D/A converter and line-level preamp (see also "Preamps").									
	Variodac(RI)		1-256X	F	V		20-20 ± 0.2	96						4	1000.00	D/A converter; coaxial digital input and choice of fiber-optic or AES/EBU.									
	Duo BSII		1-256X		F		20-20 ± 0.2	96							4	975.00	D/A converter; external power supply; unbalanced, \$4500.00.								
	Duo Pro		1-256X		F/B	D/F	20-20 ± 0.2	96							15	2000.00	CD transport; requires power supply from model above or optional AL 2.								
	Trio BSII/PSU		1-256X		F/B		20-20 ± 0.2	96							30	5000.00	\$975.00; optional AES/EBU output.								
	Trio CD2(RI)	1				D/F							B	B		18	3000.00	Top-loading CD transport; optional AES/EBU output.							
	Duo CD2(RI)	1				D/F							B	B		18	3200.00	Top-loading CD transport; optional AES/EBU output.							
Microdrive(RI)	1				D/F							B	B		8	1200.00	Top-loading CD transport.								
Duo CD3(RI)	1				D/F							B	B		15	2000.00	As above; AES/EBU output.								
MISSION	DAD 5(RI)	1	1-256X	A	F	D	20-20 ± 0.05	98	0.005	T				20	D/T										
	DAC 5		1-256X				20-20 ± 0.03	112	0.001																
MONARCHY AUDIO	22A		20-8X	A	F/B		20-20 ± 0.1	105	0.002																
	DT-30(RI)	5	1-64X	A	F	HL/D/F	20-20 ± 0.1	105	0.003	B	B	24	D/T/P/E	15	998.00	Dual D/A converter.									
	DT-40A(RI)	1	16-4X	A	F	HL/D	20-20 ± 0.1	100	0.003	B	B	24	D/T/P/E	50	1199.00	CD/vidoeisc player.									
			16-4X	A	F		20-20 ± 0.1	100	0.003	B	B	24	D/T/P/E	50	1499.00	As above.									
MSB TECHNOLOGY	MSB Silver Transport(RI)	1			F/B	†						B		144	D/T/P/E	52	2795.00	CD transport; data reclocking. †AT&T and AES/EBU outputs.							
	MSB Silver CD Player(RI)	1	16-4X		F		5-20	105	0.015	B	B	144	D/T/P/E	52	2795.00										
	MSB Gold CD Player(RI)	1	16-4X		F		5-20	116	0.015	B	B	144	D/T/P/E	52	3995.00										
	MSB Gold Processor		†	B	F/B		5-20	116	0.012						46	3395.00	D/A converter; 6-V output. †Proprietary ladder DAC.								
MTX SOUND-CRAFTSMEN	CD100(RI)	1	1-256X	A	F	D	20-20 ± 0.005	100	.0025	D				16	D/E	13	599.95	Compander circuit.							
MUSE	Two		20-8X	A	F/B	None	20-20 ± 0.2	100	0.01																

CD PLAYERS & D/A CONVERTERS

MANUFACTURER	Model (RI) Remote Included, (RO) Remote Optional	Disc Capacity	Decoding System:			Oversampling Rate	Output Filtration: Analog Plus Digital = A, Digital Only = B, Analog Only = C	Line Outputs: Fixed = F, Var = V, Balanced Analog = B	Other Outputs: Headphone = H, Headphone with Level Control = HL, Central Channel = C, Laser Optic = F	Frequency Response: Hz to kHz, ±dB	S/N Ratio: "A" Wtd., -dB	THD: %	Elapsed Time Display: From Disc Start = D, From Track Start = B, Both = B & B	Repeat/Time Display: To Disc End = D, To Track End = D	Number of Programmable Selections	Repeat Functions: Entire Disc = D, Track = T, A-B Phrase = P, Entire Program = E	Weight: Lbs.	Price: \$	Notes
			A	F	D/F														
MUSEATEX AUDIO	CD-Deck(RI) Bitstream D/A Converter IDAT	1	1	A	F	D/F	5-20 ± 0.1	90	0.03	B	B		D/T/P	23	1749.00	CD transport. D/A converter.			
			21-8X	A	F/B	D/F	20-20 ± 0.1	115	0.004					36	1459.00	D/A converter; proprietary interpolation algorithm.			
MUSICAL DESIGN	CD One(RI)	1	1-384X	A	F	D/F	1-20 ± 0.1	110	0.003	B	B	20	D/T/E	15	1495.00				
MUSIC LABS	DP 101		20-8X	C	F		0-22 ± 0.5	120	.0015						2100.00	D/A converter.			
MUSIC & SOUND	CDT-1(RI)	1			F	D/F	20-20 ± 0.1			B	B	16	D/T/P/E	15	750.00	CD transport.			
NAIM AUDIO	NA CD(RI)	1	16-4X	A	F	None	10-18 ± 0.1			B	B	16	D/E	24	3565.00	Top-loading. External power supply.			
	NA CDS(RI)	1	16-4X	A	F	None	10-18 ± 0.1			B	B	16	D/E	44	6925.00				
NAKAMICHI	MB-1(RI)	†	20-8X	A	F	D	5-20 ± 0.5	105	.0025	B	D	50	D/E	18½	1299.00	†6 plus 1 changer. Music Bank system.			
	MB-2(RI)	†	20-8X	A	F/V	HL/D	5-20 ± 0.5	105	.0025	B	D	50	D/E	12	799.00	As above; digital de-emphasis; synchro recording.			
	MB-3(RI)	†	18-8X	A	F	HL	5-20 ± 0.5	103	.0035	B	D	50	D/E	12	599.00	Music Bank system; digital de-emphasis.			
	MB-4s(RI) 1000P	†	16-4X 20-8X	A	F	HL/D/F	10-20 ± 0.5 5-20 ± 0.5	87 106	0.035 .0005	B	D	99	D/E	11 38	349.00 6000.00	A/D and D/A converter; included with 1000 DAT recorder.			
	1000MB(RI)	††				D/F				B	D	50	D/E	35¼	6000.00	††6 plus 1 changer transport. Music Bank system.			
NOBIS TECHNOLOGIES	Pegasus(RI)	1	1-128X	A	V	HL/D/F	2-20	115	0.001	B	B	30	D/T/E		1695.00	Tube buffered output stage; indexing.			
NSM	CD3101FPS System(RI)	†	1-256X	C	F/V	HL/D/F	20-20 ± 0.1	95	.0025	B	B	†	D/T/P/E	42	4000.00	†100-disc changer and single-disc controller/player; 4000 selections.			
	CD3101AC/PC	†	1-256X	C	F	D/F	20-20 ± 0.1	95	.0025			†	†	33	3500.00	†Personal computer software-dependent. 100-disc changer plus utilities software; unlimited selections.			
NUMARK	CD 6020(RI)	2	16-4X	A	V	HL	1-20	106	.0028		T	24	D/T/E	27	1995.00				
	CD 5020(RI)	2	16-4X	A	F	HL	1-20	106	.0028		T	24	D/T/E	27	1275.00				
ONIX	CD93(RI)	1	1-192X	A	V	D	20-20 ± 0.5	100	0.002	B	B	20	D/T/P/E	13	2500.00				
ONKYO	DX710(RI)	1	1-8X	C	F	HL	5-20	100	0.004	B	B	20	D/T/E	10.8	210.00	Dual D/A converters; synchro start; time edit.			
	DX703(RI)	†	1-8X	A	F	HL/F	5-20	100	0.004	B	B	36	D/T/P/E	11	230.00	Time edit.			
	DX705(RI)	1	1-8X	A	F/V	HL/F	5-20	100	0.004	B	B	36	D/T/P/E	11	330.00				
	Integra DX706(RI)	1	1-8X	A	F/V	HL/F	2-20	110	0.002	B	B	20	D/T/P/E	17.6	550.00				
	Integra DX708(RI)	1	1-8X	A	F/V	HL/F	2-20	110	0.002	B	B	20	D/T/P/E	19.4	750.00				
	Integra DX788F(RI)	1	1-8X	A	F/V	HL	2-20	110	.0015	B	B	20	D/T/P/E	19.6	1200.00	Opto-coupling. Dual D/A converters; includes XLR cables.			
	DXC110(RI)	6	1-8X	C	F	B	2-20	96	0.004	B	B	40	D/T/E	17	320.00	Synchro start.			
	DXC210(RI)	6	1-8X	C	F	F	2-20	96	0.004	B	B	40	D/T/E	17	350.00	As above; front-panel keypad.			
	DXM505(RI)	6	1-8X	C	F	HL	5-20	100	0.004	B	B	40	D/T/P/E	12.6	430.00	Dual D/A converters; Music File memory.			
	Integra DXC606(RI)	6	1-8X	A	F	HL/F	2-20	106	.0028	B	B	40	D/T/P/E	19.8	480.00	Synchro start.			
Integra DXC909(RI)	6	1-8X	A	F/V	HL/F	2-20	106	.0028	B	B	40	D/T/P/E	19.8	650.00	MotORIZED output level control; random play.				
DXV801(RI)	1	20-8X	C	F	None	4-20	107	0.003	B	B	24	D/T/P/E	24	1100.00	CD-video disc player.				
OPTIMUS	CD-750(RI)	5	1-8X	A		HL	20-20	105	0.005	B	B	32	D/T/P/E		230.00				
	CD-8300(RI)	5	1-8X	A			20-20	93	0.035	D	B	16	D/T/E	14¾	220.00				
	CD-2470(RI)	1	1-8X	A	F	H	20-20 ± 1	105	0.008	B	B	20	D/T/E		160.00				
	CD-1760(RI)	1	18-8X	A	F	HL	20-20 ± 0.5	105	0.008	B	B	20	D/T/P/E		180.00				
	CO-5500(RI)	1	1-8X	A		HL	20-20	105	0.004	B	B	20	D/T/P/E		180.00				
OPTIMUS PROFESSIONAL	CD-7105(RI)	6		B		HL	2-20	98	0.003		B	32	D/T/E	8.6	249.00				
	CD-7100(RI)	6		B			2-20	98	0.003		B	32	D/T/E	8.6	219.00				
PANASONIC	SL-PD365A	5	MASH							B	B	32	D/T	11	219.95				
	SL-PD347	5	MASH							B	B	32	O/T	10	219.95				
	SL-PJ316	1	MASH							B	B	20	D/T	6.6	169.95				
	LX-600(RI)	1	MASH				4-20	100	0.003	B	B	20	D/T/P	20.1	800.00	CD/video disc player.			
	LX-K700(RI)	1	MASH					100	0.005	B	B	20	D/T/P	20.7	1100.00	CD/video disc/karaoke player.			
LX-900(RI)	1	MASH					115	.0023	B	B	20	D/T/P	20.5	1100.00	CD/video disc player.				
PARADOX	S Modification(RI)	1	1-8X	A	F/V	HL/D/F	2-20	114	.0014	B	B	20	O/T	17	300.00	Modification for JVC XL-Z1050TN.			
PARASOUND	D/AC-800		18-8X	B	F	D/F	5-20 ± 0.25	103	0.004					12	395.00	D/A converter.			
	D/AC-1000		20-8X	B	F	D/F	5-20 ± 0.025	110	.0025					14	695.00	As above; includes AT&T connector.			
	D/AC-1500		20-8X	B	F	D/F	5-20 ± 0.025	110	.0025					14	995.00	As above.			
PHILIPS	CD-910(RO)	1	1-192X	C	F	HL	20-20 ± 0.03	95	0.015	T	B	30	D/T/E	8.8	159.95				
	CD-920(RI)	1	1-192X	A	F	HL	20-20 ± 0.03	95	0.015	T	B	30	D/T/E	8.8	179.95				
	CD-950(RI)	1	1-128X	A	F/V	HL	20-20 ± 0.03	115	0.021	T	B	30	D/T/P/E	11	599.95				
	CDC-915(RO)	5	1-192X	C	F	HL	20-20 ± 0.1	95	0.015	T	B	30	D/T/E	14	229.00				
	CDC-925(RI)	5	1-192X	C	F	HL	20-20 ± 0.1	95	0.015	T	B	30	D/T/E	14	249.95	Reloadable during play.			
	CDC-935(RI)	5	1-192X	A	F	HL	20-20 ± 0.1	95	0.015	T	B	30	O/T/E	14	299.95	As above.			

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CD PLAYERS & D/A CONVERTERS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Disc Capacity	Decoding System: Number of Bits—Oversampling Rate			Digital Filter: Analog Plus Digital = A, Digital Only = B, Analog Only = C	Line Outputs: Fixed = F, Var. = V, Balanced Analog = B	Other Outputs: Headphone = H, Headphone with Level Control = HL, Coaxial Output = D, Fiber Optic = F	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" With... -dB	THD, %	Clipped Time Display: From Disc Start = 0, From Track Start = 8, 9	Remaining Time Display: To Disc End = 0, To Track End = 1, 2, 3	Number of Programmable Selections	Repeat Functions: Entire Disc = D, Track = T, A-B Phase = P, Entire Program = L	Weight, Lbs.	Price, \$	Notes
			A	F	D/F													
PINK TRIANGLE	Decapo	1	A	F	D/F	2-21 ±0.1	114	0.004					14	2595.00	D/A converter; 18- or 20-bit pluggable filters; variable line out optional.			
	Ordinal	1	A	F	D/F	2-21 ±0.1	112	0.005					8	1395.00	Dual D/A converter; filters as above.			
PIONEER	PD-102	1	A	F		20-20	98	0.003	B	B		D/E	7.8	190.00	†Two six-disc magazines. Five-mode DSP. ‡Three six-disc magazines. As above. CD/compact disc player. As above. As above. As above. CD/compact disc changer. As above. As above. CD/compact disc/karaoke player. As above.			
	PD-202(RI)	1	A	F		20-20	102	0.003	B	B		D/E	7.8	220.00				
	PD-M502	6	A	F		20-20	98	0.003	B	B		D/T/E	8.6	260.00				
	PD-M552(RI)	6	A	F		20-20	98	0.003	B	B		D/T/E	8.6	275.00				
	PD-M702(RI)	6	A	F	HL/D/F	20-20	102	0.003	B	B	24	D/T/P/E	8	300.00				
	PD-DM802(RI)	†	A	F	HL/D/F	20-20	102	0.003	B	B	24	D/T/P/E	12	375.00				
	PD-DM902(RI)	†	A	F	HL/D/F	20-20	102	0.003	B	B	24	D/T/P/E	12	450.00				
	PD-TM3(RI)	††	A	F	HL/D/F	20-20	102	0.003	B	B	24	D/T/P/E	14	520.00				
	CLD-S201(RO)	1												15.9		535.00		
	CLD-D502(RI)	1												19.8		770.00		
	CLD-D702(RI)	1			D/F									20.3		1200.00		
	CLD-M301(RI)	5												20.9		650.00		
CLD-M401(RI)	5												21.3	770.00				
CLO-V740(RI)	1												18.5	900.00				
CLO-V840(RI)	1												18.5	1100.00				
PROCEED	PCO 3(RI)	1	20-8X	A	F/B	D	10-20 +0,-0.2	107	0.004	D		20	D/T/E	31	2995.00	CD transport; four digital output formats. D/A converter. †100 discs and 2970 selections, 15 programmable categories. CD transport version, \$8995.00.		
	PDT 3(RI)	1		A	F/B	D						20	D/T/E	31	2495.00			
	PDP 3	†	20-8X	A	F/B	D	10-20 +0,-0.2	107	0.004	B	B	†	D/T/E	21	2495.00			
CD Library(RI)	†	18-8X	A	F/B	D	10-20 +0,-0.2	105	0.004	B	B		D/T/E	210					
PS AUDIO	PS Reference Link LS(RI)		20-8X	A	V/B	D	20-20 ±0.3	110	0.01					28	4795.00	D/A and A/D converter; digital volume and balance; line-level preamp. D/A converter; AT&T input. D/A converter. CD transport; optional AES/EBU and AT&T outputs.		
	PS UltraLink		20-8X	A	F/B	D	20-20 ±0.5	110	0.01					15	2295.00			
	PS AudioLink PS Lambda(RI)	1	20-8X	A	F	D	20-20 ±0.5	110	0.01	T	B		D	14	595.00			
													24	1695.00				
QUAD	67CD(RI)	1	18-64X	A	F	D	4-21 ±0.1	112	0.002	D	T	50	D/T/E	8½	1699.00	Delta-sigma decoding.		
QUASAR	CD893(RI)	5	1-32X	C	F				B	B	32	D/T/E	11	250.00				
	CD853	5	1-32X	C	F				B	B	32	D/T/E	10	230.00				
	CD832	1	1-32X	C	F				B	B	20	D/T/E	6½	150.00				
REALISTIC	16-302(RI)	1	16-4X	A	F	H	20-20 ±2	90	0.03	B	B	20	D/T/E		299.95	CD/compact disc player.		
RESOLUTION AUDIO	Reference O.A.C.		20-8X	A	F/B		20-20 +0,-0.5	108						11	1495.00	D/A converter; AT&T input. As above.		
	Quantum Processor		20-8X	A	F/B		20-20 +0,-0.2	108						16	2995.00			
ROKSAN	DP-1(RI) DA-1	1	16-4X	B	F	O/F	20-20 ±0.3	105	0.005	B	B		D	16	2500.00	CD transport. D/A converter.		
														1300.00				
ROTEL	RCD945AX(RI)	1	1-164X	A	F	F	20-20 ±0.05	100	.0025	T		20	D/T/E	12	350.00	Dual D/A converters; three-mode time edit. Three-mode time edit.		
	RCD955AX(RI)	1	1-164X	A	F	D	20-20 ±0.05	100	.0025	T		20	D/T/E	12¾	450.00			
	RCD965BX(RI)	1	1-256X	A	F	D	20-20 ±0.05	100	.0025	T		20	D/T/E	12¾	550.00			
	RCC340AX(RI)	5	1-164X	A	F	F	20-20 ±0.05	100	.0025	B	B	32	O/T/E	14	500.00			
SANSUI	Vintage CD-X617(RI)	1	MASH	A	F/V	HL/F	4-20 ±0.5	110	0.002	B	B	24	O/T/P/E	9	500.00	Two-mode time edit. As above.		
	CD-X317(RI)	1	MASH	A	F/V	HL/F	4-20 ±0.5	100	0.003	B	B	24	D/T/P/E	9	330.00			
	CD-390M(RI)	5	16-8X	A	F	F	5-20 ±1	95	0.03	B	B	30	D/T/P/E	12	260.00			
	CD-117K(RO)	1		A	F	F	40-20 ±1	100	0.08	B	B	25	D/T/P/E	6.6	235.00			
	CD-270(RO)	1		A	F	F	40-20 ±1	100	0.08	B	B	25	O/T/P/E	6.6	200.00			
SENTEC	DIAna		20-8X	A	F		0.1-20 +0,-0.1	110	0.002					3	1150.00	D/A converter; Class-A analog stage.		
SHERWOOD	CDC-5030R(RI)	5	1-8X		F	HL	20-20 ±0.5	104	0.005	B	B	32	D/T/P/E	16	275.00	Reloadable during play; tape edit function. Tape/time edit function.		
	CD-3030R(RI)	1	1-8X		F	HL	20-20 ±0.5	103	0.005	B	B	20	D/T/P/E	11	195.00			
SIMPLYPHYSICS	Bitmaker RR-54E(RI)	1	1-356X		F	D								12	1250.00	CD/compact disc player; two-side LO play.		
	Lasermaster RR-L52E(RI)	1	1-356X		F	D								20	1995.00			
SONIC FRONTIERS	SFD-1		20-8X	A	F/B	D	5-20 ±0.5	110	0.1					20	1995.00	D/A converter; tube analog stage. As above.		
	SFD-2		20-8X	A	F/B	D	5-20 ±0.5	110	0.1					28	4695.00			
SONOGRAPHE	SD22(RI)	1	1-256X	A	F		20-20 ±0.5	96	0.1	T	D	20	D/T/P/E	12	895.00			

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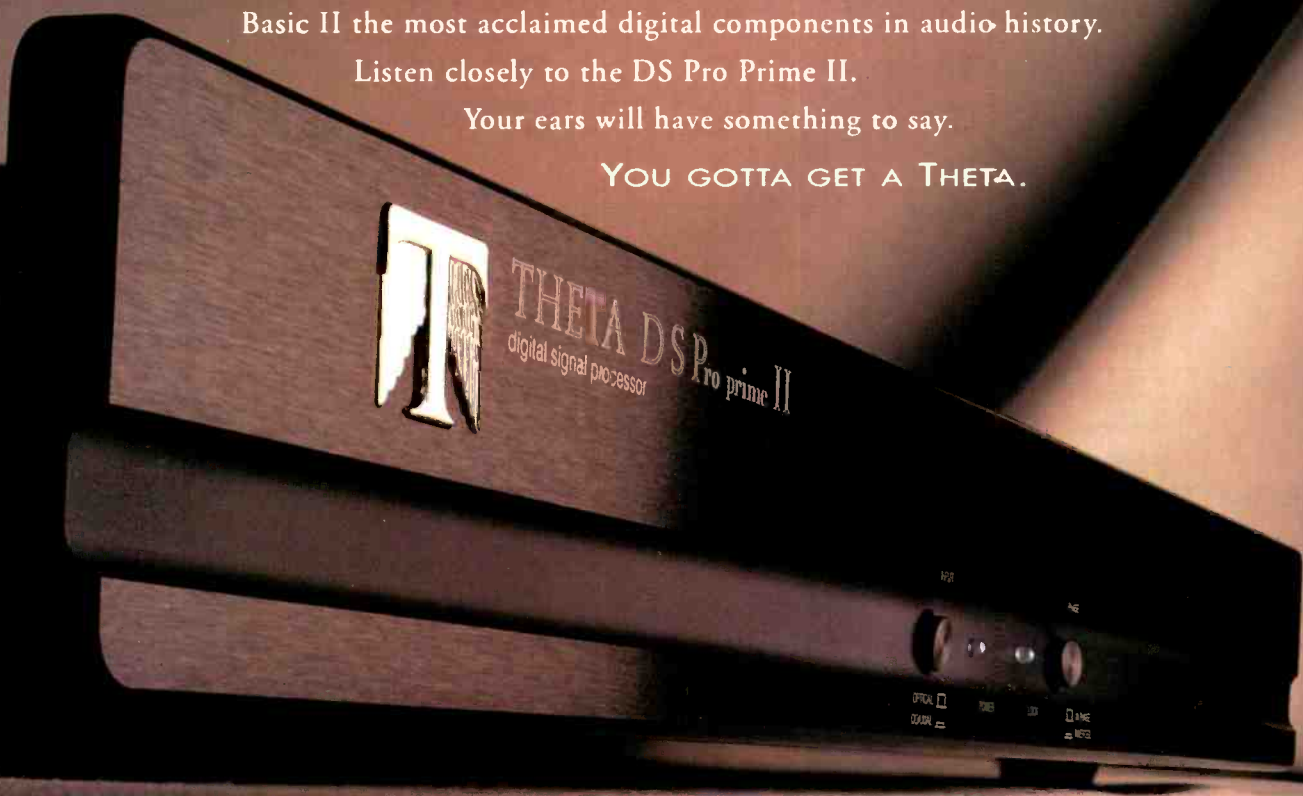
Like units costing many thousands more, the Prime II gives you the advantage of balanced digital even if you have a single-ended preamp.

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Listen closely to the DS Pro Prime II.

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CD PLAYERS & D/A CONVERTERS

MANUFACTURER	Model (R) = Remote Included, (RD) = Remote Optional	Disc Capacity	Decoding System: Number of Bits	Oversampling Rate	Output Filteration: Analog Pk Digital = A, Digital Only = B, Analog Only = C	Other Outputs: Headphone = H, Headphone with Level Control = HL, Coaxial Digital = D, Fiber Optic = F	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., ±dB	THD, %	Egged Time Display From Disc Start = 0, From Track Start = 1, Bolt = B	Repeat Functions: Entire Disc = 0, Track = 1, A-B Phrase = P, Entire Program = F	Weight, Lbs.	Price, \$	Notes		
															Line Output	Line Output
SONY	CDP-211(RD)	1	1-8X	A	F	HL	2-20 ± 0.5	100	.0045	B	B	20	D/T/E	7	180.00	Carousel changer; reloadable during play. As above. As above. As above. As above. As above. As above. As above. As above. As above. Custom File memory. Cartridge changer. †100-disc changer. CD/karaoke player.
	CDP-311(RI)	1	1-8X	A	F	HL	2-20 ± 0.5	100	.0045	B	B	20	D/T/E	7	200.00	
	CDP-411(RI)	1	1-8X	A	F	HL/F	2-20 ± 0.5	102	.0035	B	B	24	D/T/E	8	250.00	
	CDP-C235(RD)	5	1-8X	A	F	None	2-20 ± 0.5	102	.0045	B	B	32	D/T/E	12 1/4	250.00	
	CDP-C335(RI)	5	1-8X	A	F	HL	2-20 ± 0.5	102	.0045	B	B	32	D/T/E	12 1/4	280.00	
	CDP-C435(RI)	5	1-8X	A	V	HL	2-20 ± 0.5	107	.0035	B	B	32	D/T/E	12 1/2	330.00	
	CDP-C535(RI)	5	1-8X	A	V	HL	2-20 ± 0.5	107	.0035	B	B	32	D/T/E	12 1/2	350.00	
	CDP-C735(RI)	5	1-8X	A	F/V	HL/F	2-20 ± 0.5	115	.0025	B	B	32	D/T/E	14 1/4	430.00	
	CDP-C910(RI)	10	1-8X	A	F/V	HL/F	2-20 ± 0.5	110	.0030	B	B	32	D/T/E	14	480.00	
	CDP-CX100(RI)	†	1-8X	A	F/V	HL/F	2-20 ± 0.3	115	0.002	B	B	32	D/T/E	19	1200.00	
CDP-K1A(RI)	1	16-8X	A	F	HL	2-20 ± 0.5	98	0.008	B	B	24	D/T/E	8 3/4			
SONY ES	CDP-C601ES(RI)	5	1-8X	A	F/V	HL/F	2-20 ± 0.5	116	.0025	B	B	32	D/T/E	16 1/4	420.00	Carousel changer. As above. As above. As above. Cartridge changer.
	CDP-C701ES(RI)	5	1-8X	A	F/V	HL/F	2-20 ± 0.5	116	.0025	B	B	32	D/T/E	19 1/4	570.00	
	CDP-C801ES(RI)	5	1-8X	A	F/V	HL/F	2-20 ± 0.5	116	.0025	B	B	32	D/T/E	20	770.00	
	CDP-C90ES(RI)	10	1-8X	A	F/V	HL/F	2-20 ± 0.5	110	0.003	B	B	32	D/T/E	16 3/4	520.00	
	CDP-X202ES(RI)	1	1-8X	A	F/V	HL/F	2-20 ± 0.3	117	.0023	B	B	24	D/T/P/E	12 1/2	420.00	
	CDP-X303ES(RI)	1	1-8X	A	F/V	HL/F	2-20 ± 0.3	117	.0018	B	B	24	D/T/P/E	24 1/2	730.00	
	CDP-X707ES(RI)	1	1-8X	A	F/V/B	HL/D/F	2-20 ± 0.3	119	.0015	B	B	24	D/T/P/E	36	2000.00	
SOTA	Vanguard(RI)	1	†		F/V	HL/D/F	20-20 ± 0.2	100	0.002	B	B		D/T/E	22	2495.00	†Dual bitstream D/A converters.
SOUND ENGINEERING	PFM-1M	1	16-4X	A	F	D	0-20 + 0, -2	112	0.003	T		20	D/T/E	16	1200.00	
	PFM-1R(RI)	1	16-4X	A	F	D	0-20 + 0, -2	110	0.004	T		20	D/T/E	16	1350.00	
SOUNDSTREAM	DAC-1		18-8X	A	F		5-20 + 0, -0.15	100	0.03					5	695.00	D/A converter; one optical and two coaxial digital inputs.
SDUND VALUES	DX-190(RD)	1	16-4X				20-20 ± 0.1	100	.0025			20	D/T/P/E	9	249.00	Shuffle play.
SPECTRAL AUDIO	SDR-2000 Reference		20-8X	A	F/B		5-20 ± 0.1	115	0.002					36	6495.00	D/A converter; external power supply; six inputs.
STAX	DAC-Talent BD		20-8X	C	F		0-20	118	.0015					14	4500.00	D/A converter; balanced, BNC, AT&T, and coaxial inputs. D/A converter. As above; tube output stage. As above.
	DAC-Talent DAC-X1T		20-8X	C	F/B		0-20	118	.0015					3.3	2700.00	
	DAC-X1T		20-8X	C	F/B		4-20	118	.0016					42	12,000.00	
	DAC-X2T		20-8X	C	F/B		4-20	118	.0016					42		
SUMO	Theorem		18-8X	A	F	D/F	20-20 ± 0.2	108	0.004					12	799.00	D/A converter; synchro clock in. CD transport. †Coaxial, AES/EBU, and synchro clock digital outputs.
	Axiom(RI)	1				†				B	B	20	D/T	15	899.00	
TEAC	PD-D880(RI)	5	18-8X			HL	5-20 ± 0.1	100	0.03	T		32	D/T	11 1/2	289.00	Universal voltage version available. Pitch control. Dual voltage. As above. As above. Dual D/A converters.
	PD-D850(RI)	5	18-8X				5-20 ± 0.1	100	0.03	T		32	D/T	11 1/2	279.00	
	CD-P4500(RI)	1	1	A	V	HL/F	0-20 ± 0.3	105	0.002	B	B	20	D/T/P/E	11	460.00	
	CD-P3500(RI)	1	20-8X	A	V	H	1-20 ± 0.5	104	.0022			20	D/T/P/E	9	340.00	
	VRDS-20(RI)	1	20-8X	B			1-20 ± 0.3	110	.0013	B	B	20	D/T/P/E	30 1/2	2300.00	
	VRDS-10(RI)	1	20-8X	A	F	D/F	1-20 ± 0.3	110	.0013	B	B	20	D/T/P/E	22	1250.00	
	VRDS-7(RI)	1	20-8X	F	F	D/F	1-20 ± 0.3	110		B	B	20	D/T/E		1000.00	
	PD-555(RI)	1	16	A	F		5-20 ± 1	100	0.005	B	D	20	D/E	7 3/4	189.00	
TECHNICS	SL-PD947(RI)	5	MASH				2-20 ± 1	100	0.007	B	B	32	D/T/E	11	269.95	
	SL-PD847(RI)	5	MASH				2-20 ± 1	100	0.007	B	B	32	D/T/E	11	249.95	
	SL-PD647	5	MASH				2-20 ± 1	100	0.007	B	B	32	D/T/E	11	219.95	
	SL-PS840(RI)	1	MASH-64X				2-20 ± 3	118	.0018	B	B	32	D/T	14	429.95	
	SL-PG440(RI)	1	MASH				2-20 ± 1	100	0.007	B	B	20	D/T	7 1/2	189.95	
	SL-PG340	1	MASH				2-20 ± 1	100	0.007	B	B	20	D/T	7 1/2	169.95	
THETA DIGITAL	DS Pro Precedent Cobalt 307		20-16X	A	F/B	D	0-21.72 + 0, -0.1	†	0.002					36	6500.00	D/A converter. †120 dB, unweighted. As above. †104 dB, unweighted. Programmable D/A with preamp. Programmable D/A converter; balanced version, \$5000.00. Programmable D/A with preamp. Programmable D/A converter. As above. CD and videodisc transport; with AT&T output, \$2900.00. CD transport; optional fiber-optic output.
			18-8X	A	F	D	0-20 + 0, -0.1	†	0.002					5	595.00	
	DS Pre Generation III		20-8X	A	V/F	D	0-21.7 + 0, -0.2	120	0.002					37	5000.00	
	DS Pro Generation III		20-8X	A	F	D	0-21.7 + 0, -0.2	120	0.002					36	4000.00	
	DS Pre basic II		18-8X	A	V/F	D	0-21 + 0, -0.2	108	0.002					17	2400.00	
	DS Pro basic II		18-8X	A	F	D	0-21 + 0, -0.2	108	0.002					16	1995.00	
	DS Pro Prime		1-256X	A	F		0-20.5 + 0, -0.2	108	0.002					12	1250.00	
	Data universal transport(RI)	1				D				B	D	20	D/T/P/E	37	2500.00	
	Data Basic(RI)	1				D				T	B	20	D/T/E	25	1500.00	

COUNTERPOINT DIGITAL

The DA-10 D to A

In Japan, the DA-10 was named Component of the Year. Then, the DA-10 was chosen for Design and Engineering Honors by the Consumer Electronics Shows. And the latest award for this piece is "BEST BUY" from International Audio Review.

The DA-10 is a six-input digital to analog converter. Besides two digital tape loops with full dubbing, a digital phase inverter, muting, and a lamp to indicate good input signal, the DA-10 comes equipped with a front panel adjustable Most Significant Bit (MSB) adjustment. Using a totally discrete analog stage—as well as a totally discrete current to voltage stage—the DA-10's analog stage is DC-coupled and servo-corrected to prevent DC offset. It uses a passive third-order Bessel anti-aliasing filter for minimum ringing and best group delay.

The One and Only...

The DA-10 is unique in that it comes with your choice of DAC cards. This means that you choose the sound best for your system and budget, much the same way as phono cartridges are interchangeable. Currently available cards utilize Analog Devices, Burr Brown, Crystal Semi, Philips and Ultra-Analog DAC's. And as newer and better DAC's are developed, Counterpoint will make them available.

In a few years, everyone will be offering these features.

The DA-11 Transport

At long last, a Counterpoint CD transport! Introducing many special features, including the fact that it is of audio purist quality, yet has a user-friendly front-loading mechanism.

And what a front loader! The tray is made entirely of machined aluminum for maximum mechanical integrity. Of course, the front panel and all switches are also of machined aluminum, enhancing its spectacular slimline appearance. Special suspension techniques are used for optimizing acoustical isolation.

Using the Latest Technology...

High-speed asynchronous FIFO memory assures that the necessarily varying input and output data signals do not modulate each other—which otherwise would interfere with the "beat" and rhythm of the music—and each digital

integrated circuit has its own regulated power supply—an absolute requirement for high-purity digital data. But we've not forgotten the Real World: each DA-11 offers SC ("TosLink") plastic optical, two BNC electrical outputs—one floated and one direct—and an AES/EBU balanced output and an optional ST glass optical.



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CD PLAYERS & D/A CONVERTERS

MANUFACTURER	Model (RI) = Remote Included (RO) = Remote Optional	Disc Capacity	Decoding System:			Number of Bits—Oversampling Rate	Digital Filter: Analog Plus Digital = A, Digital Only = B, Analog Only = C	Line Outputs: Fixed = F, Var = V, Balanced Analog = B	Other Outputs: Headphone = H, Headphone with Level Control = HL, Coaxial Digital = D, Fiber Optic = F	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., -dB	THD, %	Elapsed Time Display, From Disc Start = T, Pause = P, Remaining Time Display, To Disc End = D, To Track End = T, Pause = P	Number of Programmable Selections	Repeat Functions: Entire Disc = D, Track = T, A-B Phrase = P, Entire Program = E	Weight, Lbs.	Price, \$	Notes
			C	F/B	D/F													
THRESHOLD	OAC-1e(RI)	1-786X	C	F/B	D/F	0-22 ± 0.15	110	0.002						15	3200.00	D/A converter; coaxial, fiber-optic, and AT&T inputs; polarity inversion switch.		
TIMBRE TECHNOLOGY	TT-1	18-64X	A	F		10-22 ± 0.5	98	0.005						23	3150.00	D/A converter; four digital inputs (one fiber-optic, two coaxial, one AT&T); optional balanced analog out and AES/EBU digital input (replaces one coax), \$695; 120/240 V a.c.		
VAC	OAC	1	C	F/B		6-20 + 0, -0.5	96	0.04						50	4490.00	D/A converter; external power supply; tube; zero feedback; AT&T input.		
	OAC II	1	A	F/B		6-20 + 0, -0.5	96	0.1						37	3290.00	D/A converter; triode tube; zero feedback; optional AT&T input.		
VIMAK	DS-1800	18-64X	A	F/B		5-20 + 0.1, -0.5	102	0.004						39	3300.00	Delta Sigma D/A converter; accepts input data up to 24 bits; applies dither; four digital inputs (optional AT&T); optional buffered coaxial digital output; RS232/485 port.		
	DS-1800 MKII(RI)	18-64X	A	F/B	D	5-20 + 0.1, -0.5	102	0.003						39	4350.00	Delta Sigma D/A converter; data acceptance and dither as above; four digital inputs (including one AT&T and one AES/EBU).		
	DT-1000(RI)	1			D/F					B	B	24	D/T/P/E	42	5900.00	CD-ROM transport; RS232/485 port; custom indexes for 1000 discs; five digital outputs (including AT&T and AES/EBU); programmable.		
WADIA DIGITAL	Wadia 7(RI)	1			D/F					B				D/T/P/E	60	9500.00	CD transport; coaxial, fiber-optic, AT&T, and AES/EBU digital outputs.	
	Wadia 8(RI)	1			D/F					B				D/T/P/E	35	3000.00	As above.	
	Wadia 6(RI)	1	20-32X	B	V/B	D	0-20	126	.0035	B				D/T/P/E	35	4000.00	Digital volume control; coaxial, AT&T, and AES/EBU outputs.	
	Wadia 9(RI)		22-64X	B	V/B		0-20	132	.0035						40	13,500.	Software-based D/A converter; digital volume control; separate power supply; optional Wadia 10, AT&T output with six input switches, \$2500.00.	
	Wadia 15(RI)		20-32X	B	V/B		0-20	126	.0035						17	4000.00	Software-based D/A converter; digital volume control.	
	Wadia 12		19-16X		F/B	0-20	114	.0035						11	1500.00	D/A converter.		
WOODSIDE/RADFORD	WS2(RI)	1	16-4X	A	F/N	D	10-20 ± 0.1	105	0.002	B	B	20	D/T/P/E	14	1995.00	Display off function.		
	DAC 1		16-4X	A	F	D/F	10-20 ± 0.1	110	0.001					8	1595.00	D/A converter; polarity inversion.		
	DAC 2		16-4X	A	F	D	10-20 ± 0.1	110	0.001					8	895.00	D/A converter.		
YAMAHA	CDV-1200K(RI)	1	18-8X	A		20-20 + 0.5, -1	100			B	B	15	D/T/P/E	19½	899.00	CD/video/disc/karaoke player.		
	CDV-870(RI)	1	†	A	V	HL/F	20-20 + 0.5, -1.0	120	0.003	B	B	20	D/T/P/E	22	749.00	CD/video/disc player.		
	CDX-1060(RI)	1	††	A	F/N	HL/D/F	2-20 ± 0.3	120	.0016	B	B	25	D/T/P/E	22½	799.00	†S-Bit Plus—8X.		
	CDX-860(RI)	1	††	A	F/N	HL/D/F	5-20 ± 0.5	118	0.002	B	B	25	D/T/E	10%	499.00			
	CDX-470(RI)	1	†	C	V	H	10-20 ± 0.5	108	0.003	B	B	25	D/T/E	8%	279.00	Scans for peak disc level.		
	CDC-835(RI)	5	††	A	V	HL/D	2-20 ± 0.3	115	.0018	B	B	40	D/T/E	14%	549.00	Reloadable during play.		
	CDC-735(RI)	5	††	A	V	HL/D	2-20 ± 0.3	115	.0025	B	B	40	D/T/E	14%	429.00	As above.		
CDC-635(RI)	5	†	C	V	HL	2-20 ± 0.5	110	0.003	B	B	20	D/T/E	13%	299.00	As above.			
MICHAEL YEE AUDIO	DA-1		16-4X	A	F	2-20	96	0.02						8½	950.00	D/A converter; polarity inversion; optional AT&T input, \$175.00.		

HYPER-BALANCED

Hyper-Balanced Re-Defines State-of-the-Art

Hyper-(hi'pər) || <Gr *hyper* || *prefix* over, above, beyond, surpassing

Balance(dɪ 'bæl əns) || <LL *bilanx* ||

- 1 general harmony between the parts of anything, springing from the observance of just proportion and relationship; esp. in the Arts of Design
- 2 stability or steadiness due to the equilibrium prevailing between all the forces of any system

Hyper-Balanced cables are also available in full-balanced configuration (with XLR connectors)



Hyper-Balanced (hi'pər- bal'ənsd) || <Am.Eng. ||

- 1 an advanced interconnect cable design featuring minimal energy storage within the music signal path, allowing the music to come through pure and clean, unaffected by cable-induced distortions
- 2 quite simply, the finest audio interconnects available

No other interconnects come close to our Primus and Artus Hyper-Balanced cables. Experience a vastly increased sense of realism from your system. Visit one of our select audio dealers to personally audition these superior interconnects in your own system, with our "no risk home audition program"

Call Esoteric Audio USA today for the name of your nearest dealer, and receive a free brochure detailing the technology behind the remarkable Hyper-Balanced cables.

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AMPLIFIERS

MANUFACTURER	Model (M) (RD) - Remote Included, Tub - T, Hybrid - H, Mono - M	Type	Remote Optional	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/μs	High-Level Sensitivity, mV	Doxes Unit Invert Polarity?	Cont. Avg. Watts	Cont. Avg. Watts Channel into 8 Ohms	Cont. Avg. Watts Channel into 4 Ohms	POWER AMP				PREAMP			Notes				
												Rated Full-Power Bandwidth, Hz to kHz	Class of Output Operation	Dynamic Headroom, dB	Input Impedance, kOhms	MM Phono S.N. - dB - x - wide re: 5 mV	MM Phono Sensitivity, mV	Moving Coil Input?		Weight, Lbs.	Price, \$		
AB INTERNATIONAL ELECTRONICS	1550	B	0.1	Yes	60	1.5V	No	330	540	20-20	AB	1.5	15					33	1179.00	Bridgeable; with LED power meters and soft clip. Model 1590, \$1339.00.			
ACCUPHASE	A-50	B	0.02	Yes	160	110		50	100	20-20	A		†					117	14,995.	†Unbalanced, 20 kilohms; balanced, 40 kilohms. Bridgeable.			
	E-406	I	0.02	Yes	120	147		170	250	20-20				90	4.65		Yes	73	6495.00				
ACURUS	A250	B	0.06	No		1.2	No	250	350	20-20	AB		22					35	995.00	†Integrated amp with passive control section. †200 watts x 3. †250 watts x 3. †100 watts x 3. †125 watts x 3.			
	A150	B	0.06	No		1.2	No	150	200	20-20	AB		22					30	695.00				
	DIA-100	†	0.09	No		200	No	100	150	20-20	AB		10					35	995.00				
	200X3	B	0.06	No		1.2	No	†	††	20-20	AB		22						1295.00				
	100X3	B	0.06	No		1.2	No	†	††	20-20	AB		22							795.00			
ADCOM	GFA-5800	B	0.04	Yes			No	250	500	20-20	A/AB									Bridges to 600 watts into 8 ohms. Front-panel level controls. †60 watts x 4. †90 watts x 4. Three-channel operation. 60 watts x 2 and 200 watts x 1 into 8 ohms.			
	GFA-555II	B	0.04	No		130	No	200	325	20-20	AB	2.5	100					35	1500.00				
	GFA-545II	B	0.04	No		130	No	100	150	20-20	AB	2.1	100					24	850.00				
	GFA-535II	B	0.04	No		130	No	60	100	20-20	AB	3.0	100					19½	550.00				
	GFA-535L	B	0.09	No		130	No	60	100	20-20	AB	3.0	22					22	370.00				
	GFA-2535	B	0.06	No		130	No	†	††	20-20	AB	1.5	22					35	600.00				
A/D/S/	PH6	B	0.02	No	40	915	No	70	125	10-80	AB	3	10							2199.00	Six-channel operation; bridges to three, four, or five channels. As above.		
	PH4	B	0.02	No					50		AB										1290.00		
AIR TIGHT	ATM-1	B/T	0.1	No				36		20-20			100						48½	3995.00	Bridgeable. As above. Switchable to 40-watt triode operation.		
	ATM-2	B/T	0.07	No				80		20-20			100						70½	6995.00			
	ATM-3	B/T/M						120														10,500.00	
AMC	CVT3030	I/H	1	No		180	No	30	30	45-20	A		20	79	2.9	150	No				899.95	Optional D/A converter module (see also "D/A Converters"). Optional bridging module. As above. Two-, three-, or four-channel operation.	
	CVT2100	B/H	3	Opt.		1V	No	80	80	35-20	A		1M									999.95	
	CVT2030	B/H	1	Opt.		1.2V	No	30	30	45-20	A		1M									399.95	
	2445	B	0.04	No		Var.	No	30	30	20-20	A	2	20										
AMERICAN HYBRID TECHNOLOGY	AHT-300	B/H/M		No			No	300	300	10-100	AB1		50									30,000.00	Optional Class-A operation.
AMHERST AUDIO	A-2000	B	0.5	No	12		Var.	150	180	20-20	AB	2	22						35	995.00	Toroidal transformer.		
AR	Limited Amplifier 200	B	0.2	Yes	30	1.4V	No	200	350	20-20	AB	5	Sel.						50	3200.00	Bridgeable.		
ARAGON	Palladium	B/M	0.06	Yes			No	100	600	20-20	A		Sel.						65	2000.00	Dual differential signal path.		
	2004 Mk II	B	0.06	No			No	100	200	20-20	A/AB	2.5	22						45	1395.00			
	4004 Mk II	B	0.06	No			No	200	400	20-20	A/AB	2.5	22						65	1850.00			
ARCAM	Alpha 5	I	0.5	No		135	No	40	80	20-20	AB		20						No	10	449.00		
	Alpha 6	I	0.5	No		150	No	50	100	20-20	AB		47	2.6					No	10	649.00		
	Delta 290	I	0.5	No		175	No	75	140	20-20	AB		10					Opt.	14	899.00			
YAKOV ARONOV AUDIO LABORATORY	YM-100	B/T	0.3			1.5V		110		12-22	AB1		470									4200.00	
	IC-70	I/T	0.3			250		70		20-20	AB1		47									3000.00	
	IC-30	I/T	0.3			250		30		20-20	AB1		47									2250.00	
	SA-60	B/T	0.3			250		60		20-20	AB1		47									2000.00	
	SA-30	B/T	0.3			250		30		20-20	AB1		47									1500.00	
	MA-100	B/T/M	0.3			1.5V		110		12-22	AB1		470									5250.00	
																						Pair	
ART AUDIO	Maestro	B/T/M	0.25	No			Yes	150	150	13-27	A		100						55	5500.00	Switchable to triode output. As above; feedback control. Triode output.		
	Quin-let	B/T	0.25	No			Yes	25	25	15-22	A		100						42	1995.00			
	Tempo	B/T/M	0.25	No			Yes	30	30	13-30	A		100						35	3500.00			
ATLAS/SDUNDOLIER	ThundraPro CXA	B/M		No			Var.	100	145											20	599.00	Includes subwoofer crossover (see also "Crossovers").	
ATMA-SPHERE MUSIC SYSTEMS	M-50	B/T/M	0.3	Yes	600	†	No	50	40	2-80	A	0	100							30	3400.00	†Balanced, 775 mV; unbalanced, 1.5 V. Triode tubes; balanced differential design; output transformerless. As above; Class-A operation to 100 watts. Triode tubes; balanced differential design; output transformerless; switchable feedback. As above; includes stands.	
	MA-1.5	B/T/M	0.3	Yes	600	†	No	150	145	2-80	AB	1	100							54	5400.00		
	MA-1	B/T/M	0.3	Yes	600	†	No	140	130	2-80	A	0	Sel.							48	6800.00		
	MA-2	B/T/M	0.3	Yes	600	†	No	200	200	2-80	A	0	Sel.							103	14,200.00		

THE ARAGON COLLECTION

Complementary Balanced

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Penny & Giles Volume Control

2,000 VA Power Transformers

External Power Supply

Epoxy Sealed Resistors

Pure Discrete Class A Circuits

All Transistors Fully Matched

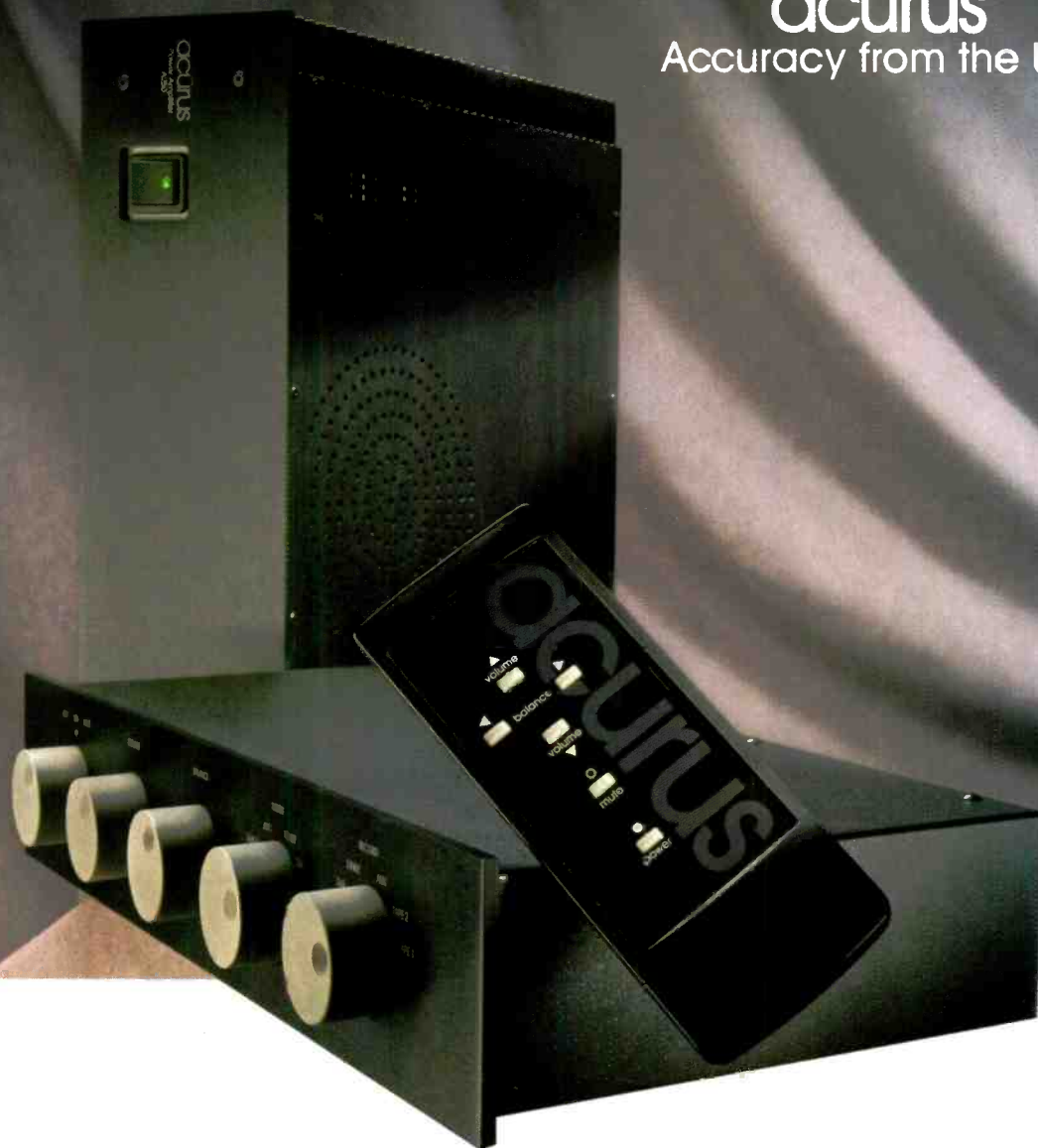


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This year, we introduce the Acurus RL11 Remote Line Preamp. Our American straight forwardness is again very evident. Acurus has created less remote for more convenience. Unlike all the typically complicated remotes,

our Acurus RL11 is so simple and ergonomically correct, it can easily be operated by feel alone.

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AMPLIFIERS

MANUFACTURER	Model (RD) = Remote Included, (RO) = Remote Optional	Type: Integrated = I, Bass = B, Tube = T, Hybrid = H, Mono = M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/μs	High-Level Sensitivity, mV	Does Unit Invert Polarity?	Cont. Avg. Watts/Channel into 8 Ohms		Cont. Avg. Watts/Channel into 4 Ohms	Class of Output Operation	POWER AMP			PREAMP			Notes	
								Rated Full-Power Bandwidth, Hz to kHz	Dynamic Headroom, dB			Input Impedance, kOhms	MM Phono S/N, -dB	MM Phono Sensitivity, mV	Moving Coil Input?	Weight, Lbs.	Price, \$		
AUDIBLE ILLUSIONS	S120A M150	B B/M	0.01 0.01	No Yes	100 100	1.6V 1.5V	No No	120 150	240 300	0.5-100 0.5-100	A AB1 A AB1	35 35				44 55	2495.00 3995.00 Pair		
AUDIO ADVANCEMENTS	TriMax	B/T/M	0.1	No			No	25	25	5-110	A	50				20	2950.00 Pair	45-watt Ultra Linear version available.	
AUDIO BY VAN ALSTINE	Ω II 200 Ω II 260 Ω II 440 Ω II 260hc Ω II 440hc FV 300hc FV 500hc	B B B B B B/H B/H	0.05 0.05 0.05 0.05 0.05 0.04 0.04	No No No No No No No	150 150 150 150 150 115 113	113 113 113 113 113 113 113	No No No No No No No	90 130 220 130 220 150 250	150 180 300 200 350 225 350	7-300 7-300 7-300 7-300 7-300 5-100 5-100	AB AB AB AB AB AB AB	1.9 1.9 1.9 2.0 2.0 2.2 2.2	20 20 20 20 20 1M 1M				29 33 38 33 38 33 38	695.00 895.00 1195.00 995.00 1295.00 1395.00 1695.00	
AUDIO CENTRON	RMA-2000 RMA-1600 RMA-1000 RMA-800 RMA-250	B B B B B	0.05 0.02 0.02 0.02 0.05	Yes Yes Yes Yes Yes	30 30 25 30 15	1V 1V 1V 1V 1V	No No No No No	250 250 75 125 80	400 400 150 200 125	20-20 20-20 20-20 20-20 20-20	AB AB AB AB AB	2 2 20 20 20				75 45 20 20 21	1750.00 495.00	Bridgeable; d.c. and short-circuit protection. As above.	
AUDIO DESIGN ASSOCIATES	PT-100 PF-200 PF-250 PBA-50 PBA-150 BPA-500 MPA-6 MPA-5 MPA-500 MRA-808(RD) CR-8A(RD)	B B B B B B B B B I I	0.02 0.07 0.02 0.02 0.06 0.02 0.09 0.09 0.02 0.03 0.02	No No No No No No No No No No No	13 12 25 10 10 25 9 9 25 10 10	500 1.2V 500 500 500 500 500 500 500 500 500	Yes No No Var. Var. No Yes No No No No	50 60 100 50 200 250 ↑ ↑ 200 40 25	75 110 180 80 325 500 ↑ ↑ 400 60 40	20-20 20-20 20-20 20-200 20-200 20-200 20-20 20-20 20-20 20-20 20-20	A/AB AB A/AB AB AB A/AB AB A/AB AB AB AB	50 50 50 10 10 50 10 50				32 12 32 52 13	1085.00 1395.00 1619.00 1085.00 1642.00 2095.00 1680.00 1622.00 6195.00 10,580. 1835.00	Operates into 0.5-ohm load. Bridges to 300 watts into 8 ohms and 425 watts into 4 ohms. Amp/crossover for subwoofers. As above. THX bass amp. Five channels plus bass channel with parametric EQ. †40 watts x 5 and 90 watts x 1. ††85 watts x 5 and 180 watts x 1. ††90 watts x 5. Five-channel operation; separate power supply. For multi-room System 8000; eight stereo amp modules. For multi-room System Omega; without front-panel controls. Model CR-A, \$1550.00.	
AUDIOLAB	8000A MkII 8000P MkII 8000M	I B B/M	0.05 0.05 0.05	No No No	100 100 100	No No No	60 100 125	100 175 200	1-65 3-75 4-75	AB AB AB	50 50 50	81	2.0	175	Yes	19 21 21	799.00 1199.00 897.50 Each		
AUDIO NOTE	First SE-Amp Soro-P2 Meishu-P3 Tomei-P4 Neiro Kageki Kassai Kegon Ongaku Gaku-On	B/T B/T B/T B/T B/T B/T I/T B/T/M		No No No No No No No No No		No No No No No No No No	8 17 8 17 7.5 7.5 17 17 27 45	8 17 8 17 7.5 7.5 17 17 27 45	A A A A A A A A A A		100 100 100 100 250				25 30 2995.00 55 65 90 100 75 85	850.00 2495.00 2995.00 4995.00 13,500. 49,500. 39,500. 89,500. 62,500. 179,500. Pair	With line-level preamp, First integrated, \$1250.00. With line-level preamp, Soro-Line, \$2795.00; with MM phono stage, Soro-Phono, \$3495.00. Triode tubes; with line-level preamp, Meishu-Line, \$3995.00; with MM phono stage, Meishu-Phono, \$4995.00. Triode tubes. As above. As above. As above. As above. As above. As above.		
AUDIOPRISM	Debut	B/T	0.5	No	750	No	35	35	15-20	AB	150					42	1350.00	Transformer cover, \$150.00.	
AUDIO RESEARCH	V35 V70 V140 D200 Q300 Q400 MKII CL150	B/H B/H B/H/ M B B B B/H/ M	1 1 1 Yes 0.5 0.5 0.8	Yes Yes Yes Yes Yes Yes Opt.	15 20 25 50 50 25	800 1.1V 1.3V 1.9V 1.9V 1.9V 600	No No No No No No No	30 60 120 110 160 200 140	30 60 120 200 300 400 140	12-40 15-50 10-80 0-150 0-150 0.01-160 7-100	AB AB AB AB AB AB AB	400 400 400 ↑ ↑ 3 60				46 63 61 32½ 48 73 110	2995.00 3995.00 3995.00 2495.00 3995.00 5495.00 4995.00 Each	Triode operation. As above. As above. †Unbalanced, 150 kilohms; balanced, 300 kilohms. Triode operation; balanced output. Bridges to 200 watts.	
AUDIOSOURCE	Amp One	B	0.04	No	130	No	80	120		AB	2	Sel.				14	299.00		
AUDIRE (Continued)	Parlando Dtez Tenendo	B B B	0.02 0.03 0.05	Yes Yes Yes	50 50 50	1.4V 1.5V 1.5V	No No No	100 250 200	200 500 400	2-50 2-50 5-50	A AB AB	51 51 51				85 85 50	3440.00 3280.00 1980.00		



AMPLIFIERS

MANUFACTURER	Model	Remote Included, (RH)	Remote Optional, (RO)	Type Integrated = I, Tube = T, Hybrid = H, Mono = M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/μs	High-Level Sensitivity, mV	Does Unit Invert, Polarity?	Cont. Avg. Watts Channel into 8 Ohms	Cont. Avg. Watts Channel into 4 Ohms	POWER AMP			PREAMP			Price, \$	Notes		
												Rated Full-Power Channel into 8 Ohms, Hz to kHz	Class of Output Operation	Dynamic Headroom, dB	MM Phono S.N., -dB	MM Phono Sensitivity, mV	MM Phono Sensitivity, mV			Moving Coil Input?	Weight, Lbs.
AUDIRE (Continued)	Forte	B	0.05	Yes	50	1.4V	No	125	250	2-50	AB		51					45	1250.00	Bipolar; MOS-FET version, \$1350.00.	
	Crescendo	B	0.05	Yes	45	1.3V	No	75	130	2-50	AB		51					28	700.00	Bipolar; MOS-FET version, \$760.00.	
AYRE ACOUSTICS	V-3	B	1	Yes			No	100		20-20	AB		18					55	3450.00		
BEL	1001 MkII	B				1V	No	50	100	5-200	A		27					31	2995.00	Balanced output; bridges to 200 watts.	
	1001P	B/M				1V	No	†		5-200	A		27					31	3195.00	†400 watts x 1 into 1 ohm.	
BEL CANTO DESIGN	Orfeo	B/T/M	0.1	Yes		1V	No	30	30	20-20	A	1.0	100					70	8600.00	Triode tubes.	
	Fidelio	B	0.1	Yes			No	100	200	10-100	A/AB1	2.0	100				40	2500.00			
THE DAVID BERNING CO.	EA-2131	B/T	2	Yes		1V	No	100	100	20-40	AB		2	100				40	4290.00		
BGW SYSTEMS	Performance Series 1	B	0.05	Yes	80	775	†	100	150	20-20	AB		20					26	799.00	†One channel inverts polarity. Bridgeable.	
	Performance Series 2	B	0.05	Yes	80	775	†	200	300	20-20	AB		20					32	929.00	As above.	
	Grand Touring Amplifier	B	0.1	Yes	20	1.8V	No	360	625	20-20	AB		15					78	2199.00	Bridgeable.	
	Grand Touring Compact Amplifier	B	0.25	Yes	20	1.9V	No	400	700	20-20	AB		15					45	2099.00	As above.	
	750F 200	B	0.03	Yes	20	1.6V	No	280	450	20-20	AB		15					55	1699.00	As above.	
B-I-C AMERICA	SW100	I/M	0.08	Yes				100										14	999.00	As above.	
																				329.00	Each
B & K COMPONENTS	ST-120	B	0.09	Opt.	14	900	No	60	105	5-45	AB	1.4	24					15	398.00		
	ST-1400	B	0.09	Opt.	14	1.2V	No	105	150	5-45	AB	1.4	24					25	548.00		
	ST-1400M	B/M	0.09	Opt.	14	1.4V	No	150	200	5-45	AB	1.4	24					25	548.00		
	ST-2020	B	0.09	Opt.	14	1.4V	No	150	200	5-45	AB	1.5	24					32	698.00		
	ST-3030	B	0.09	Opt.	14	1.7V	No	200	300	5-45	AB	1.1	24					38	798.00		
	EX-4420	B	0.09	Opt.	14	1.7V	No	200	350	1-45	AB	1.2	24					40	998.00		
	Sonata EX-4420M	B/M	0.09	Opt.	14	1.7V	No	200	400	1-45	AB	1.4	24					40	998.00		
	Sonata Video-5 A/V	B	0.09	No	20	850	No	105	105	5-45	AB	0.9	33					40	1298.00	Five-channel operation; level controls.	
AV6.5.4	B	0.09	Opt.	14	900	No	60		5-45	AB	0.9	24					32	898.00	Six-channel operation; level controls.		
BOULDER AMPLIFIERS	102AE	B	0.005	Yes	25	1.3V	No	100	125	10-100	AB	1.5	10					30	2625.00	Peak current, 30 amps.	
	250AE	B	0.005	Yes	25	1.3V	No	75	125	10-100	AB		10					51	2850.00	Peak current, 50 amps.	
	500AE	B	0.005	Yes	35	1.8V	No	150	250	10-100	AB		10					30	4350.00	Peak current, 30 amps; balanced output.	
	250AE Mono	B/M	0.005	Yes	50	1.3V	No	250	250	10-100	AB		10					51	5700.00	Peak current, 50 amps; balanced output.	
	500AE Mono	B/M	0.005	Yes	70	1.8V	No	500	500	10-100	AB		10					51	8700.00	Peak current, 50 amps; balanced output.	
BRYSTON	500	B	0.005	Yes	35	1.8V	No	150	250	10-100	AB		25					51	5500.00	As above.	
BRYSTON	8B-NRB	B	0.01	Yes	60	1V	No	†	††	0.5-100	AB		50					42	2695.00	†120 watts x 4. ††200 watts x 4. Bridges to 400 watts x 2 into 8 ohms; three-channel operation. 120 watts x 2 and 400 watts x 1 into 8 ohms.	
	7B-NRB	B/M	0.01	Yes	60	1V	No	500	800	1-100	AB2		50					42	4390.00	Operates into 1 ohm; regulated power supply.	
	4B-NRB	B	0.01	Yes	60	1.3V	No	250	400	1-100	AB2		50					42	2195.00	Bridgeable; regulated power supply.	
	3B-NRB	B	0.01	Yes	60	1V	No	125	200	1-100	AB2		50					28	1395.00	Regulated power supply.	
	2B-LP	B	0.01	Opt.	60	750	No	50	100	1-100	AB2		50					18	750.00	As above; bridgeable; LED protection indicators.	
	8B-THX	B	0.01	Yes	60	1V	No	†	††	0.5-100	AB		50					42	2950.00	THX certified; bridges to 400 watts x 2 into 8 ohms; three-channel operation. 120 watts x 2 and 400 watts x 1 into 8 ohms.	
	7B-THX	B/M	0.01	Yes	60	1V	No	500	800	0.5-100	AB		50					42	2345.00	THX certified.	
	4B-THX	B	0.01	Yes	60	1.5V	No	250	400	1-100	AB2		50					42	2245.00	As above; bridgeable; regulated power supply.	
CALRAO	95-931	I/M		Yes				70	70	30-50			50	68	3			15.5	289.00	Microphone input.	
	95-874	I/M		Yes				30	30	70-18			50					8.8	145.00	As above; also operates on d.c.	
	95-875	I/M		Yes				60	60	100-18			50					8.8	165.00	As above.	
CAMBRIDGE AUDIO	P25	I	0.02	No	300	No	30		11-36		B		78	2.1	Yes	13	349.95				
	P50	I	0.01	No	300	No	50		3-82		B		80	4.3	Yes	13	499.95				
	P70	I	0.01	No	160	No	60		3-82		B		80	4.3	Yes	13.8	599.95				
	A70	B	0.01	No	450	No	60		3-82		B		80		Yes	13.8	499.95				
	A100	B	0.01	No	1.1V	No	110		3-82		B		80		Yes	21.6	699.95	Bridgeable.			

AMPLIFIERS

MANUFACTURER	Model (R) = Remote Included, (RO) = Remote Optional	Type: Integrated = I, Hybrid = H, Mono = M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/μs	High-Level Sensitivity, mV	Cont. Avg. Watts/Channel into 8 Ohms	Cont. Avg. Watts/Channel into 4 Ohms	Class of Output Operation	POWER AMP				PREAMP				Notes	
										MM Impedance, dB	MM Photo S/N, -dB	MM Photo Sensitivity, mV	Moving Coil Input?	MM Impedance, dB	MM Photo S/N, -dB	MM Photo Sensitivity, mV	Weight, Lbs.		Price, \$
CARVER	Silver Seven MK II	B/T/M	0.5	No	1.5V	Var.	375	475	18-40	AB								25,000.00	Separate power supply. Magnetic Field power supply; analog power meters. †1000 watts. As above; level controls. Magnetic Field power supply; analog power meters; level controls. As above. †As above; bridgeable; preamp outputs for daisy-chaining. As above. Sonic Holography; analog meters; CD direct, matrix surround. Two-, three-, or four-channel operation; multi-room, surround sound amp; adjustable crossover frequency. †125 watts x 6. ††220 watts x 6. THX certified.
	Silver-9t	B/M	0.5	No	1.7V	No	550	900	20-20	AB								Pair 1199.95 Each	
	TFM-75	B	0.1	Yes	1.5V	Yes	750	†	20-20	AB								1995.95	
	TFM-55	B	0.5	No	1.5V	No	380	600	20-20	AB								999.95	
	TFM-35	B	0.5	No	1.5V	No	250	380	20-20	AB								749.95	
	TFM-15cb	B	0.5	No	1.5V	No	100	140	20-20	AB								449.95	
	TFM-6cb	B	0.1	No	1.5V	No	65	110	20-20	AB								299.95	
	CM-1090(RI)	I	0.1	No	150	No	100	140	20-20	AB		80	1.5	150	No	29		599.95	
AV-634	B	0.5	No	1V	No	60	100	20-20	AB								599.95		
AVX-606	B	0.07	No	1.1V	No	†	††	20-20	AB									1499.95	
CARVER RESEARCH	LightStar	B	0.1	Yes			300	600	1-25	A								65	
	LightStar II	B	0.1	Yes			150	300	1-25	A								45	
CARY AUDIO DESIGN	CAD-75-1	I/T		No	200	Yes	75	72	9-26	AB								63	
	SLI-30	I/T		No	400	Yes	30	30	20-23	A								34	
	SLA-30	B/T		No	500	No	40	30	20-23	A								27	
	SLA-70B	B/T		Opt.	900	No	50	49		A/AB								34	
	SLA-70B Sig.	B/T		Opt.	900	No	60	56	18-26	A/AB								42	
	CAD-300B Sig.	B/T		Opt.	2V	No	25	25	18-26	A								54	
	SLM-100	B/T/M		Opt.	750	Yes	113	100	15-23	A/AB								40	
	CAD-300M Sig.	B/T/M		Opt.	750	No	60	60		A								54	
	CAD-300SE	B/T/M		Opt.	900	No	12	12	26-23	A								32	
	CAO-2A3 Sig.	B/T		Opt.	2V	No	15	14	20-20	A								38	
	CAD-40M	B/T/M		No	900	No	40	40	20-20	A								32	
	CAO-40M Special	B/T/M		No	900	No	75	75	18-26	A/AB								32	
CAD-805	B/T/M		No	750	No	50	50	19-23	A								114		
CAO-211M	B/T/M		Yes	700	No	200	200	9-30	AB								126		
CAD-300SSE	B/T		Opt.	800	No	25	25	25-26	A								65		
CELLO LTD.	Performance II	B/M	0.1	Yes	1.5V	No	200	400	20-20	AB1								180	
	Duet 350 Encore	B/B/M	0.25/0.3	Yes/Yes	1.5V/†	No	350/50	600/100	20-20/20-20	AB/AB2								95/28	
CHORD	SPM 800	B	0.04	Yes	60	113	Yes	160	250	3-46	A/AB							20	
	SPM 1000	B	0.03	Yes	60	113	Yes	200	300	1-46	A/AB							31	
	SPM 1200	B	0.03	Yes	70	113	Yes	250	380	1-46	A/AB							33	
	SPM 3000	B	0.03	Yes	70	113	Yes	†	††	1-46	A/AB							50	
CLASSÉ AUDIO	70	B/H	0.01	Yes	70	900		75	150	20-20	A/AB							35	
	10	B/H	0.01	Yes	70	1V		125	250	20-20	A/AB							45	
	15	B/H	0.01	Yes	70	1V		175	350	20-20	A/AB							60	
	25	B/H	0.01	Yes	70	1.2V		250	500	20-20	A/AB							69	
	M700	B/H/M	0.01	Yes	70	1.2V		700	†	20-20	A/AB							78	
	M1000	B/H/M	0.01	Yes	70	1.6V		†	††	20-20	A/AB							92	
																		Each	
DON J. COCHRAN	Delta Mode II	B/H/M	0.07	Yes	65	1.6V	No	200	200	0.5-50								58	
																		Pair	
CODA TECHNOLOGIES	2.5	B	0.1	Yes	50	650	No	25	50	0-100	A							35	
	10	B	0.1	Yes	50	1.3V	No	100	200	0-100	A/AB							35	
	11	B	0.1	Yes	50	1.3V	No	100	200	0-100	A							85	
	20	B	0.1	Yes	50	1.8V	No	200	400	0-100	A/AB							85	
	System 100	B	0.1	Yes	50	1.3V	Var.	100	200	0-100	A							100	
	System 200	B/M	0.1	Yes	50	1.8V	Var.	200	400	0-100	A							185	
CONRAD-JOHNSON	MF2100	B	1	No	No	100		20-20	AB									34	
	MF2200	B	1	No	No	200		20-20	AB									46	
	MF2300	B	1	No	No	250		20-20	AB									55	
	Evolution 2000	B/H	1	No	Yes	200		20-20	AB									114	
	MV52	B/T	1	No	No	45	45	30-15	AB									40	
	Premier Eleven	B/T	1	No	No	70	70	30-15	AB									54	
	Premiere Twelve	B/T/M	1	No	No	140	140	30-15	AB									51	
	Premiere Eight	B/T/M	1	No	No	275	275	30-15	AB									90	
																		Each	
																		Each	





C.E.C. TL 1 CD TRANSPORT

The world's only belt-drive CD transport. *Stereophile* says, "It is not only an eminently musical transport, but also a gorgeous—and innovative—piece of audio electronics."

HCA-1206 6/5/4 CHANNEL AMPLIFIER

Easily the most powerful THX® home cinema amplifier in the world. John Curl's design finally brings the realism of high-end to home theater.



WHO SAYS THE ESSENTIAL COMPONENT IS DNA

GMAS-18 POWERED SUBWOOFER

The Great Mother Of All Subwoofers. Technically and audibly, the most powerful and most accurate subwoofer ever made. Period.



P/LD-1500 LINE DRIVE PREAMPLIFIER

Classic John Curl topology. You'd have to spend at least 4 times as much to find a preamp with a design this elegant.



D/AC-1000 DIGITAL TO ANALOG CONVERTER

An ST optical connector and 3 independent power supplies help to make digital sound so sweet that it's even converting vinyl die-hards. "Outstanding!"; says *HiFi Vision* (Germany).



HCA-1200II HIGH CURRENT AMPLIFIER

John Curl's latest. THX®-certified and one of a family of five critically-acclaimed amplifiers.

We're Parasound and we believe that the basis of life is something more than a double-helix string of chemicals.

Sound extreme? Not if you see your audio system as the means to recreate an actual musical event. To recreate that living, breathing moment the band takes the stage and the magic begins.

You see, our products are built by people with a passion

for music. People like John Curl, whose legendary designs virtually defined high-end audio.

What are the results of this passion? Without boasting (*too much*), the summer '93

Consumer Electronics Show awarded us an unprecedented four Design Engineering Honors.

Of course, we wouldn't expect you to buy our products just because they're well-engineered. Or because they're critically-acclaimed. Experience them for yourself. You'll agree we're offering more than a line of high-end audio components. We're offering basic building blocks of life.

**THE MOST
IMPORTANT OF LIFE
?**



HCA-2200II ULTRA HIGH CURRENT AMPLIFIER

Our premier amplifier produces virtually limitless, flawless power. "Revolutionary Design", is how *Audio* describes this amplifier artfully designed by John Curl.



PARASOUND

affordable audio for the critical listener

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AMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Type: Integrated = I, Basic = B, Tube = T, Hybrid = H, Mono = M	Rated THD, %	Balanced Inputs?	Rated Slow Rate, V/μs	High-Level Sensitivity, mV	POWER AMP				PREAMP				Notes					
							Does Unit Invert Polarity?	Cont. Avg. Watts Channel into 8 Ohms	Avg. Watts Channel into 4 Ohms	Rated Full-Power Bandwidth, Hz to kHz	Class of Output Operation	Dynamic Headroom, dB	Input Impedance, dB	MM Phono S.N. - dB		MM Phono Sensitivity, mV	MM Phono Overload, mV	Moving Coil Input?	Weight, Lbs.	Price, \$
CONVERGENT AUDIO TECHNOLOGY	JL1	B/T/M	0.1	No			125	150	7-35	A	0	50					330 Pair	Triode output; dampened chassis.		
COUNTERPOINT	Solid 1	B	0.2	No		93	No	100	170	1-150	AB		100					1195.00		
	Solid 2	B	0.2	No		87	No	200	400	1-100	AB		100					2395.00		
	SA100	B/H	0.6	No		92	No	100	170	5-100	AB		100					1495.00		
	SA220	B/H	0.5	No		92	No	220	420	1.2-200	AB		100					2995.00		
	SA4	B/T/M	0.2	No	6	77	No	140	96	1-100	AB Var.		100					6595.00		
	Natural Progression Monaural	B/H/M		Yes		94	Var.	150	300	10-50	AB		100					Pair 7595.00		
CREEK	4240	I	0.05	No	150	500	No	40	75	20-20	AB	1					10	600.00	Four line-level inputs; optional phono plug-in board.	
CREST AUDIO	7301	B	0.02	Yes	35	†	No	††	†††	20-20	‡		1.5	20				51½	2190.00	Bia amplifier. †Low-frequency output channel, 1.5 V; high-frequency output channel, 790 mV. ††Low, 670 watts; high, 125 watts. †††Low, 940 watts; high, 220 watts. ‡Low, Class H; high, Class AB.
	10001	B	0.02	Yes	35	2V	No	†	††	20-20	H		1.5	20				127	4990.00	†1150 watts. ††2000 watts. †††200 watts x 4. ††††1200 watts x 4. †††††1100 watts.
	10004	B	0.02	Yes	35	1.8V	No	†	††	20-20	H		1.5	20				135	5890.00	
	8001	B	0.025	Yes	35	1.8V	No	720	†	20-20	H		1.5	20				84	3390.00	
	7001	B	0.025	Yes	35	1.4V	No	550	715	20-20	H		1.5	20				53½	2590.00	
	6001	B	0.25	Yes	35	1.1V	No	300	480	20-20	H		1.5	20				50	2390.00	
	4801	B	0.25	Yes	35	1.1V	No	300	480	20-20	H		1.5	20				50	1750.00	
	4601	B	0.12	Yes	35	1V	No	300	425	20-20	H		1.5	20				52	1750.00	
	3301	B	0.25	Yes	35	908	No	220	330	20-20	H		1.5	20				52	1390.00	
	FA2401	B	0.025	Yes	35	775	No	330	580	20-20	AB		1.5	20				55	1674.00	
	FA1201	B	0.025	Yes	35	775	No	280	450	20-20	AB		1.5	20				39	1398.00	
	FA901	B	0.025	Yes	14	775	No	225	300	20-20	AB		1.5	20				36	966.00	
	FA601	B	0.025	Yes	14	775	No	120	225	20-20	AB		1.5	20				26	768.00	
	CC151	B	0.025	Yes	35	870	No	180	300	20-20	AB		1.5	20				43	1390.00	
	CC301	B	0.25	Yes	35	1.2V	No	350	500	20-20	AB		1.5	20				56	1990.00	
	CV301	B	0.25	Yes	35	870	No	350	300	20-20	AB		1.5	20				60	1590.00	
	CV601	B	0.025	Yes	35	1.8V	No	625	300	20-20	AB		1.5	20				56	1990.00	
	LA601	B	0.025	Yes	14	775	No	120	225	20-20	AB		1.5	20				30	650.00	
	LA901	B	0.025	Yes	14	775	No	225	300	20-20	AB		1.5	20				40	828.00	
	LA1201	B	0.025	Yes	14	775	No	280	450	20-20	AB		1.5	20				43	1178.00	
	MAS200	B	0.025	Yes	35	1.1V	No	200	300	20-20	H		1.5	20				31	910.00	
PFA600	B	0.015	Yes	35	500	No	600	20-20	H		1.5	20					55	3990.00		
UL601	B	0.025	Yes	14	775	No	120	335	20-20	AB		1.5	20				33	650.00		
UL901	B	0.025	Yes	14	775	No	225	300	20-20	AB		1.5	20				40	828.00		
UL1201	B	0.025	Yes	35	775	No	280	450	20-20	AB		1.5	20				42	1398.00		
UL2401	B	0.025	Yes	35	775	No	330	580	20-20	AB		1.5	20				61	1674.00		
CRDSBY AUDIO WORKS	DMA 50Z	B	0.01		500	1.4V	No	100		0-1M	AB1		100					2495.00	Modification of customer-supplied Spectral Audio DMA-50 or DMA-80.	
	DMA 50ZM	B/M	0.01	Yes	†	1.4V	No	200		0-1M	AB1		10					2595.00 Each	†1000 V/μs. As above.	
CROWN	Esoteric Macro Reference PS-200	B	.0012	Yes	Var.		No	760	†	3-35	AB/B		10					56½	3995.00	††1160 watts. Damping, above 20,000; S/N, 120 dB.
		B	0.001	Opt.	12	1.3V	No	100	170	1-20	AB/B		30					25	995.00	Bridgeable; damping, above 400; S/N, 112 dB. As above.
	PS-400	B	0.001	Opt.	16	1.8V	No	190	330	1-20	AB/B		30					55	1195.00	
CURCIO AUDIO ENGINEERING	MP-ST-70	B/T	0.33	No		150	No	30	30	20-20	AB1		1.2	470					1100.00	Kit, ASM-ST-70, \$375.00.
	MP-MK3	B/T/M	0.33	No		150	No	55	55	20-20	AB1		1.3	470					1600.00 Pair	Kit, ASM-MK3, \$550.00 per pair.
DB SYSTEMS	DB-6A	B	0.003	No	15	1V	No	40	70	20-20	AB		3	48				18	795.00	Three-times power-supply capacitance optional.
	DB-6A-M	B/M	0.008	No	30	1V	No	140	225	20-20	AB		3	48				18	795.00 Each	Per pair, \$1550.00.
DENON	AVC-3030(RI)	I	0.03 (F) 0.05 (R) 0.03 (C)	No		150	†			20-20	††		47	76	2.5	160	No		1350.00	†Front, 110 watts x 2; rear, 35 watts x 2; center, 110 watts x 1. ††Optical Class A. Two remotes; Dolby Pro Logic; digital signal processing for surround and ambience modes (see also "Surround Processors"). †Optical Class A. Remote includes speaker switching. As above.
	PMA-1080R(RI)	I	0.005	No		150		105		20-20	†		47	94	2.5	160	Yes		675.00	
	PMA-880R(RI) PMA-680R(RI)	I I	0.02 0.05	No No		150 150		75 65		20-20 20-20	† †		47 47	94 94	2.5 2.5	160 160	Yes Yes		500.00 400.00	

LEGACY
SINCE 1983



How Not to Buy an Amplifier.

Spend a couple grand on an amplifier with an internal layout reminiscent of a bowl of spaghetti. Burn it in for at least six weeks (don't *even dream* of turning it off). Send it out to be tweaked (to improve definition and eliminate glare from all recordings). Install a line filter hoping to reduce that buzz in the right channel. Place an æ l in the classifieds: "\$800 or best offer." Start looking for the next rage in amplification.

There are lots of pretenders promising high-end performance at an affordable price. This amplifier delivers. Our audition policy guarantees it.*

220 watts per channel into 8 ohms • Class A/AB design • 100,000 microfarad of storage • zero negative feedback
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AMPLIFIERS

MANUFACTURER	Model (R) / Remote Included, (RD) = Remote Optional	Type: Integrated = I, Basic = B, Tube = T, Hybrid = H, Mono = M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/μs	High-Level Sensitivity, mV	Cont. Avg. Watts Channel Invert Polarity?	Cont. Avg. Watts Channel Into 8 Ohms Hz to kHz	Class of Output Operation	POWER AMP				PREAMP				Notes		
										Dynamic Headroom, dB	Input Impedance, Ohms	MM Phono S/N, db	MM Phono Sensitivity, mV	Moving Coil Input?	Weight, Lbs.	Price, \$				
DENON (Continued)	POA-S1	B/M	0.05	Yes	1V	No	250	500	20-20								198	20,000.00	†Super Optical Class A. Bridgeable; analog output meters. †Front, 100 watts x 2; rear, 50 watts x 2. ††Optical Class A. Three-, four-, five-, or six-channel operation. †Super Optical Class A. Switching for two pairs of speakers. Bridgeable.	
	POA-3000RG	B	0.05	Yes			250		20-20	†								4000.00		
	POA-5000	B	0.02	No					20-20	††								1500.00		
	POA-2800	B	0.01	No			200	300	20-20	†								800.00		
	POA-800	B	0.05	No			50		10-50									350.00		
DGX AUDIO	DDA-1	I	0.025	No	300	No	100	140	20-20	AB	2	47				No	29	1995.00	Digital inputs; includes two DDL-1 speakers.	
DoReTech	Triode-70-2	B/T	1	No	1.3V	No	20	20	20-20	AB	3	51					29	589.00	Modification of customer-supplied Dynaco ST-70; triode output; bridgeable.	
DPA DIGITAL	DPA 200S	B	0.005	No		No	55	90	10-28	A		22					12	1695.00	Bridges to 200 watts.	
DUAL	CV-5670	I	0.01	Yes			100	170	10-95	A		47	80	2.5		Yes	30	525.00		
DYNACO	Stereo 80	B/T	0.25	No	15		40	40	5-50	A	1.25	10					30	1195.00	Selectable triode/pentode operation; adjustable bias. Bridges to 600 watts; operates into 1 ohm.	
	Stereo 400 Series II	B	0.05	No			200	300	10-100	AB	1.2	50					30	795.00	Level controls.	
	Stereo 200	B	0.05	No			100	150	10-100	AB	1.2	100					22	595.00		
	Stereo 140	B	0.05	No			70	105	20-20	AB	1.2	100					18	395.00		
EDGE ELECTRONICS	M-1	B	0.005	No	150	200	No	150	250	5-50	AB	1.9	30				29	599.00		Separate power supply for each channel. As above. Center-channel amp. Surround amp. †80 watts x 4. ††130 watts x 4.
	M-2	B	0.005	No	150	200	No	200	380	5-50	AB	1.9	30				33	699.00		
	M-1+	B	0.005	No	150	200	No	250	450	5-50	AB	2.3	30				38	799.00		
	M-2+	B	0.005	No	150	200	No	300	500	5-50	AB	2.3	30				43	899.00		
	M-6	B	0.005	No	150	200	No	500	900	5-50	B	2.3	30				51	1499.00		
	M-1A(R)	I	0.005	No	150	200	No	150	250	5-50	AB	1.9	30				30	750.00		
	M-2A(R)	I	0.005	No	150	200	No	200	380	5-50	AB	1.9	30				34	850.00		
	M.5	B	0.005	No	150	200	No	100	150	5-50	B	1.5	30				23	499.00		
	MAV	B/M	0.005	No	150	200	No	100	150	5-50	B	1.5	30				20	399.00		
	M-4.5AV	B	0.005	No	150	200	No	†	††	5-50	B	1.4	30				32	899.00		
ELECTRO-COMPANIE	AW-250	B	0.001	Yes	1V	No	250	380	20-20	A		220					65	3999.00	Bridgeable; peak current, 100 amps.	
	AW-100	B	0.001	Yes	1V	No	100	180	20-20	A		220					35	1999.00	Bridgeable; peak current, 80 amps.	
	ECl-1	I	0.001	No	500	No	100	180	20-20	A		47					39	2599.00	Peak current, 80 amps.	
ELECTRONIC VISIONARY SYSTEMS	S-180	B	0.05	No	30	1V	No	90	130	20-20	AB	1.2	40				30	1100.00	With 24-position attenuators. \$1250.00.	
	M-180	B/M	0.05	No	30	1.4V	No	180	280	20-20	AB	1.2	40				30	2000.00	As above but \$2150.00 per pair.	
	M-180B	B/M	0.01	Yes	30	1.4V	No	180	280	20-20	AB	1.2	40				30	2200.00	As above but \$2400.00 per pair.	
ELECTRO-VOICE	7100	B	0.05	Yes	19		No	100	140	20-20	AB	1	15				18	682.00	Bridgeable; headphone jack.	
	7200	B	0.1	Yes	20		No	140	230	20-20	AB	1	15				37	742.00	Bridgeable.	
	7300A	B	0.05	Yes	30		No	250	400	20-20	AB	1	15				34	990.00	As above.	
	7600	B	0.1	Yes	30		No	450	730	20-20	AB	0.25	15				52	1886.00	As above.	
	PCA 2250	B	0.03	Yes	70	510	No	180	300	20-20	AB	1.47	20				35.2	1900.00	Protection circuitry.	
	PCA 2450	B	0.03	Yes	100	650	No	300	480	20-20	AB	1.52	20				36.3	2200.00	As above.	
ELITE	M-91	B	0.003	No			No	200	†	20-20	AB	1.8	50				60	1400.00	†50 watts x 4. Bridges to two channels.	
	M-72	B		No			No			20-20							47%	1000.00		
	A-71	I	0.003	No			No	120		20-20	AB		50	95	2.5	200	Yes	60		1100.00
A-51	I	0.007	No			No	100		20-20								41%	850.00		
ENSEMBLE	850 Tiger	I/H	0.05	No	300	No	50	70	5-39	AB		22				Opt.	16.5	2100.00	With Phonomaster external phono stage. \$2750.00.	
	Corifeo	B/H		No	600	No	100	140	4-60	AB		22					28.6	4500.00	Electronic protection circuits.	
ESSENCE	Standard Sapphire	B	0.01	Opt.		No	200	300	5-100	A/AB		20					100	4850.00	Mono version, \$8750.00 per pair.	
	Emerald	B	0.01	Opt.		No	200	300	5-100	A/AB		20					120	10,000.00		
	Jasper	B	0.005	Opt.		No	200	300	5-100	A/AB		20					140	12,500.00		
EXPOSURE	XX	I			150	No	40		20-20			10					20	1095.00	Regulated power supply.	
	XV	I			150	No	40		20-20			10				3.0	Yes	20	1295.00	As above.
	XVIII	B				No	60		20-20			100					20	1495.00	As above.	
	XVIII Mono	B/M				No	50		20-20			100					40	1995.00		
	Regulated IV Dual	B				No	80		20-20			100					42	3195.00		
Regulated	B					No	80		20-20			100					42	3195.00		
FENTON AUDIO	Stereobate II	B/M	0.022	Opt.	500	500	No	300	600	20-150	A/AB		50				120	2300.00	Water-cooled.	



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AMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included (RO) = Remote Optional	Type Integrated Tube? Hybrid = H; Mono = M	Rated THD, %	Balanced Inputs?	Rated Slow Rate, V/μS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	Cont. Avg. Watts Channel into 8 Ohms	Cont. Avg. Watts Channel into 4 Ohms	Rated Full-Power Bandwidth, Hz to kHz	POWER AMP				PREAMP				Notes		
											Class of Output Operation	Dynamic Headroom, dB	Input Impedance, Kilohms	MM Phono S.N. - dB, 1k, 100, re. 5 mV	MM Phono Sensitivity, mV	Moving Coil Input?	Weight, Lbs.	Price, \$			
JRM (Continued)	Power Tower/ B Pro	B/M	0.02		100	†	Sel.	††	†††	0.6-75	AB	1.5	10						75	4100.00 Each	†(2)2.0 and (2)1.1 V. ††(2)600 and (2)200 watts. †††(2)800 and (2)350 watts into 4 ohms. All-cascade design; bridged out- puts.
JVC	AXZ911BK(RI)	I	0.003	Yes			No	100		20-20	Dyn. Sup. A			90	2.5		Yes	44.1	1100.00		
	AXZ1010TN(RI)	I	0.004	Yes			No	100	230	20-20	Dyn. Sup. A			89	4.0		Yes	37.1	1200.00		
	AXV1050TN(RI)	I	0.009	Yes			No	100		20-20	Dyn. Sup. A			73	2.3		No	35.1	1500.00		
GEORGE KAYE AUDIO LABS	Nepenthe 24	B/T/M	0.3	Opt.		Var.	No	700	500	20-20	A/AB		100						140	45,000. Pair	Four chassis; regulated power supplies; output transformerless and capacitorless; operates into 2 ohms; 220-V option; servo and auto bias; auto shutdown fault circuitry.
KENWOOD	KA-V7700(RI)	I	0.03	Yes	200		No	60		20-20	A		47	78	2.5		Yes	35	899.00	Digital signal process- ing; Dolby Pro Logic. THX certified.	
	KM-X1(RI)	I	0.03	Yes	200		No	100		20-20	A		33	78	2.5		Yes	44	899.00		
KINERGETICS RESEARCH	KBA-75 THX	B	0.01	No	60		No	75	150	20-270	A	3	100					60	1995.00	THX certified.	
	KBA-280	B	0.01	No	70		No	140	280	20-270	A	3	100					75	2495.00		
KLIMO	Beltaine	B/T/M		No				5	5	15-25	A		100						37	5900.00 Pair	Triode tubes; separate power supplies; defeatable feedback. Operates into 1 ohm.
	Linnet	B/T/M	0.3	No				100	100		A		100						43	8400.00 Pair	
KRELL	Audio Standard(RI)	B/M		Yes			No	350	700		A		47						195	32,500. Pair	Sustained Plateau bias.
	Audio Standard 2(RI)	B/M		Yes			No	175	350		A		47								As above.
	MDA-400S(RI)	B/M		Yes			No	400	800		A		47						130		
	KSA-300S(RI)	B	0.1	Yes	100		No	300	600	4-20	A		47					185	8900.00	As above.	
	KSA-200S(RI)	B	0.1	Yes	100		No	200	400	4-20	A		47					125	6900.00	As above.	
	KSA-100S(RI)	B	0.1	Yes	100		No	100	200	4-20	A		47					95	4900.00	As above.	
	KSA-50S	B	0.1	Yes	100		No	50	100	4-20	A		47					60	3300.00	As above.	
	KSA-5V	B	0.003	Yes			No	5	10		A		47								Headphone amp.
KSS AUDIO ENGINEERING	KSS 100/100	B/T	0.05	Opt.	500	1.7	No	105	95	0-160	AB	0	100						45	2995.00	Triode tubes; direct coupled; output transformerless and capacitorless.
	KSS 230	B/T/M	0.08	Opt.	320	1.9	No	230	170	0-140	AB	0	100						90	5995.00 Pair	As above.
LAZARUS	Direct Amplifier	I/H		No			100	Var.	100	150	10-80	AB					No		35	999.00	Six inputs; volume control; optional Class-A operation at 35 watts.
	Clear Amplifier LSA-200 LMA-200	B/H B/H/ M		Yes Yes			100	Var. Yes	100 200	150 350 400	10-80 10-80 10-80	AB AB A		50 50 50				35 38 38	999.00 3250.00 6200.00 Pair	Optional Class-A operation at 35 watts.	
LEGACY	Power Amp	B	0.02	Yes	50	120	No	220	360	10-25	A/AB	1.8	25						55	1995.00	
MARK LEVINSON	No. 20.6	B/M	0.3	Yes		141	Sel.	100	200	20-20	A		50						90	7975.00 Each	
	No. 23.5	B	0.3	Yes		141	Sel.	200	400	20-20	AB		50						105	7495.00	
	No. 27.5	B	0.3	Yes		141	Sel.	100	200	20-20	AB		50						85	5495.00	
	No. 29	B	0.3	Yes		141	Sel.	50	100	20-20	AB		50						60	3495.00	
LFO AUDIO	PA0	B	0.01	No	20	500	No	50	65	5-35	A/AB	1.5	48							995.00	
	PA2	B	0.01	Opt.	20	500	No	75	95	5-35	A/AB	1.5	48							2795.00	With balanced inputs, \$2995.00.
	PA2M	B/M	0.01	Opt.	20	500	No	90	120	5-35	A/AB	1.5	48							3595.00	With balanced inputs, \$3895.00 per pair.
	INTO "Acorn"	I	0.01	No	20	500	No	50	65	5-35	A/AB		48							995.00	
LINN	Klout LK100 Powertek Intek	B B B I		No No No No			No No No No	80 50 50 50	160 90 80 80	20-20 20-20 20-20 20-20	AB AB AB AB		5 5 5 5			2.1	Yes	28 11 16 16	3695.00 1095.00 795.00 1095.00		
MADISON FIELDING	M1	B/H/ M	0.3	Yes	40	707	Yes	100	100	1-170	A	1.5	41						70	9000.00 Pair	No overall feedback; 200 watts into 2 ohms.
	M2	B/H/ M	0.3	Yes	55	1V	Yes	200	200	1-170	A/AB	1.8	41						70	8200.00 Pair	No overall feedback; 400 watts into 2 ohms.
	M3	B	0.1	Yes	60	1V	No	150	300	1-150	A/AB	1.8	41						75	4995.00	Bridgeable.
MARANTZ	MA-24	B/M	0.008	No	500		No	30	45	10-35	A	1.7	56						22	1500.00 Each	
	MA-22	B/M	0.01	No	1V		No	50	75	10-20	AB	1.7	47						13	1000.00 Each	
	SM-80	B	0.02	No	1V		No	120	175	10-20	AB	1.2	25						37	699.00	THX certified; bridges to 350 watts.
	MA-500	B/M	0.05	No	1V		No	125	180	10-20	AB	1.3	30						13	299.00 Each	THX certified.
MARCHAND	PM 14	B/M	0.001	Yes	100	100	No	150	250	0-50	AB	2	100						15	595.00 Each	

T R A N S • N O V A A M P L I F I E R S



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M O D E L
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Stereophile, May 1993
Vol. 16, No. 5

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Vol. 16, No. 4

M O D E L
9500

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AMPLIFIERS

MANUFACTURER	Model (R) = Remote Included, (RO) = Remote Optional	Type: Integrate = I, Basic = B, Tube = T, Hybrid = H, Mono = M	Rated THD, %	Balanced Inputs?	Rates Stew Rate, V/u.S.	High-Level Sensitivity, mV	Does Unit Invert Polarity?	Cont. Avg. Watts Channel into 8 Ohms	Cont. Avg. Watts Channel into 4 Ohms	Rated Full-Power Bandwidth, Hz to kHz	POWER AMP				PREAMP				Notes		
											Class of Output Operation	Dynamic Headroom, dB	MM Phone S.W. - oh	MM Phone Impedance, kilohms	MM Phone Sensitivity, mV	Moving Coil Input?	Weight, Lbs.	Price, \$			
McCORMACK AUDIO	Power Drive DNA-1	B	0.01	Yes	50	1V	No	150	300	0.5-200	A/AB	.95	110					45	1995.00	Bridgeable; low-feedback design; mechanical ground. Dual terminals; low-feedback design; mechanical ground.	
	Power Drive DNA-20	B/M	0.01	Yes	70	1V	No	250	500	0.5-200	A/AB	1.75	100					55	5995.00 Pair		
McINTOSH	MC7100	B	0.005	No		1.4V	No	100	150	20-20	AB	†	20					24	1100.00	Bridgeable. †1.7 dB into 8 ohms, 2.1 dB into 4 ohms. Power meters. As above. †1000 watts. Power meter. †100 watts x 6. ††160 watts x 6. THX certified; bridgeable.	
	MC7150	B	0.005	No		1.4V	No	150	300	20-20	AB	1.8	20					58	2400.00		
	MC7300	B	0.005	Yes		1.4V	No	300	300	20-20	AB	1.9	20					79	3400.00		
	MC2600	B	0.005	Yes		1.4V	No	600	600	20-20	AB	1.7	20					130	6000.00		
	MC1000	B/M	0.005	Yes		2.5V	No	†	†	20-20	AB	1.5	10					105	5500.00 Each		
MELOS AUDIO	Triode 200ST	B/T	0.3	No			No	200	200	30-18	AB	1.5	100					69	2995.00	Triode operation; auto bias. As above; dampened chassis. As above.	
Triode 200ST Gold	B/T	0.3	Yes				No	200	200	30-18	AB	1.9	100					88	3895.00		
Triode 400 Gold	B/T/M	0.3	Yes				No	400	400	30-20	AB	2.5	100					88	6995.00 Pair		
MERIDIAN	205	B/M	0.1	No		775	Yes	100	160	20-20	A/AB		11					38	1790.00 Pair	D.C. servo; protection circuitry. As above. As above.	
	605	B/M	0.1	Yes		550	No	150	200	20-20	AB		11					74	3500.00 Pair		
	555	B	0.1	No		775	Yes	60	100	20-20	A/AB		11					30	995.00 Pair		
META RESEARCH	Meta-Power Analogue	B/M	0.01	No	100		No	100		0-800			100					15	1950.00 Each	Mounts inside Meta-Speaker.	
METAXAS AUDIO SYSTEMS	Ikarus MkII	I	0.05	No	†	500	No	45	90	0-2M	AB	2	10	80	1.0	250	Yes	20	1800.00	†1000 V/u.S. Optional phono or D/A converter input.	
	Iraklis MkII	B	0.05	No	†	1V	No	50	100	0-500	AB	3	100					60	2000.00		
	Solitaire MkII	B	0.05	No	†	1V	No	130	260	0-500	AB	3	100					80	3800.00		
	Soliloquy MkII	B/M	0.05	No	†	1V	No	100	200	0-500	AB	0	100					80	10,000.00 Pair		
J. A. MICHELL	Alecto Mono	B/M	0.005	No			No	125	250	4-95	AB							29	2400.00 Each		
	Alecto Stereo	B	0.005	No			No	60	100		AB								29		2895.00
MICROMEGA	Microamp	B	0.05	No	300		No	25	40	0.1-800	AB		20							1000.00	
MILBERT AMPLIFIERS	BaM-235	B/T	2	No		300	No	30	30	20-60	AB	0	100					15	1995.00		
MISSION	Cyrus I	I	0.003	No	10		No	30		20-20	AB	1.4	47	84	0.4		Yes			649.00	
	Cyrus II	I	0.003	No	10		No	60		20-20	AB	1.4	47	84	0.3		Yes			999.00	
MDNRIO	Cento	B	0.08	No				135	270	5-60 +0.1			49							2495.00	
BRUCE MDORE AUDIO DESIGN	Dual Sixty	B/T	0.2	No	40	900		60	60	10-100	A/AB	1.2	420					58	2295.00	Switchable to 50-watt, Class-A triode operation. As above but 65 watts. As above but 125 watts.	
	Dual 100	B/T	0.2	No	40	900		100	100	10-100	A/AB	1.2	420					68	3895.00		
	M125	B/T/M	0.2	No	40	900		125	125	10-100	A/AB	1.2	420					50	6600.00 Pair		
	M225	B/T/M	0.3	No	40	900		225	225	10-100	A/AB	1.2	420					65	8900.00 Pair		
MOTIF	MS1001	B	1	No			No	100		20-20	AB		100					45	3295.00		
	MS2001	B	1	No			No	200		20-20	AB		100					63	4395.00		
MTX SOUND-CRAFTSMEN	S800	B	0.05	No	40	125	No	205	300	20-20	AB	1.7	32					18	499.00	Bridges to 600 watts into 8 ohms. As above; bridges to 900 watts into 4 ohms; operates into 2 ohms. LED power meters; RCA & 1/4-inch inputs. Operates into 2 ohms. Bridges to 380 watts into 8 ohms; clipping indicators. Bridges to 600 watts into 8 ohms; operates into 2 ohms; clipping indicators. THX certified; bridges to 1200 watts into 8 ohms; operates into 2 ohms. Noncurrent limiting; operates into 2 ohms. As above. As above.	
	S860	B	0.05	No	40	125	No	205	300	20-20	AB	1.7	32					20	599.00		
	H5002	B	0.05	No	50	125	No	250	375	20-20	H	2.1	32					50	949.00		
	A100PRO	B	0.05	No	40	125	No	60	120	20-20	AB	2.7	47					17	419.00		
	A200PRO	B	0.05	Yes	40	125	No	125	190	20-20	AB	2.7	47					27	599.20		
	A400PRO	B	0.05	Yes	50	125	No	205	300	20-20	AB	1.2	47					30	829.00		
	A900PRD	B	0.05	Yes	50	125	No	375	600	20-20	AB	2.1	47					59	1550.00		
	A100	B	0.05	No	40	125	No	60	120	20-20	AB	2.7	25					17	399.95		
	A200	B	0.05	No	40	125	No	125	190	20-20	AB	2.7	25								499.95
A400	B	0.05	No	50	125	No	205	300	20-20	AB	1.2	25							799.95		
MUSE	100	B	0.5	Opt.	66	890	No	100	200	13-200	AB		51					28	1200.00		
	150	B/M	0.5	Dpt.	89	960	No	125	250	13-250	AB		51					28	2280.00 Pair		
	160	B	0.5	Yes	56	1.1V	No	160	250	13-200	AB		51								1900.00
	175	B/M	0.5	Yes	105	1.1V	No	175	325	13-250	AB		51								3000.00
	250	B/M	0.5	Yes	80	1.5V	No	250	500	13-250	AB		51						106		6200.00 Pair
	300	B/M	0.5	Yes	115	1.6V	No	300	500	13-250	AB		51						34		3500.00 Pair

Affordable *tube* Excellence

Most music lovers agree that tube amplification has always offered superior musicality, but previously tended to be very expensive...until now.

Vacuum Tube Logic, a world leader in tube amplifier designs, introduces a new 80 watt/channel stereo tube amplifier and an all tube Line Stage. Lush, three dimensional sound is the reward... The price? Surprisingly affordable.

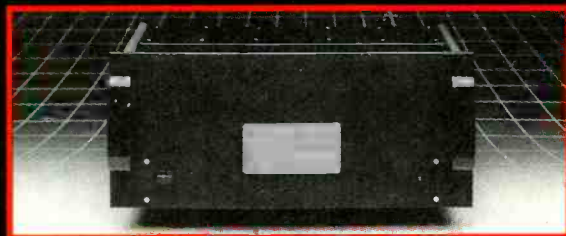


ST-80

We proudly offer a new VTL Amplifier for less than \$1500. Still offering a full measure of "VTL sound," but at a real world price. No other pure tube amplifier of this power rating exists at anywhere near its modest price. An audiophile "best buy."

TL-2

This pure tube line stage offers a highly musical control preamp for CD-based systems. Warm, rich, three dimensional sound that belies its less than \$1000 price. An optional separate phono stage is available for under \$800. (TP-2)



State of the *tube* Art

For the less budget conscious, we are proud to offer our top of the range amplifiers and preamplifiers that are without sonic compromise. Vacuum Tube Logic is the leader in offering the highest power tube amplifiers with the best reliability, at prices a lot less than you would think.

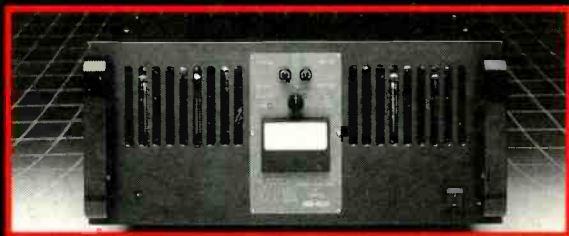


MB-100

Eight years of refinement has produced an amplifier of unparalleled clarity and musicality. One listen, and you'll understand why this is one of the most favorably reviewed tube amplifiers ever produced. Rated at 100 watts (typically 130) per channel in tetrode mode, and front panel switchable to triode mode at 45 watts, the MB-100 sells for less than \$3000.

TL-5

The ultimate line-level preamplifier. Fully dual mono, from the separate custom silver-plated input toggle switches to the tube regulated dual mono power supply (housed in a separate matching chassis), for under \$2500.



MB-300

Powerful, dimensional, and delicate. These are just a few words critics have chosen to describe the sound of our bestselling high powered amplifier. Producing over 300 watts per channel in tetrode mode (typically over 400), this amplifier produces ample power and headroom to drive almost any loudspeaker to "virtual reality" levels. Front panel triode switchable to 150 watts, and front panel bias meter included, all for less than \$6000.

VTL

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Adcom's multi-c offers you the p



Adcom's award winning GFA-2535 multi-channel power amplifier is a multi-purpose component. An ideal foundation for an authentic surround-sound, home theater system, it can also serve as a centralized power source for a multi-room, multi-speaker audio system. This unique versatility together with Adcom's legendary sound quality made it the choice of the audio industry at its introduction at the 1992

Consumer Electronics Show.

A single rear panel switch lets you select either 3 or 4 channel operation. For video applications, the 3 channel mode brings your home theater to life, delivering 200 watts of clean, distortion-free sound to the center channel and 60 watts to each of the rear channels. Add it to your existing 2 channel amp and you'll be at the center of a superbly balanced, awesomely

channel amplifier power of choice.



powered sound stage so real you can practically touch it.

Flexibility for audio-only use is unparalleled. Use the GFA-2535 as four 60 watt amplifiers to drive two pairs of speakers. Or bridge two of the channels and send 60 watts x 2 to a pair of satellite speakers and 200 watts to a single subwoofer for an incredible display of musical strength so real, you can feel it.

Three channels or four...home theater, home audio...the award-winning Adcom GFA-2535 gives you twice the versatility of ordinary amplifiers...and twice the value that has made Adcom famous.

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AMPLIFIERS

MANUFACTURER	Model (R) = Remote Included (RO) = Remote Optional	Type: Integrate = Basic; B; Tube = Hybrid; H; Mono = M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/μs	High-Level Sensitivity, V/μs	POWER AMP										PREAMP		Price, \$	Notes	
							Cont. Avg. Watts/Channel Int. & Ohms	Cont. Avg. Watts/Channel Int. & Ohms	Rated Full-Power Bandwidth, Hz to kHz	Class of Output Operation	Dynamic Headroom, dB	Input Impedance, kΩ	MM Phono S/N, dB	MM Phono Sensitivity, mV	MM Phono Sensitivity, mV	Moving Coil Input?	Weight, Lbs.				
MUSEATEX AUDIO	AS-10	B	0.25	No		No	100	150	1-20	AB		100						24	1999.00	Floating charge power supply. As above.	
	AM-15	B/M	0.25	No		No	150	250	1-20	AB		100						24	1699.00 Each		
MUSICAL DESIGN	D-140	B	0.007	No	30	1.7	No	140	200	0.1-180	AB		22					28	1295.00		
	D-140i	B	0.007	No	30	1.7	No	140	225	0.1-180	AB		22					28	1495.00		
MUSIC REFERENCE	RM-9 MKII	B/T	0.2	No		Var.	No	250	250	20-40	A/AB	1.5	100					55	2950.00	Variable feedback; 4- and 8-ohm taps; strappable.	
MUSIC & SOUND	SPA-100	B	0.1	Yes	30		No	100	200	10-100	AB	3	20						849.00	Optional plug-in electronic crossover.	
	SPA-65	B	0.1	No	30		No	65	130	10-100	AB	3	20						595.00		
NAD	208THX	B	0.03	Yes		100	No	250	250	20-20	AB	4	40						1499.00	Bridgeable; THX certified.	
	2100X	B	0.03	No	35	Var.	No	60		20-20	AB	5.3	20				21	429.00	Bridgeable. As above; THX certified.		
	2400THX	B	0.03	No	30	Var.	No	100		20-20	AB	5.7	20				22	649.00			
	2700THX	B	0.03			100	No	150		20-20	AB	4.3	20						829.00	As above. Bridgeable. As above; six-channel operation.	
	902	B	0.05	No		180	No	30		20-20	AB	2	10						279.00		
	906	B	0.05	No		180	No	30		20-20	AB	2	10							699.00	
	302	I	0.03		20	165	No	25		20-20	AB	3	20	77	77	2.5	220	No	13 1/4	269.00	
	304	I	0.03		20	165	No	35		20-20	AB	5.5	20	77	77	2.5	220	No	14	379.00	
NAIM AUDIO	NAIT 3	I	0.1	No		75	No	30	45	20-20	B					2.5†			10	1055.00	†Optional MM or MC phono stage, \$115.00. Includes 24-V power supply for NAIM preamps. As above.
	NAP 90/3	B	0.1	No		700	No	30	45	20-20	B								12	845.00	
	NAP 140	B	0.1	No		700	No	45	70	20-20	B								14	1345.00	
	NAP 180	B	0.1	No		700	No	60	90	20-20	B								26	1895.00	
	NAP 250	B	0.1	No		900	No	70	125	20-20	B								30	2995.00	
	NAP 135	B/M	0.1	No		900	No	75	135	20-20	B								33	2995.00 Each	
NAKAMICHI	PA-7All	B	0.05	No		140	No	225		5-50	Stasis	1.7	50						62 3/4	2300.00	
	PA-5All	B	0.05	No		140	No	150		5-50	Stasis	1.7	50						47 3/4	1650.00	
NEI	A100	B	0.001	Yes	40	1.3V		80	120	20-20									19	629.00	Bridgeable.
NESTOROVIC LABORATORIES	NA-1	B/T/M	0.5	Yes		1V	Var.	150	150	18-25	AB		200						65	3600.00 Each	
NHT	MA-1	B/M	0.1	No	12	Var.	No	80	120	20-20	AB	2	50						11	300.00 Each	Line- and speaker-level inputs; satellite throughput from speaker-level inputs; adjustable crossover frequency; volume control.
NILES AUDIO	TVA-20	B	0.05	No		80	No	20	25	20-20	AB	1.5	50						6		Auto on; auto local/main source switching; level controls.
NOBIS TECHNOLOGIES	Cantabile	B/H	0.5	No			No	35	35	30-21	A	1.2	100						39	1695.00	Strappable; adjustable bias.
	Convigore	B/H	0.5	No			No	50	50	30-21	A	1.2	100						43	2395.00	As above.
NRG CONTROL	A150S	B	0.1†	Yes	250	90	No	150	300	0.4-500	A	2	51						60	3990.00	†At 800 watts per channel.
	A201S	B	0.05	Yes	600	91	No	200	400	0.7-1M	A	1	100						130	7600.00	†At 1600 watts per channel.
	A250M	B/M	0.1†	Yes	320	90	No	250	500	0.4-500	A	2	51						60	3990.00 Each	
	A401M	B/M	0.05	Yes	800	91	No	400	800	0.7-1M	A	1	100						130	6800.00 Each	
	250S	B	0.1†	Yes	320	90	No	250	500	0.4-500	A/AB	2	51						60	3990.00	
	401S	B	0.05	Yes	800	91	No	400	800	0.7-1M	A/AB	1	100						130	7600.00	
	500M	B/M	0.1†	Yes	500	45	No	500	††	0.4-500	A/AB	2	51						60	3990.00 Each	†At 1600 watts per channel. ††1000 watts.
OCM TECHNOLOGY	500	B	0.25	Yes	200	1.1V	No	200	400	0.2-100	AB	3	50								Optional dual outputs. As above.
	200	B	0.25	Yes	100	790	No	100	200	0.2-100	AB	3	50								As above.
DCTAVE RESEARCH	OR-1	B	0.9			1.5V	No	80	160	20-20	A/AB		100						70	3650.00	No negative feedback.
OEM SYSTEMS	KHS200(RI)	I	0.05	Yes	14	300	No	25	40	20-20	AB	2	10				No	20	1349.95	Four-zone amp with individual room control for power, volume, and three sources; with mono subwoofer amp, 200 watts into 8 ohms, KHS400(RI), \$1599.95.	
ONIX	OA22	I	0.01	No		250	No	40	60	20-20	AB								9	650.00	Optional MM or MC phono stage, \$125.00; optional external power supply, S.O.A.P. 2, \$650.00. Optional MM or MC phono stage, \$125.00; with tone controls, OA31LT, \$1225.00. Internal power supply for OA24 preamp. Separate power supply for each channel.
	OA21S	I	0.01	No		250	No	50	70	20-20	AB								15	950.00	
	OA31L	I	0.01	No		250	No	60	90	20-20	AB								14	1100.00	
	OA401	B	0.01	No		775	No	50	70	20-20	AB		22						9	950.00	
(Continued)	OA601	B	0.01	No		775	No	70	140	20-20	AB		22						15 1/2	1800.00	

AMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Type	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/μs	High-Level Sensitivity, mV	Cont. Avg. Watts Channel Invert Polarity?	Cont. Avg. Watts Channel Into 8 Ohms	Cont. Avg. Watts Channel Into 4 Ohms	POWER AMP				PREAMP				Notes		
										Rated Full-Power Bandwidth, Hz to kHz	Class of Output Operation	Dynamic Headroom, dB	MM Phone S.N. - dB - A - Wtd re: 5 mV	MM Phone Sensitivity, mV	MM Phone Sensitivity, mV	Moving Coil Input?	Weight, Lbs.		Price, \$	
ONIX (Continued)	OA801	B M	0.01	No	775	No	100	190	20-20	AB	22					15½	2100.00 Each			
ONKYO	M-501	B	0.09	No		No	150		20-20	AB	50					23	360.00	Multi-room remote capability when used with P-301 preamp.		
	Integra M-504	B	0.003	No		No	165		20-20	AB	20					46	830.00	XLR and RCA terminals; opto-isolated output protection. Low-impedance drive; multi-room remote capability; motorized volume control. Low-impedance drive; anti-electromagnetic-interference transformer; motorized input selector. As above; opto-drive power supply. Low-impedance drive; video dubbing; seven audio, two video inputs; motorized volume control. Digital sound processing; Dolby Pro Logic (see also "Surround Processors"). As above; multi-room remote capability.		
	Integra M-588F	B	0.005	Yes	60	No	200	360	20-20	AB						64	2000.00			
	A-803(RI)	I	0.06	No			60		20-20	AB	50	80	2.5	135	Yes	16	350.00			
	Integra A-807 (RI)	I	0.008	No			80		20-20	AB	50	93	2.5	180	Yes	34	550.00			
	Integra A-809 (RI)	I	0.008	No			105		20-20	AB	50	94	2.5	200	Yes	37	660.00			
	A-RV401(RI)	I	0.08	No		No	100		20-20	AB	50	80	2.5	150	No	22	400.00			
Integra A-SV810PRD (RI)	I	0.06	No		No	75		20-20	AB	50	80	5	110	No	39	1100.00				
A-SV610PRD	I	0.08	No		150	No	125		20-20	AB	50	80	2.5	120	No	29.8	630.00			
PAC	LS-2 plus	B	0.01		1.2V		125			AB	75					44	1500.00			
PARASOUND	HCA500	B	0.15	No	40	No	50	75	10-60	AB	2	30				16	319.00	Level controls. Bridgeable; switching for two pairs of speakers. THX certified; bridgeable; level controls. THX certified; four-, five-, or six-channel operation. Bridgeable; d.c. coupled.		
	HCA800	B	0.02	No	60	No	100	150	8-90	AB	1.5	30				24	425.00			
	HCA1200II	B	0.02	No	100	No	200	300	8-90	AB	1	30				38	895.00			
	HCA1206	B	0.02	No	100	No	120	180	8-90	AB	1	30				65	1535.00			
HCA2200II	B	0.005	Yes	130	No	220	385	3-90	AB	1.5	47				58	1695.00				
PASS LABORATORIES	Aleph 0	B M	1	Yes	50	No	75	150	20-20	†	0	9				70	3500.00 Each	†Single-ended Class A.		
	Aleph 0s	B	1	Yes	50	No	50	100	20-20	†	0	9				70	3500.00			
PETERSON-KLAUS	M60	B/T M	0.1	No	1.4V	No	60	60	20-20	AB1	0.8	300					895.00 Each	Bridgeable; kit, \$249.00.		
	Mosfet 120	B	0.009	No	30	1.1V	No	60				22					349.00			
PHILIPS	FA-950(RI)	I	0.006		12	150	No	100	125	20-20	G	4		79	2.5	100	Yes	27½	479.95	Digital inputs and outputs.
PIONEER	VSA-7500	I	0.008		150		75		5-100		30	40	72	2.5		30½	1125.00	Dolby Pro Logic.		
	A-301	I	0.01		150		40		5-100		40	89	2.5			15¼	325.00			
PLATINUM	One	B	0.05	No	60	No	275	425	10-40	A/AB	1.5	18				57	4990.00	Class-A operation to 60 watts; a.c. line filter. As above; damping, 200.		
	Two	B M	0.05	No	60	No	325	575	10-40	A/AB	1.5	18				67	9990.00 Pair			
POINTSOURCE AUDIO	A203	B	0.1	No	50	No	200	400	10-20	A/AB	1.4	100				55	1750.00			
PROTON	AA-1660	B	0.05		50	1V	60	100	10-50	AB	2.5					28	700.00	Three-, four-, five-, or six-channel operation.		
	AA-2080	B	0.01		50		80	120	10-100	AB	2.5					28	600.00			
	AA-2120	B	0.01		50		120	180	10-100	AB	2.5					31	700.00			
PS AUDIO	PS 100 Delta	B	0.1	No	150	No	120	200	20-20	AB	1.5	30				45	1295.00	Low-feedback design. With balanced inputs, \$2095.00. Low-feedback design.		
	PS 200 Delta	B	0.1	Opt.	150	No	200	400	20-20	AB	1.5	30				65	1895.00			
	PS 250 Delta	B M	0.1	No	150	No	250	400	20-20	AB	1.5	30				53	1147.50 Each			
PSE	Studio IV	B	0.01	No	100	1.2V	No	100	190	0-100	A/AB	1	50			25	995.00			
	Studio V	B M		Yes	200	1.2V	No	120	230	0-500	A/AB	1	50			23	1990.00 Pair			
QSC	USA370	B	0.025	Yes	12	1.1V	Var.	110	165	20-20	Sup. AB	2	20			24	620.00	Bridgeable. As above. As above. As above; headphone jacks; optional crossover, filter, compressor/limiter, and attenuator/balanced transformer. As above but no headphone jacks. As above. As above. Bridgeable. As above; sub-audio speaker protection; optional XLR inputs.		
	USA850	B	0.025	Yes	18	1.2V	Var.	240	360	20-20	Sup. AB	2	20			34	740.00			
	USA1300	B	0.01	Yes	21	1.1V	Var.	365	550	20-20	Sup. AB	2	20			54	1100.00			
	1100	B	0.01	Yes	14	1V	Var.	50	70	20-20	Sup. AB	2	20			12	606.00			
	1200	B	0.025	Yes	12	1V	Var.	100	150	20-20	Sup. AB	2	20			24	638.00			
	1400	B	0.025	Yes	18	1V	Var.	200	300	20-20	Sup. AB	2	20			34	838.00			
	1700	B	0.01	Yes	21	1V	Var.	325	500	20-20	Sup. AB	2	20			54	1328.00			
	MX700	B	0.025	Yes		960	Var.	150	225	20-20	Sup. AB	3	20			25	688.00			
	MX1000a	B	0.025	Yes		1.1V	Var.	250	350	20-20	H	3	20			25	1028.00			
	(Continued)																			



AMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	Type Type Integrated - I, Basic - B, Tube - T, Hybrid - H, Mono - M	Rated THD, %	Balanced Inputs?	Rated Slow Rate, V/s	POWER AMP										PREAMP			Notes			
						High-Level Sensitivity, mV	Cont. Avg. Watts Channel Invert Polarity?	Cont. Avg. Watts Channel Into 8 Ohms	Cont. Avg. Watts Channel Into 4 Ohms	Class of Output Operation	Dynamic Headroom, dB	Input Impedance, dB	MM Phono S/N, dB	MM Phono Sensitivity, mV	Moving Coil Input?	Weight, Lbs.	Price, \$					
QSC (Continued)	MX1500a	B	0.05	Yes	1.1V	Var.	350	500	20-20	H	3	20							42	1258.00	As above.	
	MX2000a	B	0.05	Yes	1.1V	Var.	450	650	20-20	H	3	20						54	1718.00	As above.		
	EX800	B	0.05	Yes	1V	Var.	175	275	20-20	H	3	20						40	998.00	LED display.		
	EX1250	B	0.05	Yes	1V	Var.	275	400	20-20	H	3	20						42	1248.00	As above; bridgeable.		
	EX1600	B	0.05	Yes	1V	Var.	400	600	20-20	H	3	20						42	1558.00	As above.		
	EX2500	B	0.05	Yes	1V	Var.	500	750	20-20	H	3	20						55	1998.00	As above.		
EX4000	B	0.05	Yes	1V	Var.	720	†	20-20	H	3	20						64	2398.00	†1100 watts. Bridgeable; peak limiters.			
QUAD	306	B	0.01	No	375	No	80	110	20-20	A	1.5	20						10	695.00	Feed-forward error-correction circuitry; current-dumping design.		
	606	B	0.01	No	500	No	180	240	20-20	A	1.5	20						25	1395.00	As above.		
	240(RD) 520	B B	0.01 0.01	Yes Yes	Var. Var.	No No	80 110	110 175	20-20 20-20	A A	1.5 1.5	10 10						12 29	1199.00 1599.00	As above. As above.		
QUICKSILVER AUDIO	GLA	B/T		No		No	40	40	13-55	AB		100						42	1195.00			
	KT88 Mono	B/T/M		No		No	60	60	13-55	AB		100						30	897.50			
	Silver Mono	B/T/M		No		No	90	90	16-80	AB		100						36	1225.00	Each		
M-135	B/T/M		No		No	135	135	10-150	AB		100						70	2300.00	Each			
RANE	MA 6	B	0.07	Yes	775	No	100	150	5-50	AB	2	15						44	1499.00	Six-channel operation; bridgeable.		
RCA	PA4500M	B	0.5	Yes	20	900	Var.	50	80	20-20	AB	1.2	3							249.00		
REGA RESEARCH	Brio Elex II Elicit	I I I						35 50 80										No No Yes		599.00 999.00 1999.00		
ROKSAN	Rok S1	B	0.05	No	60	850	No	120		5-50	AB	3	68							3800.00		
	Rok M1	B/M	0.05	No	60	850	No	120	240	5-50	AB	3	68						35	9000.00	Pair	
ROTEL	RB960BX	B	0.03	No				60	100	20-20	AB		27							20	370.00	Bridgeable.
	RB980BX	B	0.03	No				120	220	20-20	AB		33						22	600.00	As above.	
	RB990BX	B	0.03	No				200	330	20-20	AB		33						33	1100.00		
	RHB-10	B	0.03	No	40			200	330	20-20	AB		30						63	2700.00		
	RA960BX	I	0.03	No		150		60	100	20-20	AB		30		80	2.5	160	Yes	14 1/2	500.00		
	RA980BX	I	0.03	No		150		100	190	20-20	AB		30		80	2.5	170	Yes	14	700.00		
JEFF ROWLAND DESIGN GROUP	9	B/M	0.02	Yes	50	136	Sel.	350	700	0.1-160	A/AB		Sel.							225	24,500.00	Four chassis; available with a.c. or battery power supplies.
	8	B	0.02	Yes	80	136	Sel.	250	500	0.1-160	A/AB		Sel.							150	9800.00	Optional battery power supply, \$3000.00.
	1	B	0.04	Yes	70	136	Sel.	60	120	0.3-300	A/AB		Sel.						48	3100.00	Bridgeable.	
SANSUI	AV9000DSP (RI)	I	0.03	No	100	150	No	†		20-20	AB	1.4	47	72	2.5	200	No		32.2	1000.00	A/V amp with Dolby Pro Logic and digital signal processing. †Front, 80 watts x 2; center, 20 watts; rear, 80 watts x 2.	
	AUX619R	I	0.03	No	100	150	No	80	120	20-20	AB	1.4	47	83	2.5	210	Yes		24.9	600.00		
SESCOM	PO-3	B	0.01	No	100	No	2					10							1	75.65	Requires PO-1 power supply.	
	PO-4	B/M	0.01	No	100	No	4					10							1	175.75	As above.	
	PO-5	I	0.01	No	100	No	2					10							1	207.35	As above.	
	PO-5B	I	0.01	No	100	No	2					10							2	191.00		
SIMA	PW-3000	I	0.05	No	50	200	No	50	100	1-100	AB		22	79	2.8	160	Yes		15	695.00	Bridgeable.	
	W-3050	B	0.05	No	50	500	No	50	100	1-150	A/AB		22						32	995.00	Bridges to 300 watts; no negative feedback.	
	Celeste 4070	B	0.05	Yes		750	Sel.	50	140	1-79	AB		50							1495.00	As above but bridges to 600 watts.	
	Celeste 4150	B	0.05	Yes		1V	Sel.	150	300	1-79	AB		50							1995.00	As above but bridges to 900 watts.	
Celeste 4250	B	0.05	Yes		1.5V	Sel.	250	500	1-79	AB		50								2995.00		
SM AUDIO	Studio Series	B	0.02	No	100	800	No	80	160	20-20	AB		50						30	979.00		
	Signature Series	B/M	0.02	Yes	100	1V	No	100	200	15-50	AB		50						42	899.00	Each	
SOLO	323	I	0.1	No	100	No	†	†	15-24	†		100	72	5			No		52	1980.00	†Switchable to 8 watts into 4 or 8 ohms. Class A, or 50 watts into 4 or 8 ohms. Class AB.	
	101	B/H	0.1	No	100	No	100	200	0-30	AB		100							38	900.00		
SONANCE	Sonamp 2120	B	0.05	No	20	600	No	120	160	20-20	AB	1.2	47						30		Auto on; discrete level controls.	
	Sonamp 260	B	0.05	No	20	625	No	60	100	20-20	AB	1.2	50						23	325.00	Auto on; with three-speaker switching, Sonamp 260 x 3, \$375.00.	
SONETIC	SA185	B	0.025	Yes	12	1.1V	Var.	110	165	20-20	Sup. AB	2	20						24	578.00	Bridgeable.	
	SA425	B	0.025	Yes	18	1.2V	Var.	240	360	20-20	Sup. AB	2	20						34	698.00	As above.	
	SA650	B	0.01	Yes	21	1.1V	Var.	365	550	20-20	Sup. AB	2	20						54	998.00	As above.	
SONIC FRONTIERS	SFS-40	B/T		No		800	No	40	40	20-20	AB1	3	100						36	1695.00	Adjustable bias; 3.5-, 8-, and 14.5-ohm taps.	
	SFS-80	B/T		No		1.2V	No	80	80	20-20	AB1	3	100						66	2895.00	As above.	
	SFM-160	B/T/M		No		1.4V	No	160	160	20-20	AB1	3	100						58	5495.00	Adjustable bias; 2-, 4.5-, and 8-ohm taps.	
SFC-1	I/T		No		400	No	40	40	20-20	AB1	3	50						60	1795.00	Adjustable bias; 6-ohm taps.		

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AMPLIFIERS

MANUFACTURER	POWER AMP										PREAMP				Notes			
	Model (R) - Remote Included, (RO) - Remote Optional	Type: Integrate - I, Basic - B, Tube - T, Hybrid - H, Mono - M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/μs	High Level Sensitivity, mv	Does Unit Invert Polarity?	Cont. Avg. Watts Channel into 8 Ohms	Cont. Avg. Watts Channel into 4 Ohms	Rated Full-Power Bandwidth, Hz to kHz	Class of Output Operation	Dynamic Headroom, dB	Input Impedance, kilohms	MM Photo S/N, -dB - V: wtd. re: 5 mv		MM Photo Sensitivity, mV	Moving Coil Input?	Weight, lbs.
TEAC	A-X5000 A-X3000 A-X1000	I I I	0.007 0.008 0.0085	No No No	150 150 150	No No No	75 60 40	100 75 40	20-20 20-20 20-20		47 47 47	80 78 78	2.5 2.5 2.5	No No No	23 19 3/4 17		450.00 380.00 290.00	
TECHNICS	SU-V660 SU-V460	I I	0.005 0.007		100 130		90 50	110 60	20-20 20-20	AA AA	0.6 0.6	47 18	79 77	0.25 0.35	Yes No	25.4 17.6	399.95 299.95	Direct inputs to power amp section. As above.
THRESHOLD	T100 T200 T500 T10/b	B B B B/M	0.1 0.1 0.1 0.1	Yes Yes Yes Yes	60 100 200 350	No No No No	50 100 † †	100 200 † 0-300	0-100 0-100 0-100 0-300	A A † A	50 50 50 50					2650.00 3850.00 5850.00 20,000.00 Pair	Bridges to 180 watts; 30 amps continuous per channel, 100 amps peak per channel. Bridges to 330 watts; 35 amps continuous per channel, 135 amps peak per channel; separate power supply for each channel. †Class A, 125 watts into 8 ohms or 250 watts into 4 ohms; Class AB, 250 watts into 8 ohms or 500 watts into 4 ohms. 60 amps continuous per channel, 200 amps peak per channel. †7000 watts into 0.5-ohm load. Four chassis; 400 amps continuous per channel 2000 amps peak per channel.	
TIMES ONE	RFM 800 RFS 400 PS 400 PS 300 THS-6 THS-5	B/M B B B B B	0.5 0.5 0.1 0.1 0.1 0.1	Yes Yes Yes No No No	130 130 60 60 60 60	1V No No No No No	200 125 100 100 60 110	400 250 200 200 60 100	200 125 100 100 60 100	AB1 AB1 AB1 AB1 AB1 AB1	3 3 1.1 1.4 1.4 1.0	51 51 24 24 24 33				43 33 30 25 35 40	2450.00 Each 1980.00 950.00 750.00 1450.00 990.00	Low-feedback design. As above. Regulated power supply. As above. Six-channel, multi-room amp; surround sound. As above but five channels.
TUBE RESEARCH LABS	GTPR800 GTR800 GTP400 GT400 TR300	B/T/M B/T/M B/T/M B/T/M B/T/M			1V 1V 1V 1V 1.4V		800 800 400 400 300	800 800 400 400 300		Var. Var. Var. Var. Var.	150 150 150 150 270					405 400 225 220 130	60,000.00 Pair 45,000.00 Pair 35,000.00 Pair 27,000.00 Pair 15,000.00 Pair	Triode operation; switchable to 1600-watt pentode operation. Triode operation; switchable to 800-watt pentode operation.
VAC	Vintage Williamson Integrated Vintage Williamson Vintage High Power Vintage Mono 70 Renaissance One-Forty Renaissance Seventy/ Seventy/ PA150 PA90C PA60C PA45C	I/T B/T B/T/M B/T/M B/T/M B/T B/T/M B/T/M B/T/M B/T	0.4 0.4 0.4 0.4 0.4 0.7 0.7 0.35 0.35 0.35 0.35	No No No No No No No Opt. Opt. Opt. Opt.		No No No No No No No No No No	37 37 100 77 137 68 150 105 80 55	37 37 100 77 137 68 150 105 80 55	10-70 10-70 10-70 10-80 10-50 10-50 7-72 7-97 8-85	AB1 AB1 AB1 A A A A A	100 100 100 100 100 100 100 100 100			No	55 50 90 220 110 160 140 140 85	2490.00 1950.00 3990.00 Pair 3390.00 Pair 22,000.00 Pair 11,000.00 Pair 9500.00 Pair 5190.00 Pair 4690.00 Pair 3490.00	Three line inputs; one tape loop; passive controls; optional cage. Optional cage. As above; optional triode switch. As above. Triode tubes; zero feedback. As above; 16 power supplies. Triode switchable. As above; operates into 2 ohms; optional balanced inputs, \$500.00. As above. As above.	
VERDIER	Le 210 Mk II Le 220 L'Audiobloc Mk II	B/T B/T I/T	0.4 0.4 0.4	No No No			10 20 20	10 20 20	20-60 20-60 20-60	A A A						27 27 31	2200.00 2400.00 3450.00	With line stage, \$2550.00.
VIRTUAL IMAGE	StereoBloc Twenty Forty	B/T	1	No	1.3V	No	18	18	15-25	AB	3	51				38	3500.00	Bridges to 36 watts; triode output; adjustable negative feedback; 4-, 8-, and 16-ohm taps.
VTL	ST-80 ST-125 MB-25t	B/T B/T B/T/M	1.0 1.0 1.0	No No No	20 30 20	850 750 900	No No No	80 125 25	80 125 25	20-30 20-40 20-30	AB1 AB1 A	1.1 1.1 0.9	135 135 135			32 47 11	1490.00 2490.00 1390.00 Pair	Switchable to 50-watt triode operation. Triode operation.

(Continued)

AMPLIFIERS

MANUFACTURER	Model (R) = Remote Included, (RO) = Remote Optional	Type: Integrated - I, Basic - B, Tube = T, Hybrid = H, Mono - M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/μs	High-Level Sensitivity, mV	Cont. Unit Invert Polarity?	Cont. Avg. Watts Channel into 8 Ohms	Cont. Avg. Watts Channel into 4 Ohms	Rated Full-Power Bandwidth, Hz to kHz	Class of Output Operation	POWER AMP				PREAMP		Notes			
												Dynamic Headroom, dB	Input Impedance, kilohms	MM Phono S.N. - dB	MM Phono Sensitivity, mV	MM Phono Overload, mV	Moving Coil Input?		Weight, Lbs.	Price, \$	
VTL (Continued)	MB-100	B/T/M	1.0	No	20	1.4V	No	100	100	20-35	AB1	1.5	135					34	2990.00	Switchable to 50-watt triode operation. As above but 60 watts. Triode operation. Switchable to 150-watt triode operation. As above but 300 watts.	
	MB-150	B/T/M	1.0	No	30	1.4V	No	140	140	15-40	AB1	1.5	135					46	3990.00		
	MB-225t	B/T/M	1.0	No	30	1.4V	No	225	225	15-40	AB1	1.3	135					60	4990.00		
	MB-300	B/T/M	1.0	No	30	1.4V	No	300	300	15-40	AB1	2.5	135					75	5990.00		
	MB-600 (Ichiban)	B/T/M	1.0	No	30	1.4V	No	600	600	15-40	AB1	2.2	135					135	11,990.00		
WAAS AUDIO - DIGITAL	1400	B/H	0.4	Yes			No	700		3-35	A	1.5	43					56	6000.00	Laser and fiber-optic volume controls. As above. For marine use.	
	440 WP 120	B/H B/H	0.4 0.4	Yes Yes			No No	220 60		3-35 3-35	A A	1.5 1.5	43 43					45 35	2400.00		
WAVELENGTH AUDIO	Sole	B/T/M		No	10	1.3V	No	15	15	10-45	A		221					55	7500.00	Triode tubes. As above.	
	Cardinal V3	B/T/M		No	12	1.1V	No	8	8	10-50	A		332					38	3750.00		
WOLCOTT AUDIO	PA220M	B/T/M	0.01	No		1.4V	Yes	175	220	20-20	AB	1.0	50					57	3300.00	Each	Microprocessor-controlled bias.
WOODSIDE/RAOFORD	STA35	B/T	0.2	No	15	750	No	40	50	12-48	AB1	1.6	100					38	2395.00	Peak current, 12 amps. Peak current, 15 amps; self-biasing output tubes. †Line stage, tube; phono stage, hybrid. Self-biasing output tubes; line-level version. ISA230L, \$1795.00.	
	MA50	B/T/M	0.2	No	15	750	No	50	75	8-56	A	1.6	100					38	4495.00		
	SA240 ISA230P	B/T H†	0.2 0.2	No No	15 15	750 750	No No	30 25	40 30	12-45 12-45	AB1 A	1.6 1.6	100 100	80	3	250	No	25 26	1995.00 1995.00		
YAMAHA	MX-1	B	0.09	No		1.5V	No	200	260	20-20	A	1.5	20					53	1199.00	320 watts into 2 ohms. 230 watts into 2 ohms. 160 watts into 6 ohms. 95 watts into 6 ohms. 120 watts into 6 ohms. 75 watts into 6 ohms.	
	MX-2	B	0.09	No		1.3V	No	150	190	20-20	A	1.0	20					43	899.00		
	MX-630	B	0.003	No		1.1V	No	135		20-20	A	2.1	60					28 ³ / ₄	499.00		
	MX-460	B	0.012	No		940	No	80		20-20	AB	2.3	25					21 ¹ / ₂	349.00		
	AX-570	I	0.015	No		150	No	100		20-20	AB		47	92	2.5	150	Yes	24 ³ / ₈	499.00		
AX-470	I	0.015	No		150	No	65		20-20	AB		47	88	2.5	115	No	21	399.00			
MICHAEL YEE AUDIO	PA-1	B	0.02	No			No	100	150	2-80 ±1	AB	3	50					30	1300.00		

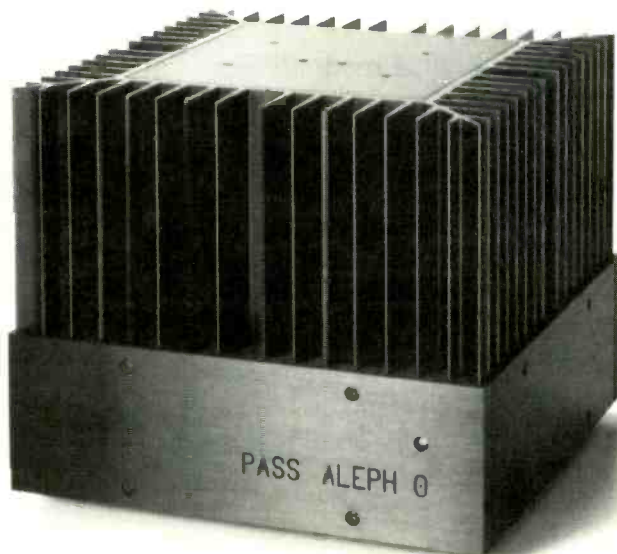
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*TFM-35 power amp. 250 watts per channel**

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

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PREAMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	Circuitry: Solid State = S, Tube = T, Hybrid = H	Stages: MM Phono = MM, MC Phono = MC, Line Level = L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V	THD, %	Balanced Inputs = 1, Balanced Outputs = 0	High-Level Sensitivity, mV	Number of Taps & Processor Loops	Does Unit Invert Polarity?	PHONO STAGE			Price, \$	Notes		
												MM Phono Sensitivity, mV for 0.5 V Output at 1 kHz	MM Phono S/N, -dB, A-Wtd. re: 0.5 mV	MC Phono S/N, -dB, A-Wtd. re: 0.5 mV				
ACCUPHASE	C-280V	S	MM/MC/L	No	20-20	2	0.005	I/D	252	9	0	Sel.	2	90	80	13,495.	EQ gain selector; four-gang volume control; cartridge EQ.	
ACURUS	RL 11(RI)	S	L	No	20-20 +0,-0.1	8	0.05		60	2	0	No				795.00	Discrete Class A; laser-trimmed volume and balance controls. As above.	
	L10	S	L	No	20-20 +0,-0.15	8	0.06		60	2	0	No				595.00		
	P10	S	MM/MC	No	20-20 ±0.3	8	0.06					No	2.4	80		395.00	Discrete Class A; selectable gain and loading.	
ADCOM	GFP-565	S	MM/L	No	10-50 ±0.2	10	0.003		52	3	2	No	0.55	90		800.00	Tuner/preamp (see also "Tuners"); surround sound; video switching. Tuner/preamp (see also "Tuners"). As above. As above. As above. As above. Five-room, multi-source switcher.	
	GFP-555II	S	MM/L	No	10-50 ±0.3	10	0.005		52	3	2	No	0.55	85		500.00		
	GTP-600(RI)	S		No	10-50 ±0.5	10	0.009			4	2	No				1000.00		
	GTP-500II(RI)	S	MM/L	No	10-40 ±0.4	8	0.01		80	2	2	No	0.95	82		600.00		
	GTP-450(RI)	S	L	No	10-50 ±0.5	8	0.009			3	2	No				450.00		
	GTP-400	S	MM/L	No	10-40 ±0.5	8	0.01		80	2	2	No	0.82	80		400.00		
	GTP-350	S	L	No	10-40 ±0.5	8	0.009			1	2	No				330.00		
GFB-800(RI)	S	MM/L	No	10-50 ±0.5	7.5	0.03		76	2	0	No	0.88	81		800.00			
A/D/S/	SC6(RD)	S	L	No	20-20 ±0.5	5	0.01		250		2	No				2800.00	Six-room, eight-source system controller; for use with CP6 control panel.	
AIR TIGHT	ATC-1	T	MM/L	No		15	0.02	No	150	2	0	No	1.80	85		3400.00	No p.c. boards. Supplies power for ATE-1 MM phono stage.	
	ATC-2	T	L	No		15	0.02	No	150	4	0	No				5400.00		
AMC	CVT1100(RI)	H	MM/L	No	20-20 +0,-0.5	30	1		150	2	2	No	1.3	79			A/V switching. As above; Dolby Pro Logic. As above; THX certified; electronic crossover.	
	AV81(RI)	S	L	No	20-20 +0,-0.5	8.5	0.02		150	4	2	No				499.95		
	AV81HT(RI)	S	L	No	20-20 +0,-0.5	8.5	0.02		150	4	2	No				749.95		
	AV81THX(RI)	S	L	No	20-20 +0,-0.5	8.5	0.02		150	4	2	No				999.95		
AMERICAN HYBRID TECHNOLOGY	AHT/H	S	L	No	1-2M	30	.0002	†	††	1	0	No				3495.00	External power supply. †With balanced in and out, \$4995.00. ††Set with replaceable resistor. Includes crossover (see also "Crossovers"); external power supply. †Optional level controls.	
	AHT/X		L	No	1-200					1	†	No				5200.00		
AMHERST AUDIO	P-2000	S	MM/L	No	3-100 +0,-0.3	16	0.01		150	2	0	Var.	3	75		795.00	Drives 600-ohm load; bypass switch.	
ANDDYNE GROUP	Line X	H	L		20-50	12	0.07					Yes				1495.00		
AR	Limited Preamp 2	S	L	No	1-200 ±0.5	20	0.002	I/D	140	0	0	Sel.				2200.00		
ARAGON	Aurum	S	L	No	20-20 +0,-0.1	16	0.03	0	75	2	0	No				1750.00	Discrete Class A; includes external power supply; direct coupled. As above. Discrete Class A; selectable gain and loading; includes external power supply; optional high-storage supply. \$250.00.	
	18K	S	L	No	20-20 +0,-0.1	8	0.04		65	2	0	No				995.00		
	47K	S	MM/MC	No	20-20 ±0.3	8						No	2.4	86		595.00		
ARCAM	D110	S	MM/MC/L	Yes	20-20 ±0.5	8	0.01	No	100	2	0	No		75		1500.00	Without D/A conversion, D110S, \$1100.00.	
YAKOV ARONOV AUDIO LABORATORY	PY-100	T	MM/MC/L		10-100	4.2	0.25		250	2						2850.00		
	PY-200	T	L		10-100	4.2	0.25		250	2						2000.00		
ATMA-SPHERE MUSIC SYSTEMS	MP-1	T	MC/L	No	1-400 +0,-0.5	15		I/D	200	2	0	Sel.		72		6800.00	Balanced differential design; output voltage specified into 600 ohms; stepped volume control; external power supply; without phono stage. \$5990.00.	
	P-2	T	MC/L	No	5-80 +0,-0.5	15		I/O	100	2	0	Sel.		69		2990.00	Balanced differential design; output voltage specified into 600 ohms; stepped volume control.	
AUDIBLE ILLUSIONS	Modulus 3	T	MM/L	Opt.	5-100 ±1	80	0.02		50	1		Yes	1.00	75		1495.00	External power supply; optional MC input.	
	Modulus 4P	H	MC		5-200 ±1	40	0.01					No		85		1995.00	External power supply; variable MC loading.	
	Modulus 5L(RD)	H	L	Dpt.	5-150 ±1	80	0.02	D	50	1		Sel.				2495.00	External power supply; stepped volume control.	
AUDIOACCESS	PX-6(RD)		L	No	10-25 ±0.1	6	0.002			2	2	No					†	Multi-zone, multi-source, multi-room switching system; optional keypad or handheld remote. †\$950.00 per zone. As above. †\$900.00 per zone.
	PX-6S(RD)		L	No	10-25 ±0.1	6	0.002			2	2	No					†	
AUDIO ADVANCEMENTS	PreMax	T	L		2-100 +0,-0.3	15	0.01		Var.	1	0	No				2050.00		
AUDIO BY VAN ALSTINE	Omega II	S	MM/L	No	12-40 ±0.2	12	0.004		50	2	0	No	0.7	78		445.00	With balanced outputs, \$520.00. Kit, \$495.00. \$795.00. Without phono, \$845.00.	
	Super Pas 3i	T	MM/L	No	10-40 ±0.2	10	0.004		50	2	0	No	0.6	74		695.00		
	Super Pas 4i	H	MM/L	No	10-40 ±0.2	11	0.003		50	2	0	No	0.6	74		795.00		
	FET Valve	H	MM/L	No	10-40 ±0.1	15	0.001		50	2	0	No	0.7	82		995.00		
AUDIO DESIGN ASSOCIATES	DSP-8(RD)	L	L	No	20-20 ±0.25	5	0.007			4	3	No				1250.00	Multi-room preamp. 8 x 8 multi-room, multi-source switcher. For multi-room System Omega; without front-panel controls. CR-P, \$950.00.	
	ADP-8	L	L	No	20-20 ±0.25	5	0.05			1	3	No				1133.00		
	CPC-8(RD)	L	L	No	20-20 ±0.25	5	0.007					No				14,420.		
	CR-8P(RD)	L	L	No	20-20 ±0.25		0.05					2	No			1200.00		
AUDIOLAB	8000C MkII	S	MM/MC/L	No	20-20 ±0.5	7.8	0.01		100	2	2	No	2	81	77	699.00		

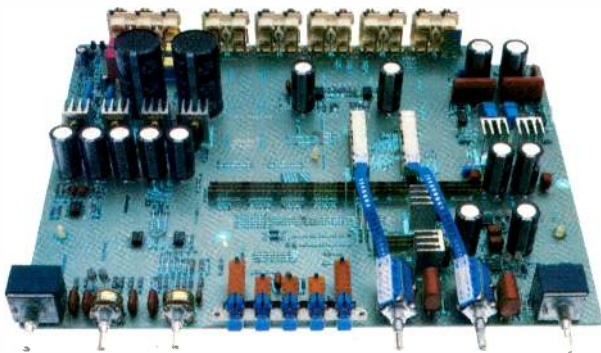
Adcom's GFP-565 Preamp: Pure and Simple.



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

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

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



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

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

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

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

Pure Convenience

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

More Sound, Less Money

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

Pure and simple.

ADCOM[®]
details you can hear

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You'll want to keep the lights on.

Experience your favorite music as though illuminated from within, by a light shining only for you. That's the kind of sound you'll hear through the vacuum-tube technology of the LS5 line preamplifier from Audio Research. Intimate. Profound. Lasting. The way music was meant to be heard, and savoured.

But this is no mere homage to the past. Because the LS5 uses state-of-the-art technology to pass along more meaningful information from every level of your input sources, analog or digital. This technology includes a highly regulated power supply incorporating patented Audio Research DEC circuits; a fully differential, cross-coupled topology input-to-output; electronic switching that does not invade the signal path; and switchable gain settings that allow a wider range of useful volume control detents with different input sources. All this, and harmonic rightness of dual-triode vacuum tubes.

If ever there has been a preamplifier that will markedly—astoundingly—improve the performance of any deserving audio system, this is it. Proving that even after two decades of relentless pursuit by the dedicated engineers of Audio Research, the lights are still on.



audio research
HIGH DEFINITION®

PREAMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Circuitry: Single Stage, Tube, T Hybrid, H	Stages: MM Phono, MC Phono, MC Line, Level, L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V	THD, %	Balanced Inputs, 1, Balanced Outputs, 0	High-Level Sensitivity, mV	Number of Tape & Processor Loops	Number of Tone Controls	Does Limit Invert Polarity?	PHONO STAGE			Price, \$	Notes
													MM Phono Sensitivity, mV for 100 V output at 1 kHz	MM Phono S/N, dB	MM Phono A-W, re: 1 pV		
AUDIO NOTE	M1-Phono	T	MM/L	No			0	1	0	No			1395.00	Zero feedback; tube power supply; without phono stage; M1-Line, \$995.00.			
	M2-Phono	T	MM/L	No			0	1	0	No			2995.00	Zero feedback; tube power supply; without phono stage; M2-Line, \$1795.00.			
	M3-Phono	T	MM/L	No			0	1	0	No			4995.00	Zero feedback; tube power supplies; without phono stage; M3-Line, \$3495.00.			
	M7-Tube	T	MM/L	No			0	1	0	No			13,500.	With silver-foil signal capacitors, M7-Tube/Silver, \$19,500; without phono stage, M7-Line, \$7500.00, or M7-Line/S, \$11,500.			
	M7-Phono	T	MM				0			No			18,500.	For Audio Note Ongaku amp.			
AUDIO RESEARCH	PH-1	S	MM/MC	No	0.5-150 ±3	50	0.005			No	2	92	72	1495.00	Auto and manual muting; direct gain path; tape out defeat. †Unbalanced, 10 V; balanced, 20 V. ‡Unbalanced; 35 V; balanced, 75 V. Auto and manual muting. As above; bypass switch. As above; external power supply.		
	PH-2	S	MM/MC	No	0.5-150 ±3	90	0.005	I/O		No	2	92	72	2495.00			
	LS-2	H	L	No	1-200 +0,-3	45	0.001	I/O		No				2495.00			
	LS-2B	H	L	No	1-100 ±0.5	†	0.01	0	63	1	0	No		2995.00			
	LS-3	S	L	No	1-200 ±3	35	0.01	0	63	1	0	No		1495.00			
	LS-3B	S	L	No	1-200 ±1	†	0.01	0		1	0	No		1995.00			
	LS-5	T	L	No	0.1-250 ±3	100	0.01	I/O		1	0	No		4495.00			
	SP9 MKII	H	MM/MC/L	No	1-200 +0,-3	50	0.005	0	50	2	0	No	0.25	92		72	1995.00
SP14	H	MM/MC/L	No	1-200 +0,-3	50	0.005	0	50	2	0	No	0.25	92	72	2995.00		
SP15	H	MM/MC/L	No	1-200 +0,-3	80	0.001	0	18	2	0	Sel.	0.088	90	70	5995.00		
AUDIOSOURCE	Pre One	S	MM/MC/L	No	10-100 ±0.5	11.5	0.008		120	2	3	No	2.5	85	70	249.95	
AUDIO SYNTHESIS	Passion	S	L	No	1-200		.0002			1	0	No				1250.00	Passive; with balanced in and out, Pro Passion, \$1650.00.
AUDIRE	Andante	S	MM/MC/L	No	5-100 +0,-0.2	12	0.005		100	2	4	†	1.00	90	80	1750.00	†Inverts polarity only in MC stage.
	Diffet 3	S	MM/L	No	5-100 +0,-0.25	15	0.005		100	2	0	No	1.00	86		920.00	
	Legato	S	MM/L	No	5-100 +0,-0.25	10	0.01		100	2	0	No	1.00	75		540.00	
BEL CANTO DESIGN	Tosca	S	L	No	1-100 +0,-0.5	15	0.05	I/O	150	1	0	No				2500.00	Includes external and phono power supplies.
	Fidelio	S	MM/MC		1-100 ±0.15	15	0.05	I/O				No	5	75	65	750.00	Optional power supply, \$250.00.
BENZ-MICRO	PP-1	S	MC											82	1500.00	Includes external power supply; 10-Hz rumble filter.	
B & K COMPONENTS	CS-115	S	MM/L	No	5-100 +0,-0.5	9	0.02	Opt.	70	1	0	No	1.3	82		348.00	External power supply; d.c. coupled. As above.
	CS-117	S	MM/L	No	5-100 +0,-0.5	9	0.02	Opt.	70	1	2	No	1.3	82		398.00	
	PRO-10MC	S	MM/MC/L	No	1-150 +0,-0.5	14	0.02	0	45	1	0	No	0.8	82	70	698.00	
	Sonata MC-101	S	MM/MC/L	No	1-150 +0,-0.5	14	0.02	0	45	2	2	No	0.8	82	70	798.00	
	Sonata AVP 2000(RI)	S	L	No	1-150 +0,-0.5	9	0.02	0	62	2	0	No				798.00	
	AVP 1000(RI)	S	L	No	1-150 +0,-0.5	9	0.02	0	62	2	0	No				698.00	Multi-zone A/V preamp; optional surround board, \$200.00 (see also "Surround Processors"); four video and three S-video inputs; d.c. coupled; 16-character alphanumeric display. A/V tuner/preamp (see also "Tuners"); optional surround board, \$200.00 (see also "Surround Processors"); four composite video inputs; d.c. coupled.
BOULDER AMPLIFIERS	L3AE	S	L		20-20 +0,-0.05	24	0.003	0	60	1	0	No				1950.00	For model above. For L3PP; sensitivity, 0.25 mV.
	L3PP	S	MM/MC									2.5				800.00	
	L3MC	S	MC													550.00	
	L5AE	S	L		20-20 +0,-0.05	24	.0015	I/O	60	2	0	Sel.				3275.00	
	Ultimate	S	MM/MC/L		20-20 +0,-0.05	24	.0015	0	60	2	0	Sel.	2.5			5725.00	External power supply; three-position phono low-cut.
BRYSTON	4B	S	L	No		15	0.005		500	1	0	No				750.00	Optional balanced out. As above.
	BP-5	S	MM/L	No		15	0.005		500	1	0	Yes		80		895.00	
	BP-20	S	L	No		15	.0025	I/O	500	1	0	No				1395.00	
	BP-1	S	MM					0						80		750.00	
CAMBRIDGE AUDIO	C70(RD)	H	MM/MC/L	No	10-140	0.9			300	2	2	No	4.5	80	75	499.95	
	C100(RD)	H	MM/MC/L	No	5-130	1			300	2	0	No	4.5	80	75	699.95	
CARVER	C-19	H	MM/MC/L	No	10-20 +0,-0.3	7	0.25		Var.	4	3	Sel.	1.5	86	82	1199.95	Tone controls have variable turnover.
	C-20V(RI)	S	L	No	20-20 ±0.5	7	0.01		75	4		No				949.95	Dolby Pro Logic; DSP; adjustable delay.
	C-15V(RI)	S	MM/L	No	10-20 +0,-2	7	0.01		55	5	3	No	3.5	78		699.95	As above; multi-room input with independent volume control.
	C-5(RI)	S	MM/L	No	20-20 ±1	6	.0008		150	2	2	No	1.25	78		499.95	Sonic Holography; multi-room input selector.
	CT-29V(RI)	S	MM/L	No	10-50 +0,-2	7	0.01		55	5	3	No	3.5	78		999.95	Tuner/preamp (see also "Tuners"); Dolby Surround; DSP; adjustable delay; multi-room input with independent volume control.
	CT-27V(RI)	S	MM/L	No	10-50 +0,-2	7	0.01		55		3	No	3.5	78		799.95	Tuner/preamp (see also "Tuners"); Dolby Pro Logic; DSP; adjustable delay.
	CT-6(RI)	S	MM/L	No	20-20 ±1	7	0.04		75	2	2	No	1.5	78		599.95	Tuner/preamp (see also "Tuners"); Sonic Holography.
	CT-3(RI)	S	MM/L	No	20-20 ±0.3	7	0.09		75	2	2	No	1.2	78		449.95	Tuner/preamp (see also "Tuners").

PREAMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included; (RO) = Remote Optional	Circuitry: Solid State - S; Tube - T; Hybrid - H	Stages: MM Phono - MM; MC Phono - MC; Line Level - L	D/A Conversion?	Frequency Response, Hz to kHz, \pm dB	Maximum Output, V	THD, %	Balanced Input - I; Balanced Outputs - O	High-Level Sensitivity, mV	Number of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE			Price, \$	Notes
													MM Phono Sensitivity, mV to 0.5 μ S/N; μ S/N	MM Phono S/N, μ S/N; μ S/N	MC Phono S/N, μ S/N; μ S/N		
CARY AUDIO DESIGN	SLP-30	T	L	No	9-260	20		100	1	0	Yes				799.00	Optional balanced out; optional LPP-1 stand-alone phono stage, \$399.00.	
	SLP-70	T	MM/L	No	9-130	6		100	1	0	No	1.5			1295.00	Optional balanced out; without phono stage, \$995.00.	
	SLP-90	T	MM/MC/L	No	9-300	25		100	1	0	Yes	1.2			2295.00	As above but \$1895.00.	
CASCADE AUDIO SYSTEMS	SNP-2.1	S	MC		5-100 +0, -0.6		0.007				Yes			82	449.00	Three gain settings.	
	SNP-2.1B	S	MC		5-100 +0, -0.6		0.007				Yes			82	519.00	Eight gain settings.	
CELLO LTD.	Audio Suite	S	†	No	20-20 \pm 0.2	12	0.005	†	†	0	No		70	65	†	†Modular design; choice of line, MM, and MC modules; from \$6650.00 to \$18,000.	
	Encore	S	L	No	20-20 \pm 0.2	12	0.005	I/D	2	0	No				8000.00	Includes external power supply; optional external MM or MC phono stage, 80-dB S/N, \$2000.00.	
	Palette	S	L	No	20-20 \pm 0.2	9	0.005	O	2	6	No				6500.00	As above (see also "Equalizers").	
CLASSE AUDIO	30(RI)	S	MM/MC/L	No	20-20	15	0.01	I/O	120	1	0	3	80	80	1195.00		
	4(RO)	S	MM/MC/L	No	20-20	20	0.01	I/O	120	1	0	3	80	80	1595.00	Without phono stage, 4L, \$1495.00.	
	5(RO)	S	MM/MC/L	No	20-20	24	0.01	I/O	120	1	0	3	85	80	2295.00	Without phono stage, 5L, \$2100.00.	
	6(RO)	S	MM/MC/L	No	20-20	24	0.01	I/O	120	1	0	3	85	80	3295.00	External power supply; without phono stage, 6L, \$2995.00.	
CODA TECHNOLOGIES	FET Q2B	S	L	No	0-200 +0, -3	26	0.01	I/O	200	1	0	Sel.			1950.00	Balanced MC input.	
	FET Q3P	S	MM/MC	No	0-200 +0, -3	26	0.01	I/O	200	2	0	10	87	82	1950.00	Without phono stage, \$2450.00.	
	FET Q1	S	MM/MC/L	No	0-200 +0, -3	26	0.01	O	200	2	0	10	85	80	2750.00		
CONRAD-JOHNSON	PF2	S	MM/MC/L	No	2-75 +0, -1	10			2	0	Yes				1795.00	Without phono stage, PF2L, \$1395.00.	
	PV10A	T	MM/L	No		20			1	0	Yes				995.00		
	PV12	T	MM/MC/L	No		20			2	0	Yes				2395.00	Without phono stage, PV12L, \$1795.00.	
	Premier Ten Evolution	T	L	No		10			2	0	Yes				3495.00		
	20SE Premier Seven B	T	MM/MC/L	No		10			2	0	Yes				5995.00		
CONVERGENT AUDIO TECHNOLOGY	SL1	T	MM/MC/L	No	0.1-600	50	.0005		25	1	0	No	0.1	96	76		External power supply; without phono stage, SL1L Signature.
COUNTERPOINT	SA2000	H	L	No	2-300 \pm 0.01	80	0.01		24	2	0	No			1595.00		
	Solid 8	S	L	No	1-500 \pm 0.1	20	0.03		24	2	0	No			995.00		
	SA1000	H	MM/MC/L	No	2-30 \pm 0.1	70	0.17		24	1	0	No	0.5	81	1095.00	Auto mute.	
	SA3000	H	MM/MC/L	No	2-300 \pm 0.1	80	0.01		24	1	0	No	0.5		1995.00	External transformer.	
	SA5000	H	MM/MC/L	No	1-500 \pm 0.1	100	0.01		24	1	0	No	0.5		3995.00	External power supply.	
	SA9	H	MM/MC	No	1-180 \pm 0.1	100	0.01		24	1	0	No		77	3995.00	As above.	
	SA11(RI)	H	MM/MC	No	0.8-230 \pm 0.1	42	0.007		90	2	0	Adj.			7595.00	Motor-driven potentiometers.	
	HC818(RI)	H	L	No	1-500 \pm 0.01	20	0.03		24	2	0	No			1595.00	As above; for home theater.	
CROSBY AUDIO WORKS	CAW-10ZVP-DMC-10	S	MM/MC/L		2-100 \pm 0.5	10			100	1	0	No	1.5	90	3495.00	Modification to customer-supplied Spectral Audio DMC-10 preamp.	
CROWN	PSL-2	S	MM/L	No	20-20 \pm 0.1	10	.0009	No	2	2	No		87†		795.00	†Re: 10 mV.	
CURCIO AUDIO ENGINEERING	MP-PAS	T	MM/L	No	5-160 \pm 0.05	120	0.045		100	1	0	No	1.6	73	750.00	Kit, ASM-PAS, \$420.00.	
	MP-D2LN	H	L	No	5-120 \pm 0.05	150	0.006		100	1	0	No			2500.00	Kit, ASM-D2LN, \$1000.00.	
	MP-D2PH	H	MC/L	No	5-120 \pm 0.05	150	0.006		100	1	0	No		72	2950.00	MC phono sensitivity, 0.4 mV; kit, ASM-D2PH, \$1200.00.	
DB SYSTEMS	DB-1B/2A	S	MM/L	No	20-20 \pm 0.04	9	.0008		120	1	0	Var.	0.9	77	740.00	Includes external power supply.	
	DBR-15B/2A	S	MM/L	No	20-20 \pm 0.04	9	.0008		120	1	6	Var.	0.9	77	1265.00	As above; without oak cabinet, \$1115.00.	
	DB-1B-HL/2A	S	L	No	10-50 \pm 0.1	9	.0008		120	1	0	Var.			620.00	Includes external power supply.	
DENNESEN	DB-4B	S	MC	No	10-100 \pm 0.1	2	.0008							80	205.00	Requires DB-2A power supply.	
	JC80MKII	S	MM/MC/L	No		18	0.005	O	100	2	0	Yes	2	100	6500.00	Mono; external power supply.	
OENON	JS90	S	L	No		18	0.005	O	100	2	0	Yes			3200.00	Pair	
	AVP-5000(RI)	S	L	Yes	†		0.005		4	3					2500.00	External power supply.	
	PRA-2000RG	S	MM/MC/L	No	†	30	0.005	I/O	150	2	2	2.5	90	80	3000.00	Includes two DSP processors for parametric EQ and A/V surround modes (see also "Surround Sound Processors"); two A/D and six D/A converters; coaxial and optical digital inputs. †Analog, 10 Hz to 100 kHz, +0, -3 dB; digital, 20 Hz to 20 kHz, \pm 0.5 dB.	
	PRA-1500(RI)	S	MM/MC/L	No	1-300 +0.2, -3	10	0.003	O	150	2	2	2.5	96	79	500.00	†Balanced, 20 Hz to 50 kHz, +0, -3 dB; unbalanced, 1 Hz to 100 kHz, +0, -3 dB.	
	HMA-500	S	L		20-20 +0, -3				500	0	0				500.00	Two video inputs, one video output; mono full-range and mono subwoofer outputs.	
DODSON AUDIO	DAC-263/PRE.	S	L	Yes	20-20 \pm 0.2	4.5	0.002	Opt.	1		Sel.				2695.00	Optical crossover; three digital inputs included, one optional (see also "D/A Converters").	
DPA DIGITAL	DSP 200 S	S	L	No	10-28 \pm 1	2	0.005		250	1	0	No			1100.00		
DYNACO	PAS-4	T	MM/L	No	2-150 +0, -3	40	0.025	No	250				1.5		750.00	Separate power supply.	
	PAT-5 Series II(RI)	S	L	No	2-200 +0, -3	13	0.002		50			†			750.00	Inverting and noninverting main outputs.	
	PAT-6(RI)	S	L	No	8-170 +0, -3	5	0.02		50						495.00	Tuner/preamp.	

SanusSystems

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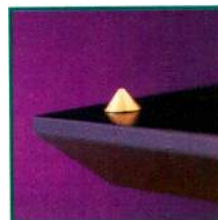
a Sound Foundation®



Performance with Style

Are you getting the most out of your speakers? Did you know that proper mounting and room placement dramatically improves sound quality? Most major speaker manufacturers recommend loudspeaker supports for optimum performance; many of the best known brands specifically recommend or use Sanus Foundations®. Demand the most from your audio dollar. Give your music a Sound Foundation!

Brass Isolation Studs



Adjustable Floor Spikes



Natural Foundations®

Natural Foundations are constructed of MDF and finished with three coats of hand sanded black lacquer. MDF is quieter and stronger than other wood products, and is the cabinet material used in the best loudspeakers. All models feature brass speaker isolation studs, adjustable floor spikes, neoprene isolation pads, and a concealed speaker wire path. Two models are available with solid oak or walnut pillars.

Designer Foundations®

Designer Foundations are a contemporary alternative to the utilitarian look of most steel loudspeaker supports. Performance is on par with the finest European and domestic designs, yet the price is affordable. Designer Foundations feature fillable steel pillars, adjustable floor spikes, HDF top plates, neoprene isolation pads, and brass speaker isolation studs.



PREAMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	Circuitry Style: S = Single, T = Triphid		Stages MM Phono - MM MC Phono - MC Line Level - L D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V	THD, %	Balanced Inputs = 1, Balanced Outputs = 0	High-Level Sensitivity, mV	Number of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE			Price, \$	Notes
		MM Phono Sensitivity, mV to 0.5 V Output at 1 kHz	MM Phono S/N, dB "A" Wtd. re: 5 mV										MC Phono S/N, dB "A" Wtd. re: 0.5 mV				
EDGE ELECTRONICS	P-1 P-1R(RI)	S	L	No	5-50 5-50	15 15	0.005 0.005	I/O I/O	1 2	0 0	No No					299.00 425.00	Passive.
EIDOLON RESEARCH	Salesia Julia	T	MM/L		0.5-150 +0, -1.5 0.1-200 +0, -1.5	70 85	0.01 0.01		Sel. Sel.	2 2	0 0	Yes Var.	1.45 1.45	78 79	65	1200.00 4300.00	Passive and active RIAA.
ELECTRO-COMPANET	EC-3MC EC-3MM ECP-1	S S S	MC/L MM/L MM/MC	No No No	20-20 20-20 20-20		0.001 0.001 0.001	I/O I/O I/O	500 500	6 6 0	0 0 0	No No No		80 80 80		1999.00 1799.00 599.00	Line-level version, EC-4, \$1499.00. As above.
ELECTRONIC VISIONARY SYSTEMS	UA24 Ecstasy 1000 Ecstasy 2000		L		0-1M 0-1M 0-10M			Opt. Opt. Opt.		0 0 200	0 0 0	No No No				305.00 700.00 1200.00	Passive; 24-position stepped attenuators; mount on amp; with balanced in and out, UA24B, \$450.00 per pair. Passive; stepped attenuator. Active buffer or gain stage.
ELITE	C-91 C-72	S S	MM/MC/L MM/MC/L	No No	20-20	8	0.001			6 3	2 2	No No	2.5 2.0	96 74	86	1300.00 850.00	Video switching. As above.
ENCORE	OL2010.2	H	MM/MC/L	No	0.1-200 +0, -3	22	0.025		125	2	0	No	4.0	65	65	3350.00	No potentiometers or switches in signal path; stepped volume control; without phono stage, OL2010.2-L, \$2895.00.
ENSEMBLE	Phonomaster Virtuoso	S H	MM/MC L		4-60 4-60							No No				650.00 3900.00	Optional external power supply, \$220.00. Optional external MM/MC phono stage.
ESOTERIC SOUND	Vintage	S	MM		20-40 ±0.5	4.5	0.01			2	No		4.5	70		335.00 Each	Mono; compensation for mono records; vertical/lateral switch.
ESSENCE	Sapphire Emerald	T T	L L	No No	3-100 3-100	24 24	0.01 0.01	Opt. Opt.		1 1	0 0	No No				3450.00 5850.00	
EXPOSURE	XIX XVII XIV/IX	S S S	L MM/MC/L MM/MC/L		20-20 ±0.5 20-20 ±0.5 20-20 ±0.5	15 15 10			150 150 150	2 2 2		No No No	3.0 3.0			1295.00 1495.00 5795.00	
EXPRESSIVE TECHNOLOGIES	SU-1		MC		0.7-150 +0, -0.1	25		I/O				No			100	3500.00	Transformer; 28-dB fixed gain.
FIRST SOUND	Reference I Reference II Reference Signature	L L L		No No No	0.1-250 0.1-250 0.1-250					1 1 1	0 0 0	No No No				1200.00 2200.00 4300.00	Passive; stepped attenuators. As above.
FM ACOUSTICS	Resolution Series 266 Resolution Series 244A Resolution Series 244B Resolution Series 244C FM 240 Resolution Series 222	S S S S S S	L MC/L MM/L L MM/L MM/MC	No No No No No No	20-20 ±0.03 20-20 ±0.03 20-20 ±0.03 20-20 ±0.03 20-20 ±0.05 20-20 ±0.08	28 14 12 14 12 12	0.003 0.03 0.025 0.025 0.018	I/O Opt. Opt. Opt. Opt. I/O	100 100 100 100 75	1 1 1 1 1	0 0 0 0 0	No No Yes No Yes Sel.		3.1 † †	† 104 89	19,800. 11,300. 9600.00 7500.00 7500.00 9980.00	No overall or local feedback. †90 to 104 dB. As above. Balanced MM/MC inputs
FORTE	F44(RI) F45	S S	L L	No No	0-200 ±1 0-200 ±1	11 11	.0005 0.005	I/O I/O		2 2	0 0	No No				1250.00 990.00	Discrete Class A. As above.
GEMINI SOUND PRODUCTS	Pvx-20	S	MM/L	No	10-100 +0, -3	10	0.005			1	2		2.4	75		245.00	
GOLOMUNDO	Mimesis 10P (RO) Mimesis 7NP Mimesis 2NP (RO)	S S S	L L L	Yes No No	20-20 ±0.1 0-650 ±3 0-850 ±3	13 35 40	0.01 0.01 0.01	No 100 100	2 2 2	0 0 0	No Sel. Sel.					11,250. 5000.00 8900.00	Six line inputs, eight digital outputs (see also "D/A Converters"). With MM or MC phono stage, \$6150.00. Star ground configuration; a.c. polarity switch; with MM or MC phono stage, \$11,400.
GORDON INSTRUMENTS	Gordon(RI)	S		No													Custom-built.
GRYPHON AUDIO DESIGNS	Linestage XT XTC	S S S	L MM/MC/L L	No No No				0 I/O		1 1 1	0 0 0	No No No				4500.00 9100.00 10,000.	External power supplies. As above; separate phono power supplies; without phono stage, \$7400.00.
HAFLER	945(RI) 915 P90	S S S	L L MM/MC		8-170 8-170	5 6	0.02 0.02			2 2		No No			65 80	From 700.00 From 750.00 200.00	Tuner/preamp (see also "Tuners"); Class A; video switching. Class A.
HARMAN KAROON	PT2300(RI) AP2500	S S	MM/L MM/MC/L	No No	0.5-200 +0, -3 0.3-250 +0, -3	6 8	0.005 0.007		135 135	2 2	2 0	No No	2.2 2.1	82 82	82	599.00 599.00	Tuner/preamp (see also "Tuners"); video switching.
JOULE ELECTRA	LA50 LA100 LA200(RI)	T T T	L L L		5-144 +0, -1 5-144 +0, -1 5-144 +0, -1	7 9 15	0.1 0.1 0.1	I/O	250 250 250	1 1 1	0 0 0	Yes Yes Sel.				1595.00 2495.00 3995.00	50-joule power supply. 100-joule tube power supply. Wired remote; two mono units and 200-joule tube power supply.

PREAMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included (RO) = Remote Optional	Circuitry: Solid State = S, Hybrid = H	Stages: MM = MM, MC = MC, MC/Phono = MC, Line Level = L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V	THD, %	Balanced Inputs = 1, Balanced Outputs = 0	High-Level Sensitivity, mV	Number of Traps & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE			Price, \$	Notes
													MM Phono Sensitivity, mV for 0.5 V Output at 1 kHz	MM Phono S/N, dB; MC Phono S/N, dB; MC Phono S/N, dB; MC Phono S/N, dB	MM Phono S/N, dB; MC Phono S/N, dB; MC Phono S/N, dB; MC Phono S/N, dB		
JRM	Preamp	S	MM/MC/L	No	0-100 +0.1	12	0.001		Sel. 2	Opt.	Sel.	1.25	88	78	675.00	Includes 10-watt/channel head-phone amp; video inputs; infrasonic filter. †Two three-band pre-EQs, eight-band master EQ. Two MM inputs; cross-fade input select; master and cue busses.	
	PEM	S	MM/L	No	0-100 +0.1	12	0.001		Sel. 2	†	Sel.	1.25	88		2200.00		
KAB ELECTRO-ACOUSTICS	Souvenir	S	MM		30-15	3.5	0.07	No		8	Yes	8	79		295.00 Each	Mono with stereo bypass; for replay of 78s; eight selectable 78-rpm record EQs; two-speed Dynamic NR; scratch filter; auto right or left groove select; optional impulse noise limiter.	
KENWOOD	KC-X1	S	MM/MC/L	No	15-100 +0.3	1.2	0.002	I/O	6	2	No	2.5			999.00	THX certified.	
KINERGETICS RESEARCH	KPA-3(RI)	S	L	No	20-100 ±0.5	7	0.01	0	2	0	No				1495.00	A/V switching (10 audio, four video inputs); for use with KSP-2 surround processor.	
	KSP-3(RI)	S	L	Yes	20-100 ±0.5	7	0.01	0	2	1	0				3000.00		
KLIMO	Argo	T	MC		10-450 +0.3	10	0.2				Yes			75	1800.00	External power supply; adjustable MC input impedance. Optional remote, \$650.00; without phono stage, Merlin LS, \$3550.00.	
	Merlin(RO)	T	MM/L		3-450 +0.3	25	0.07		1	0	Yes	1.0	76		4500.00		
KLYNE AUDIO ARTS	6L2	S	L		1-200 +0.0-2	10	0.005		100	2	0	No			2150.00	With external power supply, 6LK2, \$2750.00. Without phono stage, 6LE, \$1750.00. Plug-in for 6L2 or 6LK2; deluxe version, 6PX1, \$1250.00. External power supply; adjustable gain; with balanced outputs, 7PX2.5/B, \$3750.00. External power supply; without phono stage, 7LX, \$3450.00; without phono and with balanced input, 7LX/B, \$3950.00.	
	6LE/P	S	MM/MC/L		1-200 +0.0-2	10	0.005		100	2	0	No			2250.00		
	6Pi	S	MM/MC			10	0.01					7.1	85	70	650.00		
	7PX2.5	S	MM/MC			10	0.01					No	85	72	3450.00		
	7LX/P	S	MM/MC/L		1-200 +0.0-2	20	0.005	0	100	1	0	No	7.1	72	72		4950.00
KRELL	KRC(RI)	S	L		0.2-400 +0.0-3		0.007	I/O	1	0		8.9	79	68	6300.00	Optional phono stage, \$500.00.	
	KRC-2(RI)	S	L		0.2-400 +0.0-3		0.008	I/O	1	0		8.9	79	68	3700.00	Optional phono stage, \$800.00.	
	KSL-2	S	L		20-20 ±0.02		0.015	I/O	1	0		8.9	79	68	2700.00	Optional phono stage, \$500.00.	
	KPE	S	MM/MC		20-20 ±0.1		0.03					8.9	79	68	1300.00		
KSS AUDIO ENGINEERING	KSS 10	T	L	No	0-600 +0.0-3	65	0.001	I/O	2	0	Sel.				3995.00	Harmonic Structure Reproduction Circuit; direct coupling throughout; external power supply.	
	KSS 20	T	L	No	2-600 +0.0-3	80	0.001	I/O	2	0	Sel.				1995.00	Harmonic Structure Reproduction Circuit; external power supply.	
	KSS 30	T	MM/MC/L	No	8-25	80	0.03	I/O			No	0.80	90	85	1995.00	As above.	
LAZARUS	Cascade Classic	T	MM/L	No		50			100	1	0	Yes	1.2	85	1000.00	Balanced circuitry.	
	Well	T	L	No		50		0	100	1	0	Var.			1000.00		
	Balanced	T	L	No		50		0	100	1	0	Yes			2000.00		
	LLS-2	T	L	No		50		I/O	100	1	0	Var.			3000.00		
	LLS-3	T	L	No		50		I/O	100	1	0	Var.			4000.00		
	LLS-4	T	L	No		50		I/O	100	1	0	Var.			1000.00		
Cascade Phono	T	MM/MC			50						1.5	85	75	1000.00			
LPH-2	T	MM/MC			50		I/O				1.5	85	75	2500.00			
LEGACY	Line Stage	S	L	No	1-100 ±1	10	0.001	I/O	450	2	0	No			1200.00		
MARK LEVINSON	No. 25	S	MM or MC					No				Sel.			2495.00	Requires PLS-226 power supply.	
	No. 25S	S	MM or MC					No				Sel.			2995.00	As above.	
	No. 26	S	L	No	20-20 +0.0-2	6	0.01	Opt.	2	0	Sel.				5495.00	Includes external power supply; with phono stage (MM or MC) or with balanced in and out, \$6495.00.	
	No. 26S	S	L	No	20-20 +0.0-2	6	0.01	Opt.	2	0	Sel.				7495.00	As above but \$8495.00.	
	No. 28	S	L	No	20-20 +0.0-5	6	0.02	I/O	2	0	Sel.				3495.00	With phono stage (MM or MC), \$3995.00.	
No. 38(RI)	S	L	No					I/O	2	0	Sel.				3995.00	Remote operates Mark Levinson 30 Series components.	
LEXICON	CP-3(RI)	S	L	No	10-100 ±1	6	0.025		250	1	0	No			2995.00	Video switching; includes crossover; DSP and THX (see also "Surround Processors").	
LFD AUDIO	LSO	S	L	No	8-60 ±1	4	0.01		200	1	0	No			995.00	†Optional balanced in and out, \$500.00. Includes external power supply.	
	MMO	S	MM/MC	No	3-40 ±1	3	0.01					6	38	59	895.00		
	LS2	S	L	No	4-60 ±1	4	0.01	†	200	1	0	No			2895.00		
MC2	S	MC		3-45 ±1	4	0.01									1995.00		
LINN	Kairn(RI)	S	MM/MC/L	No					188	2	0	Yes	2		2795.00		
	Kairn-Pro(RI)	S	L	No					188	2	0	Yes			2195.00		
	Pretek	S	MM/MC/L	No					200	2	0	No	2.9		795.00		
MADISON FIELDING	L1	H	L	No	1-100 +0.3	75	0.05	0	100	2	0	Sel.			2495.00	Remote on/off switch for amps.	
MARANTZ	SC-22	S	L	No	20-20 ±0.1	5	0.03		280	1	0	No			999.00	MC transformers; four EQ settings. Can bridge stereo amps.	
	PH-22	S	MM/MC	No	20-20 ±0.1	1	0.001					3	84	76	1099.00		
	SC-80(RI)	S	MM/MC/L	No	10-20 ±0.1	5	0.015		150	3	2	No	2.5	91	75		649.00



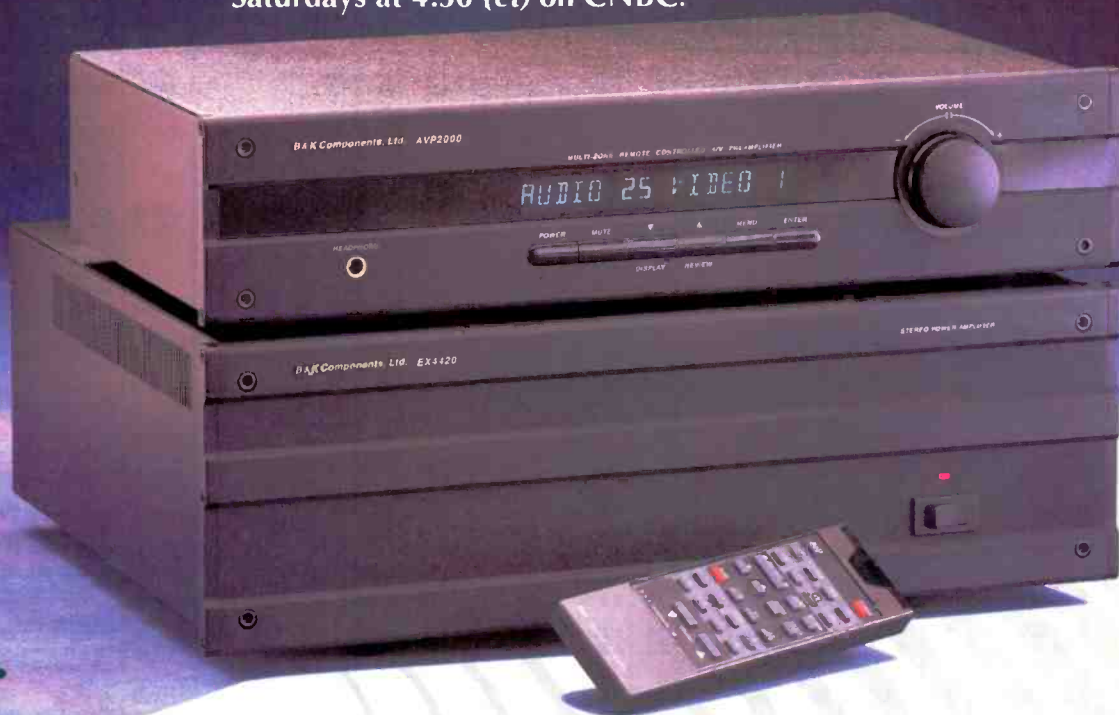
PREAMPLIFIERS

MANUFACTURER	Model (RI) - Remote Included, (RO) - Remote Optional	Circuitry: Solid State - S, MC - Hybrid - H	Stages: MM - MC, MC - MC, MC - L	D/A Conversion?	Frequency Response, Hz to kHz, \pm dB	Maximum Output, V	THD, %	Balanced Inputs - 1, Balanced Outputs - 0	High-Level Sensitivity, mV	Number of Tape & Processor Loops	Does Unit Invert Polarity?	PHONO STAGE			Price, \$	Notes
												MM Phono Sensitivity, mV for 0.5 V Output at 1 kHz	MM Phono S/N, -dB, A - Wtd. re: 1 mV	MC Phono S/N, -dB, A - Wtd. re: 0.5 mV		
MARES DESIGNS	Connoisseur 2.0 hp	S	MM/MC		0.1-5M \pm 0.1	30	0.003			No	1.5			8295.00	Vishay resistors in volume controls; external power supply.	
	Connoisseur 2.0 st	S	MM/MC		0.1-5M \pm 0.1	30	0.003			No	1.5			6695.00		
	Connoisseur 2.0 ps	S	MM/MC		0.1-5M \pm 0.1	30	0.003			No	1.5			6295.00		
McCORMACK AUDIO	Active Line Drive ALD-1	S	MM/MC/L	No	5-100 + 0, -1	10	0.01	0	225 2	0	No	1.10	75	70	1745.00	Optional phono stage and external power supply; one passive and seven active inputs. Passive; buffered; optional external power supply.
	Line Drive TLC-1	S	L	No	0-200		0.001		2 0	No					995.00	
McINTOSH	C36	S	MM/L	No	20-20 + 0, -0.5	8	0.002	0	250 2	2	No	2.5	84		1700.00	Two-zone switching system; six-zone control with optional CR 10 Remote Control system. Six-channel A/V preamp; switching and control as above; Dolby Pro Logic surround decoding; optional THX-1 THX decoding card, \$425.00; optional RCT-1 universal remote, \$275.00. As above but with tuner (see also "Tuners"). Compander circuit; 20-watt/channel monitor amp.
	C712(RI)	S	MM/L	No	20-20 + 0, -0.5	8	0.002	0	250 1	2	No	2.5	84		1300.00	
	C38(RI)	S	MM/L	No	20-20 + 0, -0.5	8	0.002	0	250 2	2	No	2.5	84		2000.00	
	C39(RI)	S	MM/L	No	20-20 + 0, -0.5	8	0.002	0	250 1	2	No	2.5	84		3000.00	
MELOS AUDIO	MA-333 Gold	T	MM/MC/L		20-300 + 0, -0.5	10	0.09	0	80 2	0	Sel.	0.8	75	68	4895.00	Control center, phono stage, and power supply in separate chassis; with optional balanced inputs, \$5795.00; line stage, \$2895.00; line stage and balanced in, \$3695.00; phono stage, \$2495.00. Line level only, \$1995.00; phono only, \$1395.00. External power supply.
	MA-220 Gold	T	MM/MC/L		20-300	30	0.09	0	80 2	0	Sel.	1.5	70	68	3295.00	
MERIDIAN	MA-111B	T	MM/MC/L		20-300	20	0.09		80 1		Yes	1.5	70	68	1395.00	Includes headphone amp.
	MA-110B	T	MM/MC/L		20-300	20	0.09		80 1		No				1195.00	
	SHA-1	T	L		20-300	6	0.09		80		No				1095.00	
	501	S	MM/MC/L	Yes	5-20 \pm 0.02	2.5	0.01	5	50 2	0	No				995.00	
METAXAS AUDIO SYSTEMS	Charisma MkII	S	MM/MC/L	No	5-2M	10	0.005	No	150 1	0	No	0.5	96	96	1800.00	External power supply.
	Marquis MkII	S	MM/MC/L	No	5-2M	15	0.005	No	150 1	0	No	0.5	98	98	3200.00	
	Opulence MkII	S	MM/MC/L	No	5-2M	18	0.005	No	150 1	0	No	0.5	100	100	7500.00	
MFA PURE TUBE	MC Reference	T	MM/MC/L	No	0.5-300 + 0, -3	60	0.01	No	Sel. 5	0	Sel.	0.45	90	70	12,850.	Separate buffered power supply; stepped ladder attenuators.
J. A. MICHELL	Argo	S	L	No											1550.00	With standard power supply, \$1810.00; with Hera power supply, \$2000.00.
	ISO MkII	S	MC/L	No											895.00	
MICROMEGA	Variodac (RI)	S	L	Yes		10			0 0	Sel.					1000.00	Preamp with D/A conversion (see also "D/A Converters"); one analog input.
MONARCHY AUDIO	10A	S	L	No	20-200 + 0, -0.1	12	.0015	No	200 1	0	No				980.00	Stepped volume control.
	33	S	L	†	20-100 + 0, -0.1	10	0.002	I/O	200 1	0	No				1199.00	
BRUCE MOORE AUDIO DESIGN	Companion	T	L		1-300 + 0, -1	20	0.05				Yes				1395.00	Triode tubes.
	Deluxe LS	T	L		1-400 + 0, -0.5	50	0.01				No				3995.00	
	Phono Master	T	MM/MC		1-300	40	0.02				No				1195.00	
MOTIF	MC10	S	L	No		10				2 0	Yes				2395.00	
	MP11	S	MM/MC			10					No				2395.00	
MSB TECHNOLOGY	Passive Control Center	S	L	No					0						1495.00	Passive; two outputs.
	Gold Digital Interface (RO)	S	L	No				I/O							2995.00	
MTX SOUND-CRAFTSMEN	P100	S	MM/L	No	20-20 \pm 0.5	8	0.008		150 1	2	No	2.5	100		399.95	With rack mount, P100PRO, \$440.00.
MUSE	One	S	MM/MC/L	No	7-1.5M	28	0.1	0	50 1	0	Sel.	Adj.	88	64	2500.00	External power supply.
MUSICAL DESIGN	SP-1	T	MC	No	0.1-180 \pm 3	60	0.01		100 2		Yes				1295.00	Direct input bypasses switching.
MUSIC REFERENCE	RM-4C	T	MC		2-200 + 0, -1	20	0.01	No			No			92	750.00	Auto muting; adjustable gain and impedance. Adjustable gain and impedance. Auto muting.
	RM-4 + RM-5MKIII	T	MM		2-200 + 0, -1	20	0.01	No			Yes	0.25	87		950.00	
MUSIC & SOUND	DLS-1(RI)	S	L	†	1-200	10	.0008	0	25 2	0	No				1250.00	†18-bit, eight-times oversampling D/A converter. Seven high-level and three digital inputs; video switching; external power supply.
	ACC-1(RI)	S	L	Yes	1-200	10	.0008	0	2 0	No					895.00	

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THE NEW ADJECTIVES

After receiving some very impressive adjectives from serious reviewers, the producers of SIGHTS & SOUNDS are pleased to feature B&K Components, Ltd. on their October 31st show. "From bass to treble, the sound quality is remarkable"... "I was bowled over by its smoothness and detail" ... "finally an AV system with great sounds"...are among a few of their descriptions for B&K.

Reviewers applauded the AVP2000 Audio/Video Control Center with remote control, independent two-zone operation, and

easy-to-use programmable presets. They called them: "best in their class"... with "an amazing sense of clarity and immediacy".

And to open a whole new dimension in ease of use and great sound, you might want to pair the AVP2000 with the EX4420 dual mono amplifier. This combination will "bring your home theatre to life" with balanced inputs; four large computer-grade capacitors; excellent channel-to-channel separation; and superb bass response that extends to the lowest frequencies.

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PREAMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Circuitry: Solid State = S, Tube = T, Hybrid = H	Stages: MM Phono = MM, MC Phono = MC, Line Level = L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V	THD, %	Balanced Inputs = 1, Balanced Outputs = 0	High-Level Sensitivity, mV	Number of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE			Price, \$	Notes
													MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	MM Phono S/N, dB, "A" Wtd. Re. 5 mV	MC Phono S/N, dB, "A" Wtd. Re. 0.5 mV		
NAD	106	S	MM/MC/L	No	20-20 ± 0.2	12	0.02	0	80	2	2	No	1.5	76	76	599.00	Includes headphone amp, Tuner/preamp (see also "Tuners").
	1000	S	MM/MC/L	No	20-20 ± 0.2	12	0.04	0	80	2	2	No	1.5	76	76	349.00	
	1600(RI)	S	MM/MC/L	No	20-20 ± 0.2	10	0.04	No	80	2	2	No	1.3	75	75	449.00	
NAIM AUDIO	NAC 92	S	L	No	20-20 ± 0.5	7.5			75	2		No				965.00	Requires external power supply; optional Hi-Cap supply, \$1235.00; optional MM or MC phono boards, \$155.00 per pair (2.5-mV MM phono sensitivity). As above. Optional phono boards as above; includes power supply for control circuits; requires supply for audio circuits; accepts two Hi-Cap supplies. Includes separate power supply and phono boards.
	NAC 72	S	L	No	20-20 ± 0.5	7.5			75	2		No				1325.00	
	NAC 82(RI)	S	L	No	20-20 ± 0.5	7.5			75	3		No				3995.00	
	NAC 52(RI)	S	MM/MC/L	No	20-20 ± 0.5	7.5			75	3		No	2.5			9995.00	
NAKAMICHI	CA7A(RI)	S	MM/MC/L	No	1-100 +0,-3	7	0.002	No	150	2	3	No	0.625	88	87	2750.00	Full system remote for Nakamichi units.
	CA5AII	S	MM/MC/L	No	1-100 +0,-3	7	0.002	No	150	2	2	No	0.63	88	81	1150.00	
NILES AUDIO	Component Commander (RO)	S	L	No	5-50 +0,-3	7	0.002		50	2	2						Multi-zone, multi-source switching system; modular mainframe with external power supply; optional keypad or handheld remote.
NOBIS TECHNOLOGIES	Proteus	T	MM/L	No	10-35 ± 1	12	0.01		65	1	0	Sel.		72		2045.00	Without phono card, \$1695.00.
NRG CONTROL	PA1(RO)	S	MM/MC/L	No	0.4-1M	10	0.01	0	100	2	0	Sel.	Sel.	93	86	7500.00	S/N specified with inputs shorted; optional remote, \$400.00; without phono stage, \$6600.00.
NUMARK	DM1075	S	MM/L	No	20-20 ± 2	7.5	0.085			1	2					240.00	For DJs; one mike, three MM, and three line inputs. For DJs; two mike, three MM, and five line inputs. As above; 8-S digital sampling. For DJs and video music dubbing; two mike, two MM, and four line inputs. As above; 4-S digital sampling; digital echo, delay, and verb. For DJs and video music dubbing; one mike, three MM, and five line inputs. For DJs, video music dubbing, and karaoke; four mike, three MM, and six line inputs. For use as above; 4-S digital sampling; digital echo, delay, and verb; two mike, three MM, and four line inputs.
	DM1175	S	MM/L	No	20-20 ± 2	7.5	0.085			1	12					350.00	
	DM1475	S	MM/L	No	20-20 ± 2	7.5	0.05			1	12					750.00	
	DM1760	S	MM/L	No	20-25 ± 2	7.5	0.085			0	8					630.00	
	DM1775A	S	MM/L	No	20-25 ± 2	8	0.01			1	8					1229.50	
	DM1900	S	MM/L	No	20-30 ± 2	8	0.05	I/O		3	6					854.00	
	DM1912	S	MM/L	No	20-25 ± 2	7.8	0.01	I/O		2	6					1090.00	
	DM1975	S	MM/L	No	20-25 ± 2	7.8	0.01	I/O		2	6					1780.00	
OCM TECHNOLOGY	88(RI)	S	L	No	20-20 ± 0.1	9	0.05	0	2	0	0	No				1395.00	Class A. As above.
	55	S	L	No	20-20 ± 0.1	9	0.05	I/O	1	0	0	No				2195.00	
ONIX	OA 24	S	MM/MC/L	No	11-35 ± 1	1	0.004		140	1	0	No	2.5	73	66	995.00	Requires S.O.A.P. 2 power supply, \$650.00, or Onix OA 401 amp.
ONKYO	P-301	S	MM/L	No	15-3 ± 1	5	0.009			3	3	No	2.5	83		280.00	Multi-room capability if used with M-501 amp. Dual record-output selectors. Motorized input selector and volume control.
	Integra P-304	S	MM/MC/L	No	0.8-170 ± 3	6	.0005			2	2	No	2.5	92	81	550.00	
	Integra P-388F	S	MM/MC/L	No	0.8-150 +0,-3	10	.0005	I/O	150	2	0	No	1.25	92	81	1200.00	
OWL	1	S	MM/L	No	20-20	5	0.05									389.00 Each	Mono; for replay of LPs, 78s, and transcriptions; normal and hill-and-date modes; monitors right or left groove wall; selectable turnover and roll-off with or without RIAA EQ; external power supply; optional Multifilter.
PAC	Pro-Reference III	T	L	No	10-100	28	0.01		30	1	0	No				3995.00	MC sensitivity, 0.3 mV. Battery power supply. As above.
	Pro-Reference IIIp	T	MC	No	10-100 +0,-1	14	0.01									2995.00	
	Pro-Reference 2000	T	L	No	10-100	28	0.01		30	1	0	No				2495.00	
	CPRIb/TIPS	S	L	No	0-100 +0,-0.1	10	0.01		30	1		No				3100.00	
	CPRIb/TIPS	S	MM/L	No	0-100 +0,-1	10	0.01		30	1		No				3500.00	
PARASOUND	P/LD-1500	S	L	No	5-200 +0,-2	10	0.004	0	150	1	0	Sel.	2.6			795.00	Direct balanced output; Class-A MOS-FET drive stage. Class A; variable loudness control. Variable loudness control.
	P/FET-900II	S	MM/L	No	10-80 ± 0.5	10	0.005	No	200	2	2	No	2.0			455.00	
	P/HP-750II	S	MM/L	No	10-80 ± 1	8.5	0.008	No	150	2	2	No	2.6			299.00	
PLACETE ENGINEERING	BPIV(RO)	S	L	No	1-100 ± 0.5	6	0.015			2	0	No				3995.00	Stepped attenuator; 6-V maximum input; no gain.
	PPA	S	MM/L	No	10-100 +0.5,-1		0.007		150			No	0.20	70		995.00	
PLATINUM	One	S	L	No	8-200 ± 0.1	20	0.03				0	No				3500.00	External power supply; Class A; discrete circuitry.
POINTSOURCE AUDIO	PR103	S	L	No	1-150	12	0.02				0	No				750.00	
	PRT103	T	L	No	1-150	30	0.05				0	No				850.00	
PRESENCE AUDIO	Linestage I	T	L	No						1	0	Yes				1750.00	External power supply; stepped attenuators.

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connectors allow unbalanced or balanced operation at the flick of a rear mounted switch. A ground lift switch separates system ground from audio ground to reduce annoying ground loops and system hum. Finally, switchable monaural operation is available if higher power requirements become necessary. **A**lthough the description of circuit innovations can indicate the research and commitment we bring to the design of the finest audio products, only in the listening does the result of that dedication become clear. Bryston's 3B NRB is capable of doing justice to the most refined sound system, with the subtlest details of the musical fabric revealed in their original form. **W**e invite you to experience the musical accuracy, long term reliability and excellent value the Bryston 3B NRB represents.



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PREAMPLIFIERS

MANUFACTURER	Model (RI) - Remote Included (RO) - Remote Optional	Circuitry: Solid State S, Tube - T, Hybrid - H	Stages: MM Phono - MM, MC Phono - MC, Line Level - L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V	THD, %	Balanced Inputs - I, Balanced Outputs - O	High-Level Sensitivity, mV	Number of Treble & Processor Loops	Number of Tone Controls	PHONO STAGE			Price, \$	Notes	
												MM Phono Sensitivity mV for 0.5 V Output at 1 kHz	MM Phono S.N. - dB; A - mV; Mid. re. 0.5 mV	MC Phono S.N. - dB; A - mV; Mid. re. 0.5 mV			
PROCEED	PAV(RI)	S	L	No				I/O	4	0	No				4000.00	Video switching; surround sound decoding (see also "Surround Processors").	
PS AUDIO	PS 6.2	S	L	No	20-20 ± 0.1	12	0.01		90	1	0	No			695.00	Direct coupled; active or passive operation.	
	PS 5.7 PhonoLink	S	MM/MC/L	No	20-20 ± 0.1 20-20 ± 0.25	12	0.01 0.01		90	1	0	No	4.8 4.8	85 85	74 74	895.00 695.00	As above. Passive EQ.
PSE	Studio SL Phono	S	MM/MC/L	No	5-100 + 0.0-1	12	0.005	0	250	1	0	Sel.	10	80	78	950.00	Without phono stage. Studio SL Line, \$850.00.
PTS	A/V1000(RI)	S	L	No	20-20	7	0.005		50	2	2	No				599.00	Tuner/preamp (see also "Tuners").
PUREST SOUND SYSTEMS	500 Dual Mono	S	L	No	0-150		0.001	No		1	0	No				295.00	Passive.
	1000 Dual Mono	S	L	No	0-150		0.001	No		2	0	No				465.00	As above.
	1000 Dual Mono Deluxe	S	L	No	0-150		0.001	No		2	0	No				495.00	Active stage can be bypassed.
QUAD	66(RI)	S	MM/MC/L	No	15-20 ± 0.2	2	0.025		300	2	6	No	3	90	90	1709.00	Buffered video input; without plug-in MC board, \$1599.00.
	34	S	MM/MC/L	No	20-20 ± 0.5	2	0.05		300	1	6	No	3	75	80	870.00	Without plug-in MC board, \$795.00.
QUICKLINE PRODUCTS	PA-4	S	MM/MC/L		10-20 ± 0.2	12	0.01			2	0	No	3.1	90	75	1595.00	External power supply.
	CC-1									1	0	No				1395.00	Passive.
	CC-2									0	0	No				995.00	As above.
	CC-3									0	0	No				495.00	As above.
QUICKSILVER AUDIO	Preamp Moving Coil Transformer	T	MM/L MC	No	1-650 + 0.3	65	0.005	2.8	20	1	0	No	5			1995.00 335.00	12.5-ohm output impedance. Transformer; 23-dB fixed gain; for cartridges with output impedance from 0.5 to 40 ohms.
ROKSAN	Rok L1	S	L	No	0.5-120 ± 3	9	0.001	No	350	1	0	No				5300.00	External power supply, Rok DS-1, \$1500.00.
	Rok L2 ArtaXerxes	S	L MC	No	5-25 20-20 ± 0.2	7 8	0.005 0.002	No				No			83	2500.00 1400.00	As above.
ROTEL	RC960BX	S	MM/MC/L	No	4-100 + 0.5, -3	10	0.004	No	150	2	2	2.5	80	70		300.00	Optional phono stage. Passive; with optional phono stage, \$2899.00.
	RC980BX	S	MM/MC/L	No	4-100 + 0.5, -3	10	0.004	No	150	2	0	2.5	85	70		550.00	
	RHA-10	S	L	No	4-100 + 0.1	10	0.004	No	150	2	0					1800.00	
	RHC-10	S	L	No						2	1					1000.00	
JEFF ROWLAND DESIGN GROUP	Consummate (RI)	S	L	No	0.05-160 + 0.3	8	0.008	I/O	Sel.	1	0	Sel.				5950.00	Microprocessor-controlled switching and volume; external power supply.
	Consummate Phono Stage	S	MM/MC		5-220 + 0.3	10	0.02	I/O					3	75	72	2800.00	
	Consummate Phono Stage II	S	MM/MC		0.15-220 + 0.3	10	0.04						5	72	70	950.00	
	Consonance (RI)	S	MM/MC/L	No	0.08-160 + 0.3	7.5	0.012	0	Sel.	1	0	Sel.	5	72	70	3700.00	Microprocessor-controlled switching and volume; phono stage can be deleted.
SIMA	P-2001 MkII	S	MM/MC/L	No	20-80 + 0.3	11	0.05	0	200	2	0	1	80	67		695.00	External power supply; no negative feedback; d.c. coupled; phono input can be ordered as MM, MC, or high level. No negative feedback; d.c. coupled; phono stage optional. †Optional balanced out.
	P-3001	S	MM/MC/L	No	20-80 + 0.3	7	0.05	0	200	2	0	1	81	70		1850.00	
	Celeste P-4001(RO)	S	MM/MC/L	No	1-100	9.5	0.05	†	200	2	0	1	81	70		1150.00	
SONIC FRONTIERS	SFL-1	H	L	No	5-100 ± 0.5	20	0.08		200	1	0	No				1395.00	External power supply; stepped attenuator; direct inputs.
	SFP-1	H	MM/MC/L	No	20-20 ± 0.3	1	0.05						7	70	65	1095.00	
	SFL-1 Signature	H	L	No	5-100 ± 0.5	20	0.08		200	1	0	No				1795.00	
	SFP-1 Signature	H	MM/MC	No	20-20 ± 0.3	1	0.05						7	70	65	1495.00	
	SFL-2	T	L	No	5-100 ± 3	45	0.075	I/O	235	1	0	Sel.				3495.00	
SONOGRAPHE	SC22	S	MM/L	No		7.5				2	0	Yes				884.00	Without phono board, \$695.00.
SONY ES	TA-E80ES(RI)	S	MM/MC/L	No	3-300 + 0.3		0.001	I/O	150	4	2	2.5	95	83		930.00	One coaxial and two optical inputs; digital Dolby Pro Logic; digital dynamic range compression/expansion. †Parametric EQ with 91 center frequencies.
	TA-E2000-ESD(RI)	S	MM/L	Yes	10-20 ± 0.1		0.003	No	250	7	†	5	84			1250.00	
SOUND ENGINEERING	PFM-2B	S	MM/L	No	0.2-100 + 0.0-0.5	18	0.001	0	300	2	0	Sel.	2.1	92		1750.00	
SOUNDSTREAM	C.2THX(RI)	S	L	No	1-50 ± 3	7	0.05		Var.	1	1	No				2795.00	THX certified (see also "Surround Processors"); two S-video inputs; two-zone A/V control optional.
	SN.1MkII(RO)	S	L	No				0		1		No				1195.00	Four-zone A/V control; includes infrared repeater.
SOUNTECH	Preamp One	T	MM/L		20-100 + 0.3	2	0.1		200	1	0	No	2	66		1299.00	Turn-on delay; buffered, unity-gain tape inputs.
SOUND VALUES	DX-180(RO)	S	MM/MC/L	No	20-20 + 0.0-1		0.005						87	80		399.00	Class A; with remote, \$549.00. Toroidal transformer; multiple pre outs; tone defeat; active crossovers rack-mount version, \$219.00.
	SV-200	S	MM/L	No	20-20 + 0.0-6		0.005				2		83			199.00	

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PREAMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	Circuitry: Single Stage - S, Tube - T, Hybrid - H	Stages: MM Phono - MM, MC Phono - MC, Line Level - L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V	THD, %	Balanced Inputs - 1, Balanced Outputs - 0	High-Level Sensitivity, mV	Number of Tape & Processor Loops	Does Unit Invert Polarity?	PHONO STAGE			Price, \$	Notes		
												MM Phono Sensitivity, mV for 0.5 V Output at 1 kHz	MM Phono S.N.R., -dB, "A" Wtd. re: 0.5 mV	MC Phono S.N.R., -dB, "A" Wtd. re: 0.5 mV				
SOUND VALVES	VTP-100	T	MM/L	No	20-20 +0,-0.2	12	0.009	50	0	10	90			595.00				
SPECTRAL AUDIO	DMC-20 Reference DMC-12	S	MM/MC/L	No	0-1M ±0.1	80	0.01	1/0	100		Sel.	1.5	90	7295.00	External power supply; without 202 phono module, \$6695.00.			
		S	MM/MC/L	No	0-1M ±0.1	40	0.01		100		No	1.5	85	3695.00	External power supply; without 120 phono module, \$3195.00.			
SPECTRASCAN	LCA-10	S	MM/MC/L	No	3-250 +0,-.3	15	0.05	No	100	2	0	No	1.0	85	78	1969.00	Without MC input, \$1569.00.	
SPECTRUM ENERGETICS	PPA-102		L		0-300		.0001		0	0	No					Passive.		
SSI SURROUND SOUND	System 5000	S	L	Yes	20-22	10	0.05	1/0		1	0					449.00	Dolby Pro Logic decoding (see also "Surround Processors").	
STANTON	310B		MM		20-20	15	0.05					0.5	74			280.00		
SUMIKO/COPLAND	CTA-301	T	MM/L	No	5-100 +0,-.1	50	0.01		170	1	0	Yes	2.0	86		1995.00		
SUMO	Diana	S	MM/MC/L	Opt.	20-20 ±0.1	40	0.008	0	300	3	0	No	0.5	85	80		† Balanced differential, d.c.-coupled line stage; external power supply. †Line, \$1399.00; accepts one plug-in module (phono, \$150.00, or D/A, \$500.00).	
		S	MM/MC/L	Opt.	20-20 ±0.1	20	0.008	†	300	3	0	No	0.5	85	80		† D.C.-coupled line stage. †Line, \$699.00; plug-in phono module, \$150.00; plug-in D/A module, \$500.00; optional balanced out, \$200.00 (not available with D/A).	
SUPERPHON	SP-100	S	L	No	0-2M	1.5	.0018	No		1	0	No					299.95	Active buffer; no gain stage.
SUTHERLAND	C-1000(RI) C-1001	S	L	No	0-200 ±0.1	20	0.01	1/0	200	2	0	Sel.					15,000.	External power supply; protected connector bay.
		S	L	No	0-200 ±0.1	20	0.01	No	200	1	0	No					9500.00	External power supply; stepped attenuator.



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PREAMPLIFIERS

MANUFACTURER	Model (RI) - Remote Included, (RD) - Remote Optional	Circuitry: Split Stage - S, Tube - T, Hybrid - H	Stages: MM Phono - MM, MC Phono - MC, Line Level - L	D/A Conversion?	Frequency Response, Hz to kHz, \pm dB	Maximum Output, V	THD, %	Balanced Inputs - 1, Balanced Outputs - 0	High-Level Sensitivity, mV	Number of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE			Price, \$	Notes
													MM Phono Sensitivity, mV for 0.5 V Output at 1 kHz	MM Phono S/N, -dB	MM Phono S/W, -dB		
SYMETRIX	SX-202	S	†		20-20	0.007	I/O				Sel.				299.00	†Mike preamp. Mono and stereo outputs; 48-V phantom power; 1.23-mV sensitivity.	
SYMPHONIC LINE	RG2 MKII	S	MM/MC/L	No	5-300 \pm 3	12	0.05	No	120	4	0	No	2.5	70	63	2900.00	Modular; external power supply; without phono; \$5000.00.
	RG3 MKIII	S	MM/MC/L	No	5-300 \pm 3	12	0.05	I/O	120	4	0	No	2.5	70	63	5800.00	
TANDBERG	TCA 3018A	S	MM/MC/L	No	20-20 +0,-0.1	20	0.009		80	2	0	No	1	78	74	1794.00	
	TCA 3038A (RI)	S	MM/MC/L	No	20-20 +0,-0.5	6	0.04		70	2	3	No	0.5	75	70	534.00	
THRESHOLD	T2(RI)	S	L	No	0-200 +0,-1	19	.0001	I/O		2	0	No				5250.00	True balanced operation; 10-bit A/D converter controls volume; external power supply; separate analog and digital regulation; fluorescent display.
	T3	S	L	No	0-200 +0,-1	19	.0001	I/O		2	0	No				2250.00	
TIMES ONE	RFP-4	S	MM/MC/L	No	1-150 \pm 1	14	0.02	0	45	2	2	No	0.8	89	99	890.00	
	RFP-3	S	MM/MC/L	No	1-150 \pm 1	14	0.02	0	45	2	0	No	0.8	89	99	790.00	
TUBE RESEARCH LABS	GTRP	T	L													8500.00	Stepped attenuators. As above; MC phono sensitivity, 0.125 mV.
	GTRP.P	T	MC													12,500.00	
VAC	CPA1a	T	MM/MC/L	No	3-150 +0,-0.25	19	0.022	Var.	1	0	Yes	Var.	85	70		3890.00	Class A; triode tubes; external power supply; adjustable phono gain, impedance, and capacitance; optional balanced out; line-only version without feedback, CLA-1a, \$2790.00. Class A; triode tubes; external power supply; adjustable gain, impedance, and capacitance. Class A; triode tubes; optional cage and balanced out; line-only version without feedback, Vintage Line Amplifier, \$1490.00.
	CPP1	T	MM/MC		20-20 \pm 0.1	10					No	Var.	85	70		2990.00	
	Vintage	T	MM/MC/L	No	3-150 +0,-0.25	19	0.025		1	0	Yes	0.5	83	68		1990.00	

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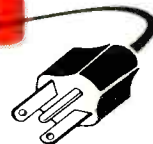
PREAMPLIFIERS

MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	Circuitry: sep. Stage, S, Tube, T, Hybrid, H	Stages: MM Phono, MM MC Phono, MC Line Level, L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V	THD, %	Balanced Inputs: 1, Balanced Outputs: 0	High-Level Sensitivity, mV	Number of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE			Price, \$	Notes
													MM Phono S/N, -dB for 0.5 V Output @ 1 kHz	MM Phono S/N, -dB, "A" Wid. re: 5 mV	MC Phono S/N, -dB, "A" Wid. re: 0.5 mV		
VIMAK	DS-2000(RI)	S	L	Yes	5-20 +0.1,-0.5	12	0.004	I/O	1		Yes				5000.00	Delta Sigma D/A conversion; accepts up to 24-bit data; dither applied; seven digital inputs; digital volume and balance controls; RS232/485 port; optional AT&T optical digital input; optional buffered digital output. As above but seven digital inputs include one AT&T and one AES/EBU; includes buffered digital output; Class-A output stage; software upgradable.	
	DS-2000 MKII(RI)	S	L	Yes	5-20 +0.1,-0.5	17	0.003	I/O	1	Yes					5900.00		
VTL	TL-2	T	L	No	10-200 ±1	25	0.007		100	1	0	No			990.00	Separate tube power supply. †20-bit D/A converter. Three power supplies.	
	TL-5	T	L	No	10-200 ±1	30	0.005		100	1	0	No			2490.00		
	PR-1	T	MM/MC/L	No	10-200 ±1	32	0.005		100	2	0	No	0.15	74	2990.00		
	TDAC-1	T	L	†	10-200 ±1	25	0.006		300	1	0	Sel.			2990.00		
WAVELENGTH AUDIO	Analog Control Panel V4	H	L	No	5-200 +0,-1	5	0.05		500	1	0	No			1250.00	Optional buffered output; optional stepped attenuator, \$250.00.	
WOODSIDE/RADFORD	SC26P	T	MM/MC/L	No	5-50 +0,-1	25	0.1		100	3	0	No	2.0	85	85	3495.00	Buffered tape outputs; without phono stage, SC26L, \$2495.00. †Line section, tube; phono section, hybrid. Without phono stage, SC27L, \$1195.00.
	SC27P	†	MM/L	No	5-50 +0,-1	20	0.1		200	1	0	No	3	80		1395.00	
YAMAHA	CX-1(RI)	S	MM/MC/L	No	20-20 ±0.2	8	0.002		150	3	2	No	0.83	95	90	1199.00	Seven-position record out selector. S-video inputs.
	CX-2(RI)	S	MM/MC/L	No	20-20 ±0.2	8	0.002		150	4	2	No	0.83	94	82	799.00	
	CX-630(RI)	S	MM/MC/L	No	20-20 +0,-0.2	8.5	0.002		50	2	2	No	0.83	94	84	449.00	
MICHAEL YEE AUDIO	LA-1	S	L	No	2-150 ±3	8	0.02		200	2	0	No				1000.00	Includes external power supply.
	PFE-1	S	MM/MC	No	20-20 ±0.2	4	0.02					No	5			900.00	

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- Dolby Pro Logic® 100 watts per channel, multi-room capacity \$349
- Dolby Pro Logic® 125 watts per channel, .005% THD, multi-room/multi-source "to enjoy 2 different program sources in 2 rooms" 5 speaker outputs: A, B subroom, rear & center \$669
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- AM/FM Cassette, 25 watts/channel, detachable face \$159
- Remote 6 CD Changer, w/laser dig output. \$259
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- 220 Watts \$119
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- MINI SYSTEMS**
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TUNERS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	FM Only	F. Digitally Synthesized	D. ROS = R	AM Stereo Capable - A. AMX Certified - X	IHF (Usable) Sensitivity, dBμ	Signal Strength for 50-dB Guarding, dBμ	Capture Ratio, dB. Mono/Stereo	AM Suppression, dB	Alternate Channel Selectivity, dB. Wide/Narrow	Total Number of Station Presets	Separation at 1 kHz, dB	THD at 1 kHz, % Mono/Stereo, 100% Modulation	THD at 6 kHz, % Mono/Stereo, 100% Modulation	Maximum S/N, -dB. Mono/Stereo	Weight, Lbs.	Price, \$
ADCOM	GFT-555II GTP-500(RI) Tuner/Preamp	D	No			11.2/12.2	13.2/35.0/14.36	1.5/1.7	65/63	76	16/14	60/55	0.065/0.05/0.07/0.09	86/78/80/75	14/15.5	350.00/1000.00	
	GTP-500II(RI) Tuner/Preamp	D	No			12.2/	14.0/36.0	1.7	63	75	16	55	0.07/0.09	80/75	15	600.00	
	GTP-450(RI) Tuner/Preamp	D				12.5/	15/36	1.8	60		14	50	0.08/0.09	78/75	11.8	450.00	
	GTP-400 Tuner/Preamp	D	No			12.5/	15.0/36.5	1.8	60	75	16	50	0.08/0.09	78/75	15	400.00	
	GTP-350 Tuner/Preamp	D				12.5/	15/36	1.8	60		14	50	0.08/0.09	78/75	11.4	330.00	
ARAGON	4T2	D	No			10.8/	/37.6	1.0	80	66	16	50	/0.09	/0.12	/75	15	695.00
ARCAM	Alpha 5 Delta 280	D	No					1.5	50	60	16	40	0.10/0.30	75/	5	449.00	
								1.5	50	60	20	40	0.10/	75/72	6	699.00	
AUDIO BY VAN ALSTINE	Omega II	D	No			/39				60	30	40	0.5/0.7	75/71	8	395.00	
AUDIO DESIGN ASSOCIATES	MT-3000 Multi-Tuner (RO) (multi-room)	D	A			8/14.5	13/34	1.4	54	80	3x20	50	0.075/0.09	74/69	8	2616.00	
AUDIOLAB	8000T	D				6/25	17/36	1/2	60	65/40	39	50	0.05/0.08	82/75	16	1150.00	
AUDIOSOURCE	TNR One	D	No			11.2/20.2	20.2/40.2	1.0	55	65	20	45	0.21/0.3	70/65	12 ³ / ₄	229.95	
B & K COMPONENTS	TS-108 AVP 1000(RI) Tuner/Preamp	F/D				10/17	15/35	1.5/2.5	55/70	8	50	40	0.25/	0.25/	75/70	8	398.00
		D	No			12/	16/	2	55	65	8	40	0.25/	0.25/	70/65	12	698.00; w/opt. surround board, 898.00
CALRAD	95-935					11.2/	15.3/	1.5	60				0.2/	80/	4	110.00	
CAMBRIDGE AUDIO	T50(RO)	F/D						2.5			24		0.1/0.2	0.1/0.2	85/75	8.8	349.95
CARVER	TX-11b TX-8(RI) CT-29V(RI) Tuner/Preamp CT-27V(RI) Tuner/Preamp CT-6(RI) Tuner/Preamp CT-3(RI) Tuner/Preamp	D	A			11.3/34	16.1/37	1.0	65	90	13	45	/0.05	/85	15	799.95	
		O	No			12.8/	17.2/40.7	1.5	60	66	20	45	/0.08	/70	9	349.95	
		D	No			13.5/19	15/39		65/40	30	40	40	0.2/0.5	76/68	12	999.95	
		D	No			13.5/19	15/39		64/40	30	40	40	0.2/0.5	76/68	12	799.95	
		D	No			13.5/21.3	18.3/37.3	1.9	62	72	20	46	46	/0.25	/74	10	599.95
		D	No			10.3/	14.5/37	2.2	62	65	30	45	45	/0.2	/78	13	449.95
CREEK	T42	F				10/17	9/32	/3	55	72/80		30	0.2/0.3	74/68	5	525.00	
DAY SEQUERRA	FM Reference FM Reference Panalyzer	F													34	4800.00	
		F													36	12,800.	
DENON	TU-680NAB (RI) TU-650RD(RI) TU-280	D	A/X			11.2/	15.3/37.2	1.3/	60	50/75	30	50	0.06/0.1	88/82	7	600.00	
		D/R	No			12.8/	15.3/37.2	1.3/	60	50/70	30	50	0.06/0.1	88/82	7	375.00	
		D	No			12.8/	15.3/38.5	1.5	50	50	30	40	0.1/0.2	79/74	6	250.00	
ELITE	F-93 F-51	D	No			11.2/	15.9/38.2	1.0	80	85	40	60	0.03/0.2	96/88	14 ³ / ₈	900.00	
		D	No			12.1/	16.2/36.2		80	80	36	55	0.06/0.2	83/78	7 ¹ / ₂	350.00	
FANFARE FM	FT-1(RI)	F				10.5/11.5	15.0/35.0	1.5/	70	55/75	8	50	0.15/0.3	75	12	1095.00	
GOLDMUND	Mimesis 4(RO)	F									6	60	0.02/0.025	0.05/0.05	75/70	22	6700.00
HAFLER	945(RI) Tuner/Preamp	D	No			6.5/12	11/34.5	1.5	60	63	18	40	0.08/0.3	75/70	10	700.00	
HARMAN KARDON	TU9200 TU9400 TU9600 PT2300(RI) Tuner/Preamp	D	No			11.2/	37.2	1.5	45	70	16	45	0.15/0.20	78/72	7 ¹ / ₂	229.00	
		D	No			11.2/	37.2	1.2	50	65	24	50	0.08/0.09	82/75	7 ¹ / ₂	319.00	
		D	No			11.2/	36.2	1.0/	65	45/80	24	50	0.06/0.08	82/75	7 ¹ / ₂	429.00	
		D	No			11.2/	37.2	1.5	45	70	16	50	0.08/0.09	80/74	11	599.00	
JVC	FX11008K FX1010TN	D	No			10.3/	14.8/38.1	1.2/	65	25/75	40	60	0.009/	94/88	8.2	470.00	
		D	No			10.3/	14.8/38.1	1.2/	65	25/75	40	60	0.009/0.02	94/88	8.2	480.00	
KENWOOD	KT-3050(RI)					10.8/	16.2/38.8	1.2/2.5	70	55/73	39	52	0.05/0.08	82/77	11	269.00	
LINN	Kremlin(RI)	F/D										80			10	3700.00	

TUNERS

MANUFACTURER	Model (R) = Remote Included, (RD) = Remote Optional	FM Only - F AM Stereo - A	Digitally Synthesized - D, RDS - R	IHF (Usable) Sensitivity, dBμV Mono/Stereo	Signal Strength for 50-dB Outgoing, dBμV	Capture Ratio, dB, Mono/Stereo	AM Suppression, dB, Wide/Narrow	Alternate Channel Selectivity, dB, Wide/Narrow	Total Number of Station Presets	Separation at 1 kHz, dB	THD at 1 kHz, %, Mono/Stereo, 100% Modulation	THD at 6 kHz, %, Mono/Stereo, 100% Modulation	Maximum S/N, -dB, Mono/Stereo	Weight, Lbs.	Price, \$
MAGNUM DYNALAB	Etude(RD) FT101A(RD) FT11	F F F		10.3/11.2 10.3/11.2 12.1/13.0	13.2/34 13.2/34 /35.3	1.5/ 1.5/ 1.5	70 70 70	70/80 60/80 70	3	60 60 50	0.10/0.18 0.10/0.18 0.13/0.30		80/ 75/ 75/	15 12 10	815.00 495.00
MARANTZ	ST-53(RD)	D		11.2/	14.8/	1		75	59	45	0.1/0.2		80/73	9	299.00
McINTOSH	MR7083 MX130(RI) Tuner/Preamp	D D	No No	11.25/ 11.25/	15/37	1.5		70	8	50	0.08/0.8 0.08/		80/75 60/	15½ 30	1750.00 3600.00
MERIDIAN	204 604 504	F/D F/D F/D		10/17 10/17 10/17	10/35 10/35 10/35		50 50 50	60/65 60/65 60/65		40 40 40			78/74 78/74 78/74	10 18 16	1190.00 2250.00 995.00
MTX SOUNDCRAFTSMEN	T100 T100PRO	D D		12.5/ 12.5/	11/34.5 11/34.5	1.5 1.5	60 60	63 63	20 20	40 40	0.08/0.3 0.08/0.3		75/70 75/70	9 10½	399.95 440.00
MUSEATEX AUDIO	FM-1(RI)	F/D		11.3	17.2/37.2	1.5				99	0.1/0.18		72/68	22	999.00
NAD	402 1600(RI) Tuner/Preamp	D D	No No	11.3/ 11/	15/37 11/36	1.6/1.6 1.6	60 60	58/ 68	24 14	45 50	0.08/0.1 0.1/0.1	0.2/0.3 0.2/0.3	80/74 82/76	8 13¾	249.00 449.00
NAIM AUDIO	NAT 01 NAT 02 NAT 03	F F F								0 0				24 12 6	3095.00 1935.00 1055.00
ONIX	BWD1 BWD1 (w/larger pwr. supply)	F		7.5/	9.1/32		65	30/100		70	0.08/0.20		90/91	4½	1200.00 1700.00
ONKYO	T-404 Integra T-407(RD) T-450 RDS Integra T-9090MKII (RI)	D D D/R F	No No No	11.2/17.2 10.8/17.2 10.3/17.2	16.1/36.1 16.1/36.1 15.8/37.2	1.5 1.3 1.0	50 50 60	50 50 95	40 40 20	40 45 55	0.1/0.2 0.1/0.2 0.009/0.02		73/66 85/80 95/85	7.5 10.6 18.7	200.00 350.00 780.00
PARASOUND	T/DQ-1000	D	No	10.8/16.8	16.1/36.1	1.2	65	80	20	56	0.22/0.12			12½	345.00
PHILIPS	FT-920(RD)	D		11/		2.0	60	60	30	42	0.2/0.25		77/71	8.8	239.95
PIONEER	F-449	D	No	12.1/	16.2/36.2			70	30	50	/0.3		83/78	7¾	285.00
PTS	A/V1000(RI) Tuner/Preamp	D	No	6.5/12	11/34.5	1.5	60	63	48	40	0.08/0.3		75/70	11	599.00
QED	T-260	F		12/22	18/38				6	45	0.08/			12	595.95
QUAO	56FM(RD) FM4	F F		8/28 10/29	19/40 20/41	0.9 1.5	70 60	57 53	19 8	50 45	0.1/0.15 0.1/0.15		76/70 76/70	6.1 6.6	1050.00 849.00
REALISTIC	TM-155		No			2.5		40	0	35	/1.0		/60	2.4	60.00
ROTEL	RT950BX RHT-10	D D	No No	10.8/ 10.8/	14.8/37.2 14.8/37.2	1.0/ 1.0/	55 60	60/80 60/80	20 16	46 50	0.07/0.25 0.05/0.1		80/75 87/82	8 12	300.00 1499.00
SANSUI	TUX519	D	No	10.8/	14.0/36.0	1.0	60	60	30	45	0.15/0.2		80/74	6.2	2000.00
SONY ES	ST-S550ES ST-S730ES	D D	No No	10.3/ 10.3/	16.8/38.5 16.8/37.9	1.0/ 1.0/	65 65	65/80 65/70	30 30	65 70	0.04/0.05 0.004/0.0075		82/78 100/92	8½ 14	300.00 570.00
SOUNDSTREAM	T-1(RD)	D	No	11.2/17.2	14.7/31.2	1.5	60	65	16	50	0.1/0.1	0.12/0.1	82/79	17	595.00
SOUND VALUES	DX-170(RD)	F/D			17.2/37.2	1.5			5	60		0.1/0.18	72/68	9	299.00
TANDBERG	TPT-3001A TPT-3031A	F F/D		9.3/32.1	14.7/37.3 17.3/37.3	0.4/3 0.9	70 70	/90 100	8 16	60 45	0.03/0.04 0.09/0.2	0.03/0.1	95/92 75/75	15.3 10.7	2394.00 594.00
TEAC	T-X3000	D	No	10.8/	17/39.2	1.7	65	68	20	40	0.2/0.4		80/72	6½	220.00
TECHNICS	ST-G460		No	10.8/	18.1/38.1	1.0	55	65	39	50			80/73	5½	239.95
YAMAHA	TX-950(RD) TX-470(RD) TX-350(RD)	D D D	No No No	9.3/ 9.3/ 9.3/	15.1/37.7 15.3/37.7 15.3/37.7	1.2 1.5 1.5	70 55 55	85 85 85	40 40 40	60 52 40	0.02/0.03 0.1/0.2 0.1/0.2		96/90 82/76 82/76	7.5 7 4.9	429.00 269.00 199.00



RECEIVERS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	AMPLIFIER SECTION										TUNER SECTION									
		Avg. Watts/Ch. Imp. & Ohms, Front/Rear/Cen.	THD, %	Headphone Jack? Jack with Level Control - LC	Rated Full-Power Bandwidth, Hz to KHz	MM Phono S.N. - dB, Mid re: 5 mV	Dynamic Headroom, dB	Video Inputs?	Surround/Ambience Type - See Code	AM Stereo Capable - A, AMX Capable - X, ProS - R	Total Number of Station Presets	Mono IFR (Usable) Sensitivity, dB	Signal Strength for Mono Stereo	Capture Ratio, dB	TRF at 1 MHz, % Mono Stereo, 100% Modulation	Alternate Channel Selectivity, dB	Maximum S.N. - dB, Monostereo	Separation at 1 KHz, dB	Weight, Lbs.	Price, \$	
AUDIOACCESS	MRX(RO)	30	0.015	No	40-18	70	1.5	No	No	No	6	11.2	15.3/37.2	1.3	0.06/0.1	70	88/82	50	35		
AUDIOSOURCE	CD Caiver(RI) Receiver/CO Changer	35	0.4	LC	10-25	70	2	No	No	No	24	17		1.75			76/	45	18½	599.95	
BANG & OLUFSEN	Beomaster 4500(RI)	20	0.1	Yes	20-20	75	1.6	No	No	No	20	14	19/40	1.7	0.3/0.3	70	75/70	40	15.4	1200.00	
	Beomaster 7000(RI)	50	0.09	Yes	20-20	78	1.5	No	No	R	20	14	19/40	1.7	0.16/0.2	70	75/70	45	19.2	3000.00	
CARVER	HR-895(RI)	110/35/75	0.09/0.09/0.09	Yes	20-20	80		Yes	D/DP	No	30	13.5		2.0	0.25/0.2	70	78	45	38	1249.95	
	HR-875(RI)	75/35	0.09/0.09	Yes	20-20	80		Yes	D/DP	No	30	13.5		2.0	0.25/0.2	70	78	45	38	949.95	
	HR-742(RI)	80	0.09	Yes	20-20	80		Yes	D	No	30	11.3		1.5	0.2/0.15	72	70	46	26	629.95	
DENON	AVR-3000(RI)	110/35/110	0.03/0.05/0.03	Yes	20-20	76		Yes	DP/D	No	16	10.3	15.3/38.5	1.5	0.1/0.2		80/75	40		1400.00	
	AVR-2000(RI)	80/25/80	0.03/0.05/0.03	Yes	20-20	76		Yes	DP/D	No	16	10.3	15.3/38.5	1.5	0.1/0.2		80/75	40		900.00	
	AVR-1000(RI)	70/20/70	0.08/0.1/0.08	Yes	20-20	74		Yes	DP/D	No	16	10.3	15.3/38.5	1.5	0.1/0.2		80/75	40		700.00	
	AVR-800(RI)	60/15/60	0.08	Yes	20-20	74		Yes	DP/D	No	16	10.3	15.3/38.5	1.5	0.15/0.3		80/75	40		500.00	
	DRA-1035R(RI)	130	0.015	Yes	20-20	92		Yes	No	No	30	10.3	14.8/37.3		0.06/0.09	75	86/82	55		1000.00	
	DRA-835R(RI)	100	0.015	Yes	20-20	86		Yes	No	No	30	10.3	14.8/37.3		0.06/0.09	75	86/82	55		800.00	
	DRA-635R(RI)	80	0.05	Yes	20-20	86		Yes	No	No	30	10.3	15.3/38.5		0.08/0.15	55	82/78	40		550.00	
DRA-545R(RI)	60	0.05	Yes	20-20	78		Yes	No	No	16	10.3	15.3/38.5		0.1/0.15	55	82/78	40		370.00		
DRA-345R(RI)	45	0.05	Yes	20-20	78		Yes	No	No	16	10.3	15.3/38.5		0.1/0.15	55	82/78	40		370.00		
DUAL	CR5950RC(RI)	60	0.03	Yes	20-20	75		Yes	Yes	No	16	40				75	75/70/		28	620.00	
	DR9065RC(RI)	60	0.03	Yes	20-20	70		Yes	Yes	No	16	40				75	70/		25	480.00	
ELITE	VSX-95(RI)	125/45/55	0.005	Yes	20-20			Yes	DP/D	No	30	10.8	15.3/37	1.0	0.08/0.15	65	80/85	50	35½	1350.00	
	VSX-52(RI)	100/50/20	0.05	Yes	20-20			Yes	DP/D	No	30		15.3/37	1.0	0.2/0.3	55	76/80	50	22½	750.00	
	SX-31(RI)	100	0.03	Yes	20-20			No	No	No	30	11.3	16.4/38.1		0.3	55	78/73	40	17	450.00	
FISHER	RS-737(RI)	80/20/80	0.05/0.9	Yes	20-20	70		Yes	DP	No	40	14.7		1.5	0.3/0.4	50	73/66	40	27.2	499.95	
	RS-727(RI)	100/10/20	0.08/0.9	Yes	20-20	70		Yes	DP	No	40	14.7		1.5	0.3/0.4	50	73/66	40	25.7	399.95	
	RS-717(RI)	80	0.9	Yes	20-20	70		No	No	No	40	14.7		1.5	0.3/0.4	50	73/66	40	20	299.95	
HARMAN KARDON	HK3300	25	0.09	Yes	20-20	78				No	16	10.8	/37.2	1.5	0.08/0.08	75	80/70	50	13.5	349.00	
	HK3350	30	0.09	Yes	20-20	78				No	30	10.8	/37.2	1.5	0.08/0.08	75	82/74	50	13.7	399.00	
	HK3400	35	0.09	Yes	20-20	78				No	16	10.8	/37.2	1.5	0.08/0.08	75	82/74	50	14.9	479.00	
	HK3500	50	0.09	Yes	20-20	78				No	16	10.8	/37.2	1.5	0.08/0.08	75	82/74	50	16.4	599.00	
	HK3600	75	0.09	Yes	20-20	78				No	16	10.8	/37.2	1.0	0.06/0.08	70	82/74	50	18.8	849.00	
	AVR-15(RI)	30/10/30	0.09/0.09/0.09	Yes	20-20	78		Yes	DP	No	30	10.8	/37.2	1.5	0.08/0.08	75	82/74	50	17.2	699.00	
	AVR-30(RI)	50/20/50	0.09/0.09/0.09	Yes	20-20	78		Yes	DP/D	No	16	13.2	/38.2	1.5		65	80/70	45	19.8	1099.00	
JVC	RX1050VTN(RI)	120/30/70	0.007	Yes	20-20	80		Yes	DP		40	10.8	16.3/38.3	1.5	0.15/0.2	65	81/73	40	27.6	1500.00	
	RX905VTN(RI)	120/30/70	0.007	Yes	20-20	71		Yes	DP		40	10.8	16.3/38.3	1.5	0.15/0.2	65	81/73	40	27.6	999.95	
	RX809VTN(RI)	120/20/70	0.007	Yes	20-20	71		Yes	DP		40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	25	629.95	
	RX709VTN(RI)	100/20/65	0.007	Yes	20-20	71		Yes	DP		40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	23	499.95	
	RX509VTN(RI)	80/20	0.06	Yes	20-20			Yes	DP		40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	20.3	379.95	
	RX309TN(RI)	100	0.08	Yes	40-20			No	0		40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	17.7	259.95	
	KENWOOD	KR-V8050(RI)	120/75	0.06	Yes	20-20	78		Yes	D/DP/D	No	20	10.8	16.2/38.2		0.3/0.5		79/73	45	29	599.00
KR-V7050(RI)		100/65	0.06	Yes	20-20	78		Yes	D/DP/D	No	20	10.8	17.2/41.2		0.4/0.5		78/73	45	28	499.00	
KR-V6050(RI)		100/65	0.06	Yes	20-20	78		Yes	D/DP/D	No	20	10.8	17.2/41.2		0.3/0.5		78/73	45	27	449.00	
KR-V5550(RI)		100	0.06	No	20-20	73		Yes	D	No	30	10.8	17.2/39.2		0.4/0.5		78/73	45	18	349.00	
KR-A5050(RI)		100	0.06	No	20-20	73		No	No	No	30	10.8	17.2/39.2		0.4/0.5		78/73	45	17	279.00	
KR-A5040(RI)		80	0.09	No	20-20	77		No	No	No	30	10.8	16.2/38.2		0.3/0.5		79/73	45	17	279.00	
KR-A4040(RO)		50	0.09	No	30-20	76		No	No	No	30	10.8	16.2/38.2		0.3/0.5		79/73	45	15	229.00	
LIRPA LABS		Wide (on steroids)	8.9 Yds.								QB					4 TD				260	800.00
	Wide (off steroids)	0.2 Yd.								QB					0 TD				97	to 1 to 800.00	

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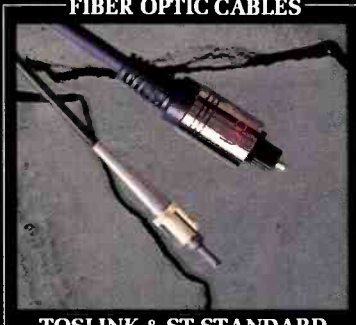
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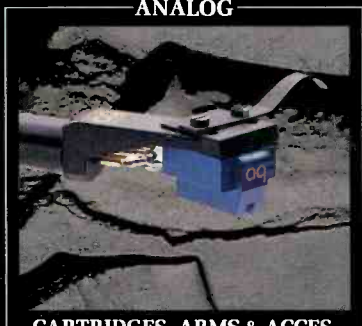


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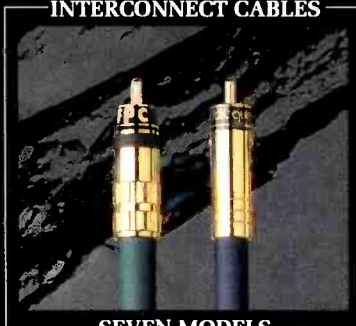
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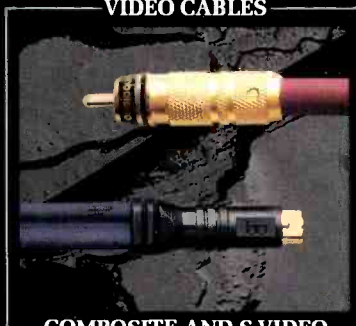
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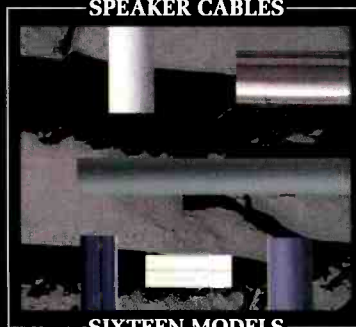
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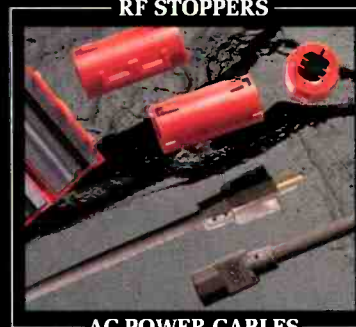
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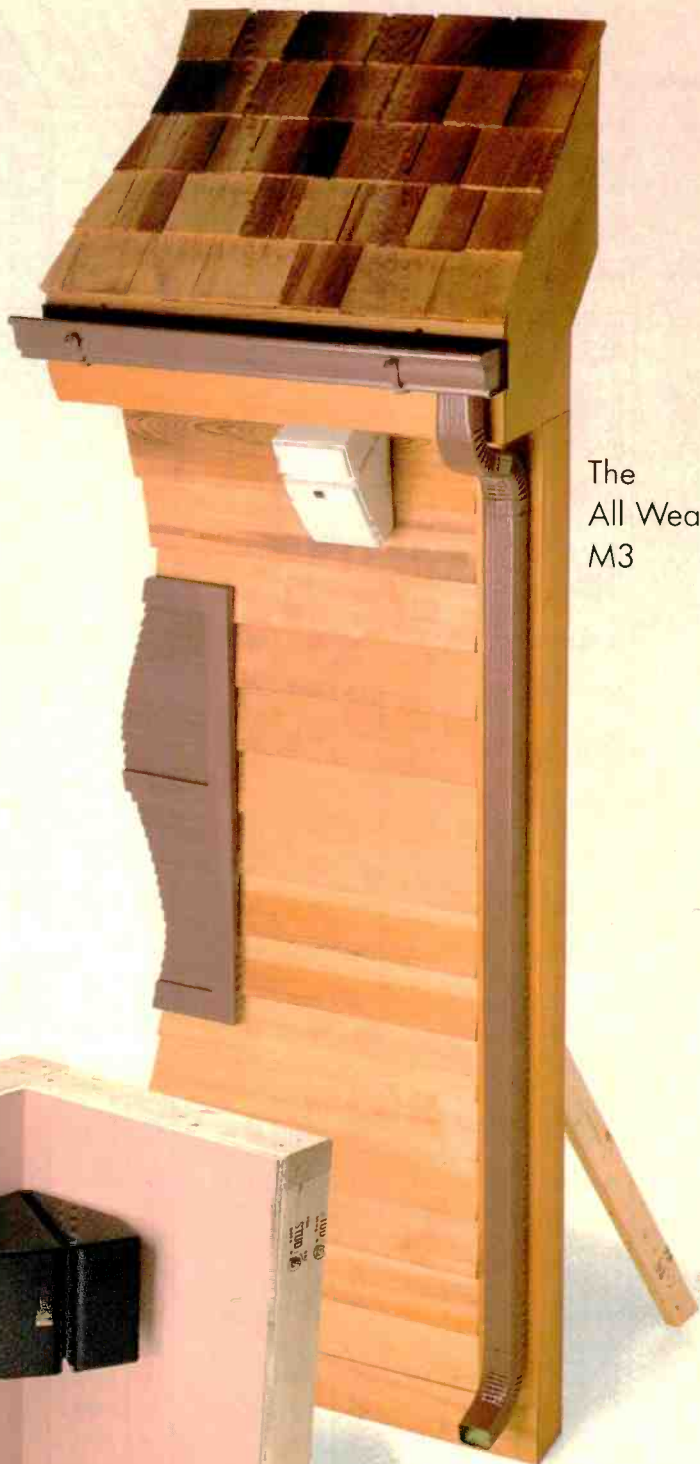
MANUFACTURER	Model (RI) = Remote Included, (RD) = Remote Optional	AMPLIFIER SECTION										TUNER SECTION									
		Avg. Watts Ch. Front/Rear-Center	THD, %	Headphone Jack? Jack with Level Control	Rated Full-Power Bandwidth, Hz to kHz	MM Phono S/N, -dB	Dynamic Headroom, dB	Video Inputs?	Surround Ambience Type—See Code	AM Stereo Capable—X, AMX Center—Y, ABS—R	Total Number of Station Presets	Mono IFF (Usable) Sensitivity, dB	Signal Strength for Mono Stereo	Capture Ratio, dB	THD at 1 kHz, % Mono Stereo, 100% Modulation	Alternate Channel Selectivity, dB	Maximum S/N, -dB, Mono Stereo	Separation at 1 kHz, dB	Weight, Lbs.	Price, \$	
MARANTZ	SR-92(RI)	110/35/75	0.09	Yes	20-20	78	1.0	Yes	DP	No	30	10.8	11.2/35.2	1	0.2/0.5	70	76/68	45	34	1099.00	
	SR-82(RI)	75/30/75	0.09	Yes	20-20	78	1.25	Yes	DP	No	30	10.8	11.2/35.2	1	0.2/0.5	70	76/68	45	30	849.00	
	SR-73(RI)	75/35/75	0.09	Yes	20-20	77	1.25	Yes	DP	No	30	10.8	11.2/35.2	1	0.2/0.5	65	76/68	45	21	649.00	
	SR-63(RI)	70	0.05	Yes	40-20	77	1.55	Yes		No	30	10.8	11.2/35.2	1.2	0.2/0.5	65	76/68	45	18	429.00	
	SR-53(RI)	45	0.05	Yes	40-20	77	1.9	No		No	30	10.8	11.2/35.2	1.2	0.2/0.5	65	76/68	45	16	329.00	
MITSUBISHI	HTS-300	100/50/100	0.002	Yes	20-20	80			DP/O		16	12.8	15/37.2	1.0	0.08/0.1	80	75/70	40	39	1699.00	
NAD	701(RI)	25	0.03	Yes	20-20	75	4	No		No	60	11.3	15/37	1.6	0.1/0.1	58	80/74	45	13 1/4	349.00	
	705(RI)	40	0.03	Yes	20-20	76	3.5	No		No	39	10	14/35	1.6	0.08/0.1	60	82/76	50	14 3/8	499.00	
	7100X(RI)	60	0.03	Yes	20-20	75	5.5	No		No	14	11.3	26/	1.6	0.1/0.09	70	82/78	50	24 1/2	749.00	
NAKAMICHI	RE-1(RI)	80	0.1	Yes	5-40	78		Yes	No	No	10	11.0	14.7/37.5	2.0	0.07/0.07	55	79/74	50	24 1/4	799.00	
	RE-2(RI)	55	0.1	Yes	5-40	78		No	No	No	10	12.0	15.7/38.5	2.0	0.1/0.1	55	79/74	50	19	599.00	
	RE-3(RI)	37	0.1	Yes	10-40	78		No	No	No	10	12.0	15.7/38.5	2.0	0.2/0.25	55	72/67	38	13 1/4	399.00	
	AV-1(RI)	100/30/50	0.1/0.1/0.1	Yes		73		Yes	DP/D	No	30	12.0			0.2/0.3		76/70		30 3/4	1200.00	
	AV-2(RI)	70/20/35	0.1/0.1/0.1	Yes		73		Yes	DP/O	No	30	12.0	17.0/38.5		0.2/0.3		76/70		28 3/4	850.00	
DNKYD	TX-910	45	0.3	Yes	40-20	80		No		No	40	12.4	18.2/38.2	1.5	0.15/0.3	55	70/65	40	16	240.00	
	TX-930	60	0.2	Yes	40-20	80		No		No	40	12.4	18.2/38.2	1.5	0.15/0.3	55	70/65	40	17.6	290.00	
	TX-SV313PRD	60/15/15	0.08/0.8/0.8	Yes	20-20	80		Yes	DP	No	40	11.2	18.0/37.2	1.5	0.15/0.2	55	73/67	45	22.3	410.00	
	TX-SV515PRD	55/20/55	0.08/0.8/0.8	Yes	20-20	80			DP/D	No	40	11.2	18.0/37.2	1.5	0.15/0.2	55	73/67	45	29.8	530.00	
	TX-SV717PRD	85/30/85	0.02/0.03/0.02	Yes	20-20	80		Yes	DP/D	No	40	11.2	17.2/37.2	1.5	0.1/0.2	55	76/70	45	30.6	950.00	
	Integra TX-SV909PRD (RI)	110/30/110	0.04/0.08/0.04	Yes	20-20	80			A/DP/D	No	40	11.2	17.2/37.2	1.5	0.1/0.2	55	76/70	45	48.5	1850.00	
OPTIMUS	STA-7500(RI)	50	0.5	Yes	20-20			Yes		No	30	16.4			0.1					230.00	
	STA-5500(RI)	50	0.5	Yes	20-20			Yes		No	30	16.4		1.3	0.01/	43				200.00	
	STA-795	50	0.5	Yes	40-20	66		Yes		No	18	10.1		2.0	0.3		68	40		180.00	
	STA-300	15	0.5	Yes	40-20	66		No		No	18	10.1		2.0	0.4		64	33		140.00	
	STA-20	5	0.05	Yes	40-20	70		No		No	0						64	35		100.00	
OPTIMUS PROFESSIONAL	STAV-3400 (RI)	110/40/70	0.05/0.8/0.8	Yes	20-20	77		Yes	D/DP	No	30	10.8	15.3/37	1.0	0.2/0.3	65	77/80	45	22 1/2	600.00	
	STAV-3300 (RI)	100/20/70	0.05/0.8/0.8	Yes	20-20	77		Yes	D/DP	No	30	10.8	15.3/37.0	1.0	0.2/0.3	60	77/80	40	21 3/8	500.00	
	STAV-3270 (RI)	80/20	0.09/0.8/0.8	Yes	20-20	75		Yes	D/DP	No	30	12.3	16.8/38.6		0.3/	50	73/70	35	18 3/8	380.00	
	STAV-3170 (RI)	100/20	0.09/0.8/0.8	Yes	20-20	75		Yes	D/DP	No	30	12.3	16.8/38.6	1.0	0.2/0.3	50	73/70	35	18 3/8	330.00	
	STA-2180(RI)	70	0.8	Yes	20-20	72		Yes		No	30	12.3	16.8/38.6		0.3	50	73/70	35	12 7/8	250.00	
PHILIPS	FR-910(RI)	40	0.3	Yes	40-20	74			D	30	13.5	13.5/39.8		0.3/0.5	55	70/65	40	12.7	219.00		
	FR-920(RI)	50/10	0.3	Yes	40-20	74		Yes	D/O	30	13.5	13.5/39.8		0.3/0.5	55	70/65	40	12.7	269.00		
	FR-930II(RI)	70/20/20	0.07/0.3/0.3	Yes	40-20	74		Yes	DP/O	30	13.5	13.5/39.8		0.3/0.5	55	76/68	45	17.6	429.00		
	FR-940II(RI)	100/20/40	0.09/0.3/0.3	Yes	20-20	74		Yes	DP/D	30	13.5	13.5/39.8		0.3/0.5	55	76/68	45	17.6	479.00		
PIONEER	SX-201	50	0.08	Yes	20-20					30	12.3	16.2/38.6		0.03	50	73/75	35	11 3/4	225.00		
	SX-251R(RI)	50								30										260.00	
	SX-312R(RI)	70	0.08	Yes	20-20					30	12.3	16.2/38.6		0.03	50	73/75	35	12 7/8	285.00		
	VSX-402(RI)	100/20	0.09	Yes	20-20			Yes		30	12.3	16.2/38.6		0.03	50	73/75	35	18 3/8	335.00		
	VSX-452(RI)	60/20/60		Yes	20-20			Yes		30	12.3	16.2/38.6		0.03	50	73/75	35	18 3/8	385.00		
	VSX-502(RI)/VSX-512S(RI)	70/20/70	0.8	Yes	20-20			Yes	D/DP/D	30	10.8	15.3/37	1.0	0.2/0.3	65	80/76		21 3/8	From 520.00		
	VSX-D602S (RI)	70/40/70	0.05	Yes	20-20			Yes	D/DP/O	30	10.8	15.3/37	1.0	0.2/0.3	65	80/76		22 1/2	735.00		
	VSX-D702S (RI)	70/40/70	0.05	Yes	20-20			Yes	D/DP/O	30	10.8	15.3/37	1.0	0.2/0.3	65	80/76		22 1/2	850.00		
	VSX-D902S (RI)	125/45/55	0.005	Yes	20-20			Yes	D/DP/O	30	10.8	15.3/37	1.0	0.2/0.3	65	80/76		32 1/8	1175.00		
	VSX-D1SII(RI)	Mode A: 130/50/55 Mode B: 70/55/70	0.005	Yes	20-20			Yes	D/DP/O	30	10.8	15.3/37	1.0	0.2/0.3	65	80/76		33 1/2	1385.00		
RCA	RV3761F(RI)	60/25/60	0.05/0.09/0.05	Yes	20-20	75	1.2	Yes	DP	No	30	12.5	20/42	2	0.5	55	75/65	45		899.00	



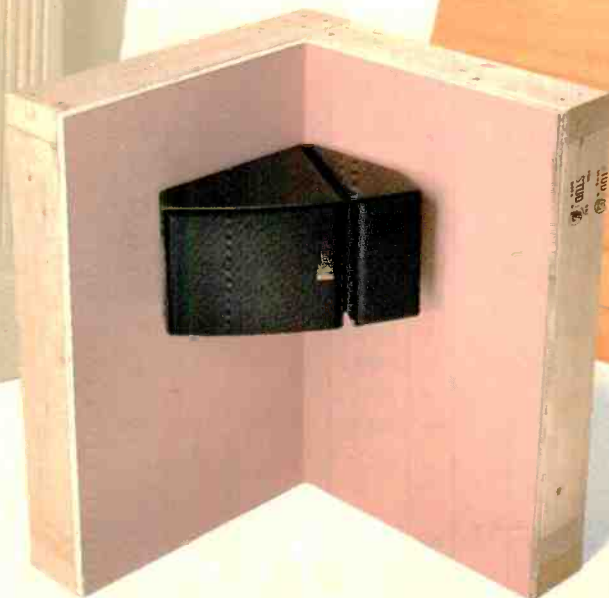
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But no matter where you put it, its purpose is to serve up great sound. Its equally at home as a primary speaker, as a video surround speaker in a home theater center, or as a remote speaker. The M3s include a mounting bracket system that provides more position flexibility than a yogi, and they come in ebony or white.

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ONKYO TX-SV717PRO

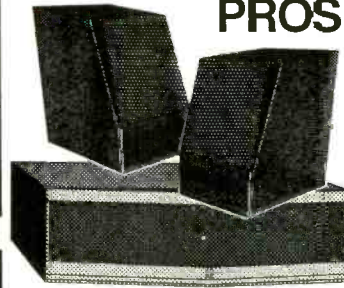
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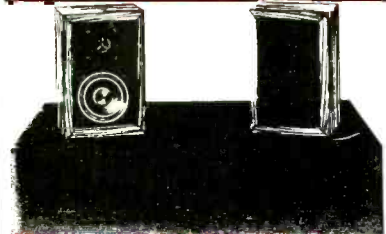
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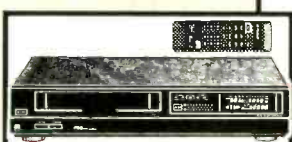
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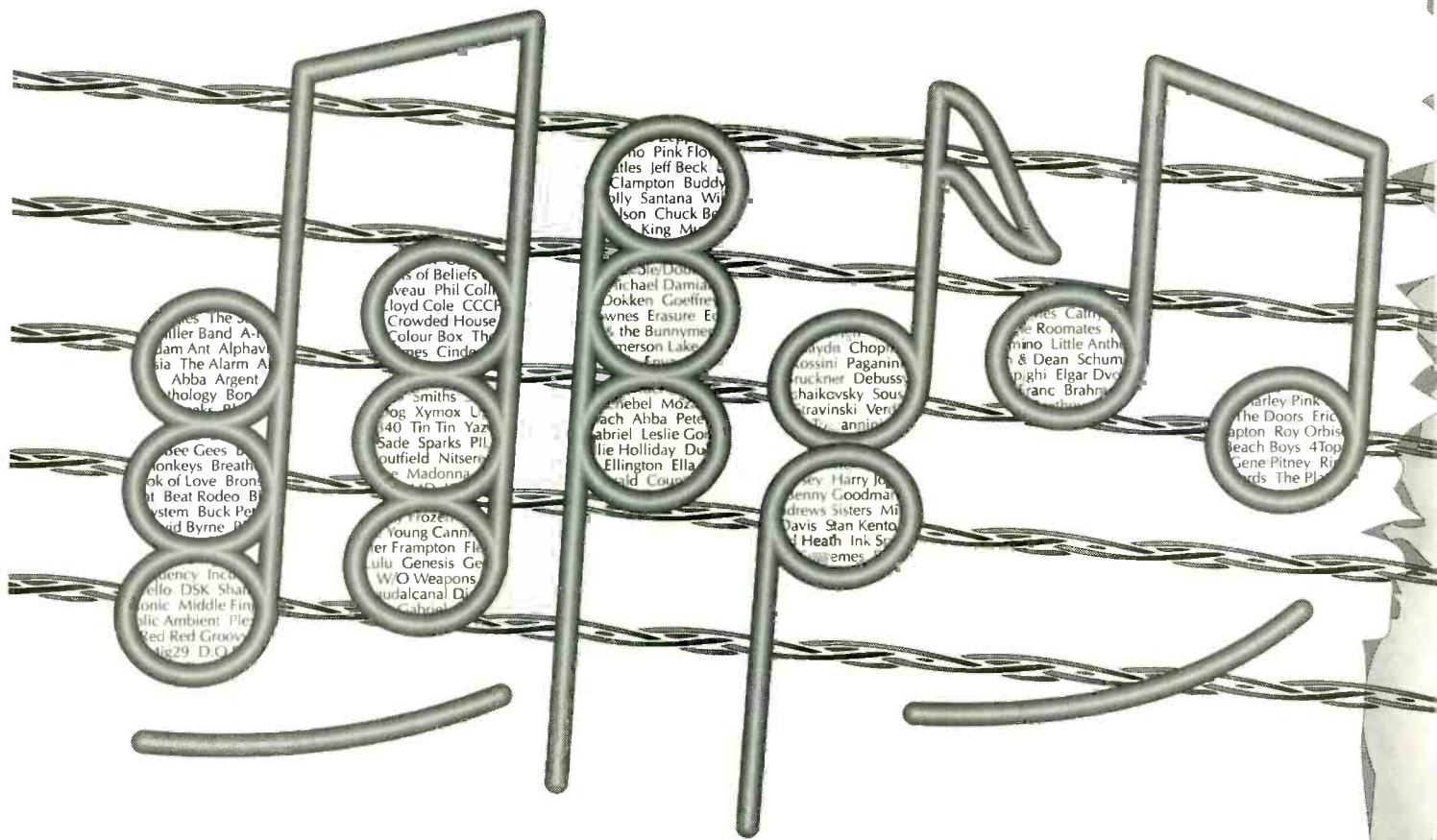
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BANG & OLUFSEN	Beogram 4500	B	0.06	80	Belt	0.2		No	No	L/S	4 3/4	C/R	1.0-1.5	No	1.6	240	F		16 1/2 x 3 x 12 3/4	650.00
	Beogram 7000	B	0.06	80	Belt	0.2		Yes	No	L/S	4 3/4	C/R	1.0-1.5	No	1.6	240	F		16 1/2 x 3 x 12 3/4	650.00
	Beogram 9500	B	0.06	80	Belt	0.2		No	No	L/S	4 3/4	C/R	1.0-1.5	No	1.6	240	F		16 1/2 x 3 x 12 3/4	650.00
BASIS AUDIO	Debut Gold Standard	B	0.02	90	Belt	0.02													23 x 16 1/2 x 7 1/4	6900.00
	Ovation	B	0.02	90	Belt	0.02													23 x 16 1/2 x 5 1/2	4395.00
	Debut Gold Vacuum	B	0.02	90	Belt	0.02													23 x 16 1/2 x 7 1/4	8900.00
DENON	DP-59L	B	0.006	82	Direct	0.002	9.9	No	No	P/S	9.6		0-3	Yes	3-14		W		19 1/4 x 8 3/4 x 16 1/8	750.00
	DP-47F	B	0.01	78	Direct	0.002		Yes	No	P/S	8.7	C/R	0-3	Yes	3-12		R		17 x 7 x 16 1/8	500.00
	DP-23F	B	0.02	75	Direct	0.002		Yes	No	P/S	8.7	C/R	0-3	Yes	4-9		R		17 x 4 1/4 x 14 1/8	325.00
	DP-7F	B	0.018	75	Direct	0.01		Yes	No	P/S	8.7	C/F	1.25	Yes	6		P		14 3/8 x 3 3/4 x 14 1/8	250.00
DUAL	Golden-1	C	0.023	80	Belt			No	No	P		C	0.3-10	Yes	3-12	150	R		17 1/4 x 5 1/2 x 15	1195.00
	CS-750	C	0.023	80	Belt			No	No	P		C		Yes	3-13	130	R		17 1/4 x 5 1/2 x 15	750.00
	CS-505-4	B	0.06	75	Belt			No	No	P		C	1-4	Yes	3-10	150	R		17 1/4 x 5 1/2 x 14 1/2	520.00
	CS-450	B	0.07	70	Belt			No	No	P		C	1-4	Yes	3-10	150	R		17 1/4 x 5 1/2 x 14 1/2	375.00
	CS-431	B	0.08	70	Belt			No	No	P		C	1-4	Yes	3-10	150	R		17 1/4 x 5 1/2 x 14 1/2	270.00
ELITE	PL-90		0.018 wrms	85	Direct					P	11 1/2								23 1/2 x 8 1/2 x 17 1/8	950.00
ESOTERIC SOUND	RA-6 (w/Cartridge)	C	0.045	70	Direct	0.02	7	No	No	P	8 1/4	R	2-5	Yes	2-10	250	R		16 1/2 x 13 3/4 x 4 1/2	225.00
	Vintage	C	0.045	70	Belt	0.02	6	No	No	P	9 1/4	R	1.25-3.5	No	6	250	P		17 x 14 1/2 x 3 1/2	265.00
	V-2	C	0.025	75	Direct	0.01	8	No	No	P	8 1/4	C	2-5	Yes	2-10	200	R		16 1/2 x 13 3/4 x 4 1/2	375.00
	Isis	D	0.025	75	Direct	0.01	45	No	No	P	8 1/4	C	2-5	Yes	2-10	200	R		16 1/2 x 13 3/4 x 4 1/2	420.00
	Ramses (w/Cartridge)	C	0.025	75	Belt	0.02	8	No	No	P	9 1/4	C	1.25-5	Yes	2-10	200	R		17 3/4 x 13 1/2 x 6	425.00
	V-3	C	0.025	72	Direct	0.01	8	No	No	P	9 1/4	C	1.25-5	Yes	2-10	200	R		17 3/4 x 13 1/2 x 6	495.00
GEMINI SOUND PRODUCTS	BES	C	0.1	65	Belt	0.02	0	No	No	P	9	C	1.25-5	Yes	2-10	180	R		18 1/4 x 14 1/4 x 6 1/4	665.00
	Osiris	C	0.04	80	Belt	0.01	7	No	No	P	9	C	1.25-5	Yes	2-10	180	R		20 1/4 x 16 1/2 x 7 1/2	1225.00
	XL-BD10	B	0.25		Belt		6	No	No			R		Yes			R		16 1/2 x 14 1/2 x 4 1/2	180.00
	XL-DD20	B			Direct		8	No	No			R		Yes			R		16 1/2 x 14 1/2 x 4 1/2	275.00
JVC	ALA155TN	B	0.04		Belt			Yes	No	P/S		C/R	1.25				P		4 1/8 x 17 1/2 x 14 1/2	100.00
	ALA151BK	B	0.04		Belt			Yes	No	P/S		C/R	1.25				P		4 1/8 x 17 1/2 x 14 1/2	100.00
	KD-491FC	B	0.05	68	Belt			Yes	1		8 3/4	C/R		No			F		17 3/8 x 4 1/4 x 15 3/8	129.00
	KD-291FC	B		68	Belt			Yes	1		8 3/4	R		No			F		7 3/8 x 4 1/4 x 15 3/8	79.00
KENWOOD	P-100	B			Belt			Yes	1		8 3/4	R		No					119.00	
	LP12/Lingo	B			Belt	0.01		No	No										17 1/2 x 14 x 5 1/2	2645.00
	Valhalla	A			Belt	0.03		No	No										17 1/2 x 14 x 5 1/2	1745.00
	LP12/Basik	A			Belt	0.1		No	No										17 1/2 x 14 x 5 1/2	1395.00
LINN	Axis	B			Belt	0.1		No	No	P	8 3/4		0-3	Yes	2-10		F		17 1/2 x 13 3/4 x 5 1/2	1195.00
	Basik	A			Belt	0.1		Yes	No	P	8 3/4		0-3	Yes	2-10	100	F		17 3/4 x 14 x 5 1/2	595.00
MERRILL AUDIO	Heirloom	A	0.02	100	Belt	0.01		Yes											19 x 15 x 8	3800.00
J. A. MICHELL	Synco MkII	B	0.05	77	Belt	0.22		No	No	P				Yes			F		18 x 5 x 13	1350.00
	Mycro	B	0.05	77	Belt	0.22		No	No	P				Yes			F		18 x 5 x 13	1450.00
	Gyrodec MkIII	B	0.05	80	Belt	0.01		No	No										20 x 6 x 16	1795.00
	Gyrodec MkIII LE	B	0.05	80	Belt	0.01		No	No										20 x 6 x 16	1995.00
NUMARK	TT1500	B	0.055	90	Direct		8	Yes	No	P	8 3/4		0-3	Yes	5-8		R		16 3/8 x 14 1/4 x 5 1/4	349.00
OPTIMUS	LAB-2250	B	0.10	55	Belt			Yes	No	L/S		R	2-3	Yes			R		3 3/4 x 14 1/4 x 13 3/4	100.00
	LAB-340	B	0.15	45	Belt			No	No	P/S		R	2.5	Yes			F		4 x 13 3/8 x 13 3/8	150.00
ORACLE AUDIO	Paris MKIV	B			Belt		5	No	No										19 x 15 x 5 1/2	995.00
	Alexandria	B			Belt		5	No	No										19 x 15 x 6 1/2	1595.00
	MKIV	B			Belt		5	No	No										19 x 14 1/2	From 2650.00
PINK TRIANGLE	Premiere MKIV	B			Belt		5	Yes											20 x 15	From 3995.00
	Anniversary Export LPT	B	0.05	80	Belt	0.05	5	Yes	No										17 3/4 x 15 1/2 x 6 1/2	3995.00
PIONEER	PL-600/KUC	B	0.05	72	Belt	0.05	5	Yes	No										17 3/4 x 15 1/2 x 6 1/2	1895.00
	PL-203AZ	B	0.05	72	Belt	0.05	5	Yes	No										17 3/4 x 15 1/2 x 6 1/2	1195.00
		B	0.05	72	Belt	0.3	5	Yes	No	†									17 3/4 x 14 1/2 x 6 1/4	1195.00
PIANAR	PL-600/KUC				Belt					P		C/R							16 5/8 x 3 3/4 x 14	145.00
	PL-203AZ				Belt					P		R							19 1/4 x 5 1/2 x 16 1/2	100.00
REGA RESEARCH	Planar 3 w/RB300 Arm	B			Belt					P							F			775.00
	Planar 2 w/RB250 Arm	B			Belt					P							F			575.00



Take Note:

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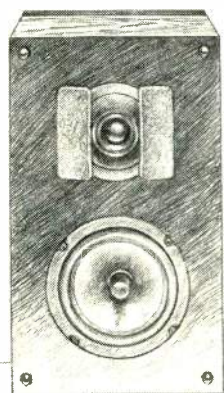
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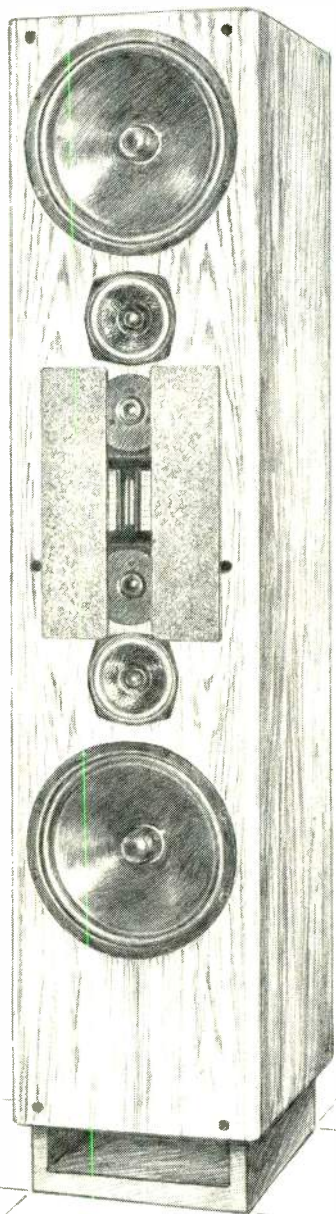
We at VMPS are committed to producing state-of-the-art speaker systems at a fraction the cost of other name brands.



The VMPS **Dipole Surround**:
bipolar radiation, great
imaging

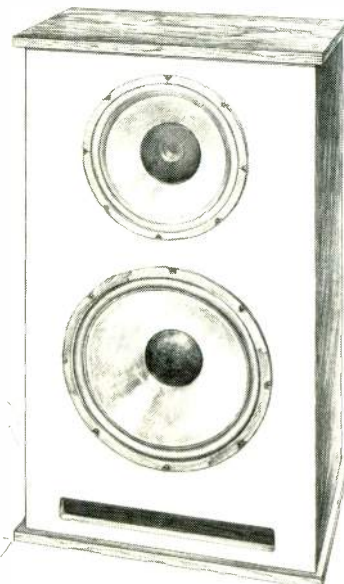
Our two newest models maintain this 17-year tradition. The VMPS **Dipole Surround** (\$349ea) is designed for side channel operation in high quality home theater installations. Features include front-and-rear firing 6 1/2" butyl surround polycone woofers (with phase plugs) and 1" softdome tweeters in a sealed enclosure only 16 x 10 x 9". Bass response is flat to 48Hz (-3dB), sensitivity high (92dB/1W/1m), imaging spectacular and front-to-back depth amazing for such a small speaker. Audiophiles fond of their expensive imported mini-monitors should discover the Dipole Surround, one of the best-sounding compact speakers available regardless of price.

At the other end of the scale, there are few larger (68 x 14 x 18") or heavier (350 lbs.!) floor-standing full-range systems than the VMPS **FF-1 Focused Field Array**, currently the only fully symmetrical vertically focused wide-range monitor in commercial production. No system known to us generates so much first-octave output (-3dB/14Hz) at vanishingly low THD (no more than 0.4%/1W drive), and even the most exotic ribbon/planar designs can't match the FF-1's silky trebles and 45kHz cutoff (-3dB). A 3" thick MDF front baffle, radiused hardwood corners, and 2" MDF side/back baffles, plus **Soundcoat** and extensive bracing, virtually eliminate the cabinet as a secondary sound source. The system's unique slot-loading mask defeats treble diffraction effects. The wave-



The VMPS **FF-1**: our
candidate for World's
Greatest Loudspeaker

form launch from our handbuilt carbon filled polypropylene woofers (with 3" phase plugs) and woven carbon fiber 5" mids (1 1/2" phase plugs) is *much* more coherent than that from conventional dust-capped drivers. Crossovers boast such luxury parts as MIT Multicaps, IAR Wondercaps, and Perfect Lay coils mounted in discrete out-board enclosures. At \$6800/pr for light and dark oak, or \$7200/pr for piano black, dark cherry, or walnut, the FF-1's set a new price/performance standard.



The **Larger VMPS Subwoofer**:
one of four starting at \$289

Adding thunder to your high-end music or A/V home theater system? The **Larger VMPS Subwoofer** (\$529ea kit, \$649ea assem) is simply the lowest-distortion (0.5%/1W), widest bandwidth (-3dB/17Hz), highest output (120dB SPL +/1m) home bass module in existence. Our **Passive Crossover** (\$35 kit, \$45 assem) permits operation from your existing main amplifier. Completely lacking from this 150 lb., dual 15" and 12" true Subwoofer are the cardboard enclosures, flailing small drivers, chuffing vent noise, midfi power amps, equalization boost and output limiters found even in some very expensive competitors.

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TURNTABLES

SPEED CODE A—33½ B—33½, 45 C—33½, 45, 78 D—Continuously Variable	TONEARM														Price, \$					
	MANUFACTURER	Model (RD) = Remote Included, (RO) = Remote Optional	Speeds—See Code	Wow & Flutter, % (DIN 45-507)	Rumble, -dB (DIN 45-539-B)	Drive System	Speed Inaccuracy, ±%	Speed Adjustment Range, ±%	Controls Outside Dustcover?	Multi-Play? Number of Discs	Type: P=Piezo, L=Linear, S=Servo, A=Air-bearing	Pivot-to-Stylus Distance, Inches	Auto Cue=C, Auto Return=R, Programmable Play=P	Recommended Tracking Force Range, Grams		Anti-Skating Adjustment?	Cartridge Weight Range, Grams	Total Cable Capacitance, pF	Cart. Mount Free=F, Removable Shell=R, P-Mount=P, Changeable Tone=C	Dimensions: Inches, Including Dustcover
REGA RESEARCH (Continued)	Planar 78 w/RB250 Arm	†			Belt					P								F		575.00 †78 rpm
REVOLVER	Revolver w/Revolver Arm	B	0.08	65	Belt	0.02		No	No	P	9		0.75-3.0	Yes	3.0-10.0	45	F		16½ x 14½ x 4¼	From 595.00
	Revolver w/Revolver Super Arm	B	0.08	65	Belt	0.02		No	No	P	9		0.75-3.0	Yes	2.0-12	45	F		16½ x 14½ x 4¼	From 875.00
	Revolver Rebel w/Arm & Goldring Eian Cart.	B	0.08	65	Belt	0.02		No	No	P	9		0.75-3.0	Yes	2.0-10.0	45	F		16½ x 14½ x 4¼	449.00
ROCKPORT TECHNOLOGIES	Capella System II Sirius-Limited Edition	A B	0.02 0.01	90 96	Belt Belt	0.01 0.01		Yes Yes		A A	6¾ 6¾		0.5-3.0 0.5-3.0		3-15 3-15		F F		24 x 18 x 10 24 x 19 x 32	20,000. 30,000.
ROKSAN	Xerxes Radius	B B	0.02 0.04	83 79	Belt Belt		0.5 0	Yes Yes	No No	P	9.45		1.2-2.5	Yes	5-10	150	F		18½ x 15 x 6½ 17 x 14 x 5	2260.00 1300.00
RPM	RPM-1	B			Belt		10	Yes		P	10		1-5	No	6-15		W		18½ x 15 x 6	2995.00; w/o Arm, 1795.00 4500.00
	RPM-2	B			Belt		10	Yes		P										
SDTA	Comet	B	0.1	65	Belt	0.1		No	No	P	9			Yes	2.5-10	150	F		6 x 18¼ x 14¼	499.00
	Satellite	B	0.1	65	Belt	0.1		No	No	Dpt.									7½ x 20¼ x 16½	650.00
	Jewel	C	0.03	87	Belt	0.02	5	No	No	Dpt.									7½ x 20¼ x 16½	1095.00
	Sapphire	C	0.03	87	Belt	0.02	5	No	No	Dpt.									7½ x 20¼ x 16½	1495.00
	Star	B	0.03	87	Belt	0.02	5	No	No										7½ x 20¼ x 16½	2095.00
	Nova	B	0.03	87	Belt	0.02	5	No	No										7½ x 20¼ x 16½	2695.00
	Cosmos	B	0.025	87	Belt	0.02	5	No	No										7½ x 20¼ x 16½	4400.00
SUMIKO	Project One (w/Cartridge)	B	0.09	75	Belt	0.1		Yes		P	9¾	C	0.75-3.0	Yes	4-12	270	F			350.00
SUMIKO/SME	20	C	0.05	85	Belt		3	Yes	No	Dpt. P	9½	No		Yes	4-18		F		16¾ x 13 x 6¼	6000.00 15,000.
	30	C			Belt															
SYMPHONIC LINE	RG 6 System	B	0.01		Belt	0.01	12	Yes											250 lbs.	19,500.
TECHNICS	SL-1200MK2	B	0.025	78	Direct		8.0	No	No	P	9½	C/R	0-2.5	Yes	3-9.5		R		17½ x 6¼ x 14¼	499.95
	SL-QD33K (RD)	B	0.025	78	Direct			No	No	P	9½		1.25	No	5	90	P		17 x 3½ x 14¾	219.95
	SL-DD33	B	0.025	78	Direct			Yes	No	P	9½	C	1.25	No	6	90	P		17 x 4 x 14¾	189.95
	SL-DD22	B	0.025	78	Direct			Yes	No	P	9½	R	1.25	No	6	90	P		17 x 4 x 14¾	179.95
	SL-BD22K	B	0.045	70	Belt		6	Yes	No	P	9½	R	1.25	No	6	90	P		17 x 3½ x 14¾	139.95
	SL-BD20	B	0.045	70	Belt			Yes	No	P	9½	R	1.25	No	6	90	P		17 x 3½ x 14¾	119.95
	SL-BD20A	B	0.045	70	Belt			Yes	No	P	9½	R	1.25	No	6	90	P		17 x 3½ x 14¾	129.95
THORENS	TD-180	C	0.045	70	Belt			No	No	P	9½	C/R	1-3	Yes	4-10	150	F		16¾ x 5½ x 13	430.00
	TD-280 MkIII	B	0.045	70	Belt			No	No	P	9½	C/R	1-3	Yes	4-10	150	F			429.00
	TD-280C MkIII w/Drtofon Cartridge	B	0.045	70	Belt			No	No	P	9½	C/R	1-3	Yes	4-10	150	F			450.00
	TD-290	B	0.045	72	Belt			No	No	P	9½	C/R	1-3	Yes	4-10	150	F		16¾ x 5½ x 13	490.00
	TD-318 MkIII	B	0.04	70	Belt			No	No	P	9½	C/R	1-3	Yes	4-10	150	F			650.00
	TD-320 MkIII	B	0.035	72	Belt			No	No	P	9½	C/R	1-3	Yes	4-10	120	R			820.00
	TD-520 MkIII	B	0.035	72	Belt		6	No	No	P	9¾	C/R	1-3	Yes	4-10	120	R			1580.00
	Prestige	C	0.02	80	Belt		6	No	No		15									16,000.
VERDIER	Heavy Metal	B/ D			Belt	0.02	8	Yes	No										16½ x 14½ x 9	7500.00
	Light Metal	B/ D			Belt	0.03	8	Yes	No										15½ x 13½ x 8	4500.00
VDYD	Voyd Plus		0.004	80	Belt	0.001		Yes											20 x 17 x 7	4500.00
	Voyd Reference		0.004	80	Belt	0.001		Yes											20 x 17 x 7	12,000.
	Voyd		0.004	80	Belt	0.001		Yes											20 x 17 x 7	3300.00
VPI	HW-19 Jr.	B	0.03	79	Belt	0.05		No	No										21¼ x 16½ x 6	600.00
	HW-19 MKIII	B	0.03	79	Belt	0.05		No	No										21¼ x 16½ x 7	1200.00
	HW-19 MKIV	B	0.03	81	Belt	0.05		No	No										21¼ x 16½ x 7	1800.00
	T.N.T.	D	0.02	86	Belt	0.01		No	No										21 x 19 x 8	3500.00
	Series 2 T.N.T.	D	0.01	90	Dual Belt	0.01		No	No										21 x 19 x 8	5000.00
	Series 3	D	0.01	90	Dual Belt	0.01		No	No										21 x 19 x 8	5000.00
	HW-19 Jr. Plus	B	0.03	81	Belt	0.03		No	No	P	9		1-3	Yes	3-12	71	F		21¼ x 16½ x 7	1800.00
WELL TEMPERED LAB	Well Tempered Classic	B	0.01	84	Belt	0.001		No	1	P	9			Yes			F		19 x 15 x 8	From 1995.00
	Well Tempered Record Player	B	0.01	84	Belt	0.001		No	1	P	9			No			F		19 x 15 x 7	1195.00
YAMAHA	TT400U	B	0.045	70	Belt			Yes	No	P	9½	C/R	0-3	Yes	4-9		R		17 x 4 x 15	249.00
	TT300U	B	0.045	70	Belt			Yes	No	P	9½	C/R	0-3	Yes	4-9		R		17 x 4 x 15	199.00



TONEARMS

MANUFACTURER	Model	Type: Air-Bearing = A Pivoted = P, Lineax = L Servo = S Cartridge Mount: Fixed = F, Removable shell = R P-Mount = P, Changeable Wand = W						Cueing?	Anti-Skating Adjustment?	Adjustable Vertical Tracking Angle?	Pivot-to-Stylus Distance, Inches	Overall Length, Inches	Maximum Tracking Error, Degrees per Inch Range, Grams	Recommended Tracking Force, Grams	Cartridge Weight Range, Grams	Total Cable Capacitance, pF	Mounting Hole Diameter, Inches	Price, \$	Notes
		A/L	W	Yes	Yes	Yes	10												
AIRTANGENT	Reference(RI)	A/L	W	Yes	Yes	Yes				0	0.5-5.0	4-20		1/2	12,900.		Remote cueing and VTA.		
AUDIO NOTE	AN-0's AN-1's	P P	F F	Yes Yes	Yes Yes	Yes Yes	10 10				0.5-5.0 0.5-5.0	5-20 5-20			1495.00 2295.00		Bimetallic self-damping armtube.		
AUDIOQUEST	AQ PT-6 AQ PT-7 AQ PT-8	P P P	F F F	Yes Yes Yes	Yes Yes Yes	Yes Yes Yes	9 9 9	12 12 12			0-3 0-3 0-3	3-12 3-12 3-12	71 71 71	1/4 1/4 1/4	395.00 495.00 595.00		Optional viscous damping. As above. As above.		
AUDIO "78"	SME 3012-R SME 3009-R SME III	P P P	R R W	Yes Yes Yes	Yes Yes Yes	Yes Yes Yes	12.16 9.18 9.18				1.25-5 1.25-5 2.5 Max.	1.5-26 1.5-26 0-12			689.00 649.00 439.00		For LPs, 78s, 16-inch transcriptions, and hill-and-dale recordings; optional fluid damper. As above. As above.		
AUDIO-TECHNICA	ATP-12T	P	R	No	No	No		14			0-5	3-23			275.00				
OENNESEN	ABLT-1	A	W	Yes		Yes	Adj.	12	0	Adj.	Any	Any	100		2000.00				
EMINENT TECHNOLOGY	Two	A	W	Yes		Yes	7 3/8	10 3/4	0	0-5	0-16	22			1250.00		Includes air pump; optional fluid damping, \$95.00.		
GRAHAM ENGINEERING	1.5I	P	W	Yes	Yes	Yes	9 1/4	11 1/2	1.0	0.90-3.0	4-20	140			2495.00		SME-compatible mounting.		
KUZMA	Stogi Stogi Reference	P P	F F	Yes Yes	Yes Yes	Yes Yes	9 9	11 1/4 11 1/4					1/4 1/4	900.00 1500.00		ABEC-5 bearings. ABEC-9 bearings; azimuth adjustable.			
LINN	Ekos Akito	P P	F F	Yes Yes	Yes Yes	Yes Yes	8 3/8 8 3/8	9 9		0-3 0-3	4-6 2-10	220 100	1/4 1/4	2495.00 395.00					
MÖRCH	UP-4 OP-6 DP-6L DP-6X	P P P P	W W W W	Yes Yes Yes Yes	Yes Yes Yes Yes	Yes Yes Yes Yes	9 1/8 9 1/8 12 1/8 9 1/8	11 1/4 11 1/4 14 1/4 11 1/4		0.75-3 0.75-3 1.0-3.5 0.75-3	3-15 3-15 2-15 3-15	128 128 128 128	7/8 7/8 7/8 7/8	1095.00 1595.00 2095.00		† With copper wire, \$595.00; with silver wire, \$795.00. Choice of six armtubes; unipivot; viscous damping. Armtube choice and damping as above; dual bearings. Continuous VTA adjustment; external tonearm wiring.			
NAIM AUDIO	ARO	P	F	Opl.	Yes	Yes	9	11 1/2				5.5-12		3/4	1695.00		Unipivot design; with Aro-matic cueing lever, \$1910.00.		
ORACLE AUDIO	Beta Plus Oracle/SME 345	P P	F R	Yes Yes	Yes Yes	Yes Yes	8.77 9.14	11.5 12		3-12 5-10		140			450.00 From 1795.00		VTA adjustable during play.		
REGA RESEARCH	RB300 RB250	P P	F F	Yes Yes	Yes Yes	No No							7/8		425.00		Continuous cable to preamp; hand-selected bearings. Continuous cable to preamp.		
REVOLVER	Revolver Revolver Super	P P	F F	Yes Yes	Yes Yes	Yes Yes	9 9	11.2 11.2		0.75-3.00 0.75-3.5	2.0-10.0 1.0-12.0	45 45	1.2 1.2	220.00 500.00					
ROKSAN	Artemiz Tabrizi Tabriz	P P P	F F F	Yes Yes Yes	Yes Yes Yes	Yes Yes Yes	9.45 9.45 9.45	11.5 11.5 11.5	0.2 0.2 0.2	1.2-3.5 1.2-3.5 1.2-2.5	5-15 5-15 5-10	200 200 150	7/8 7/8 7/8	1500.00 650.00 425.00		Upgradable to model above.			
RPM	RPM-Arm	P	W	Yes	No	Yes	10	13 1/4		1-5	6-15		1/4	1350.00					
SUMIKO/SME	Series 309 Series IV.Vi Series V	P P P	R F F	Yes Yes Yes	Yes Yes Yes	Yes Yes Yes	9 1/8 9 1/8 9 1/8	11 1/8 11 1/8 11 1/8		0-3 0-3 0-3	4-18 4-18 4-18	140 140 140	1 1/2 2 3/4	1195.00 1995.00 2550.00		ABEC-3 bearings; damped aluminum casting. ABEC-7 bearings; damped magnesium casting; adjustable static tracking. Bearings and casting as above; adjustable dynamic and static tracking.			
WELL TEMPERED LAB	Well Tempered Classic	P	F	No	Yes	Yes	9	11 3/8						1/4	900.00		Variable viscous damping.		
WHEATON MUSIC	Triplanar III	P	F	Yes	Yes	Yes	9 1/4	11 1/4	0.3	1-3	4-22				2200.00		Azimuth adjustable; silicon fluid damping; with balanced output, \$2240.00; optional cables.		

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Luxman G-007 Orig \$500
The G007 digital surround processor delivers 25W/ch for rear speakers. Built-in 7 band equalizer with 4 computer memory EQ patterns and remote control.
SALE \$159



Luxman R361 Orig \$1100
100W/ch receiver with remote. Features • Three S-VHS jacks • 11 inputs • Video amplification and low impedance drive capability.
SALE \$479



Canton Ergo 70 Orig \$1500
Beautiful three way floorstanding model is designed to take up an absolute minimum of floor space while providing high precision definition and full tonal balance.
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The Advent Model 250 speaker system is a bookshelf two way design that heads Advent's New Vision Series. Uniform frequency response and good quality sound.



SALE \$219



ADS R4 Orig \$1200
Sonic quality is the bedrock of R4 performance. This 70W/ch receiver uses a micro computer to set all tone and level controls digitally. No Remote
SALE \$399



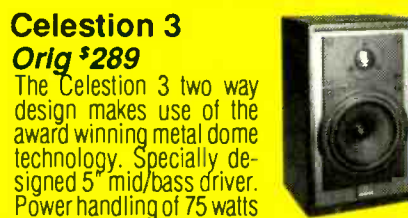
Hughes AK-500 Orig \$179
The AK-500 Sound Retrieval System is basically a stereo enhancement system that simulates 3D/Full surround sound from two ordinary speakers.
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JVC ALA95BK Orig \$129
Belt driven turntable. Cartridge included and mounted. No dust cover.
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Patented diaduct port tuning enables PN2+ to achieve a remarkable low frequency reproduction. Perfect for bookshelf or surround sound applications.
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The Celestion 3 two way design makes use of the award winning metal dome technology. Specially designed 5" mid/bass driver. Power handling of 75 watts
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75 watt power amplifier for the car. Features MOSFET output, 37.5W x 2 into 4 ohms @ < .05THD Gold plated RCA jacks, bass and treble controls, protection circuitry.
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NHT Zero Orig \$199
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PHONO CARTRIDGES

MANUFACTURER	Model	Frequency Response, Hz to kHz, ±dB	Stylus Type	Principal Moving Iron, MM	Individual Response Curve Supplied?	Channel Separation, 1 kHz, dB	Output, mV, 1 kHz, 5 cm/sec, rms Lateral Velocity	Recommended Tracking Force Range, Grams	Recommended Load Capacitance, pF	Stylus Radius (Radii), Mil(s)	Dynamic Compliance, µm/gmm	Stylus Replacement: User = U, Factory = F	Weight, Grams	Price, \$	Replacement Stylus Price, \$		
AUDIO BY VAN ALSTINE	Longhorn Z	10-55 ±1.5	IM	No	30	25	5.6	1.5-2.0	E	0.3 x 0.6	U/F	S	8	99.00	45.00		
AUDIO NOTE	lo-2 lo-Ltd	10-50 ±3 10-50 ±2	MC MC	No No	25 30		0.05 0.04	1.3-3.5 1.5-4.0	V V		15/10 15/10	F F	S S	18 19	2995.00 4995.00	1495.00 1995.00	
AUDIOQUEST	AQ M-1 AQ MC-3 AQ MC-5 AQ 4041-MH AQ 4041-L AQ B-200MH AQ B-200L AQ 7000NSX	15-30 15-35 10-40 10-50 10-50 10-50 10-50	IM MC MC MC MC MC MC	No No No Yes Yes Yes Yes	25 25 30 30 30 30 30	20 25 25 25 25 25 25	3.0 2.5 1.4 1.4 0.5 1.4 0.5	1.5 2.0 1.8 1.9 1.9 1.9 1.9	E E X X X X X	0.3 x 0.7 0.3 x 0.7 0.3 x 1.6 0.3 x 1.6 0.3 x 1.6 0.3 x 1.6 0.3 x 1.6	U U F F F F F	S S S S S S S		99.00 195.00 395.00 695.00 695.00 995.00 995.00	50.00 135.00 335.00 595.00 595.00 750.00 750.00		
AUDIO "78"	Styli for vintage sources														69.00		
AUDIO-TECHNICA	AT300P AT301EP AT311EP AT316EP AT331LP AT132EP AT70 AT71E AT120 E/T AT440ML ATML170 ATP-2 ATP-2XN (w/2 Styli)	20-22 ±1 15-25 ±1 15-27 ±1 10-27 ±1 10-30 ±1 10-30 ±1 20-20 ±1.5 20-22 ±1.5 15-25 ±1 5-32 ±1 5-40 ±1 15-22 ±1.5 15-22 ±1.5	MM MM MM MM MM MM MM MM MM MM MM MM	No No No No No No No No No Yes No No	26 26 29 29 31 30 20 22 29 30 31 23	16 17 18 20 21 20 15 17 20 20 21 17	5 5 5 5 5 5.0 3.5 3.5 5.0 5 5.0 3.5 5.3	1.0-1.5 1.0-1.5 1.0-1.5 1.0-1.5 1.0-1.5 1.0-1.5 1.5-2.5 1.2 1.0-1.8 0.8-1.6 0.3-1.25 3-5 3-5	100-200 100-200 100-200 100-200 100-200 100-200 100-200 100-200 100-200 100-200 200 200	C E E E X C E E E M M E	0.6 0.4 x 0.7 0.3 x 0.7 0.3 x 0.7 Linear Contact 0.2 x 0.7 0.6 0.4 x 0.7 0.3 x 0.7 0.4 x 0.7 0.4 x 0.7	U U U U U U U U U U U U	P/S P/S P/S P/S P/S P P P P P P P	6 6 6 6 6 6.4 6.5 7.0 7.2 7.2	55.00 65.00 75.00 100.00 145.00 150.00 45.00 55.00 95.00 195.00 345.00 60.00 90.00	25.00 30.00 35.00 50.00 65.00 65.00 25.00 35.00 50.00 85.00 165.00 35.00	
BANG & OLUFSEN	MMC 1 MMC 2 MMC 3 MMC 4 MMC 5	20-20 ±1 20-20 ±1.5 20-20 ±2 20-20 ±2.5 20-20 ±3	MI MI MI MI MI	Yes Yes Yes Yes Yes	30 25 25 22 20	22 20 20 17 15	2.12 2.12 2.12 2.12 2.12	1 1 1.2 1.2 1.5	200-400 200-400 200-400 200-400 200-400	X X E E E	0.1 x 0.1 0.12 x 0.12 0.15 x 0.15 0.2 x 0.2 0.25 x 0.25	No No No No No	I I I I I	1.6 1.6 1.6 1.6 1.6	500.00 270.00 170.00 100.00 70.00		
BENZ-MICRO	MC Ruby MC Reference MC H20 MC MQ.9 MC LO.4 MC Gold MC Silver MC 20E II	10-50 ±0.5 10-50 ±0.5 10-50 ±0.5 10-50 ±0.5 10-50 ±0.5 20-40 ±0.5 20-40 ±0.5 15-40 ±0.5	MC MC MC MC MC MC MC MC	Yes Yes Yes Yes Yes No No No	40 40 40 40 40 30 30 25	30 30 30 30 30 30 30 25	0.3 0.4 2.0 0.9 0.4 0.4 2.0 2.5	2-2.5 2-2.5 2-2.5 2-2.5 2-2.5 1.8-2.2 1.8-2.2 1.7-2.3	M M M M M E E E		15/15 15/15 15/15 15/15 15/15 15/15 15/15	F F F F F F F	S S S S S S S	8.6 8.6 8.6 8.6 8.6 5.7 5.7 4	3000.00 2500.00 1800.00 1500.00 1200.00 325.00 325.00 125.00	500.00 500.00 500.00 500.00 500.00 175.00 175.00 75.00	
DENON	DL-160 DL-110	20-50 20-46	MC MC		28 25		1.6 1.6	1.5-2.1 1.5-2.1				F F	S S	4.8 4.8	125.00 95.00	75.00 57.00	
DYNAVECTOR	XX-1L XX-1 17D2 Mk II 23RS Mk II 10x4 Mk II 50x4 Mk II	20-50 ±2 20-50 ±2 20-100 ±2 20-60 ±2 20-20 ±2 20-20 ±2	MC MC MC MC MC MC	Yes Yes Yes Yes Yes No	30 30 25 25 25 25		0.25 2.0 0.15 0.15 2.0 2.0	1.9-2.3 1.8-2.2 1.8-2.0 1.7-1.9 1.5-1.9 1.5-1.7	M X M M M E		F F F F F F	S S S S S S	12 12 5.3 5.3 4.6 4.5	1100.00 1100.00 620.00 470.00 268.00 210.00	880.00 880.00 496.00 376.00 208.00 168.00		
ESOTERIC SOUND	Replacement styli for Stanton 500 & Pickering XV series: ES30T ES35T ES40T ES80S	20-17 20-17 20-16 20-15	MI MI MI MI	No No No No				2-5 2-5 2-5 2-5	C C C S	3.0, truncated 3.5, truncated 4.0, truncated 8.0	10/10 10/10 10/10 10/10	U U U U			75.00 75.00 75.00 75.00		
GOLDRING	Excel Elite Eroica Low Out Eroica High Out G1042 G1022GX G1012GX G1012 78rpm G1006 Elektra Elan	20-30 ±2 20-30 ±2 20-30 ±2 20-22 ±3 20-20 ±2 20-20 ±2 20-20 ±2 20-20 ±3 20-20 ±2 20-20 ±3	MC MC MC MC MM MM MM MM MM MM	Yes Yes Yes No No No No No No No	25 25 25 25 25 25 25 25 20 20		0.5 0.5 0.5 2.5 6.5 6.5 6.5 6.5 6.5 5.0 5.0	1.5-2.0 1.5-2.0 1.5-2.0 1.5-2.0 1.5-2.5 1.5-2.5 1.5-2.5 1.5-2.5 1.5-2.5 1.75 1.5-3.0	100-500 100-500 200-1000 100-500 150-200 150-200 150-200 150-200 150-200 150-400 150-400	V V V V V V V E E S	VDH I GYGER I GYGER II GYGER II GYGER S GYGER II GYGER I	16/16 18/18 18/18 18/18 24/16 24/16 24/16 24/16 20/16	F F F F U U U U U U	S S S S S S S S S S	8.5 5.7 5.5 5.5 6.3 6.3 6.3 6.3 4.2 4.2	1295.00 575.00 350.00 300.00 275.00 200.00 150.00 150.00 125.00 99.00 60.00	900.00 400.00 250.00 200.00 175.00 130.00 90.00 90.00 40.00 99.00 33.00
GRADO LABORATORIES	Z2 + Z1 + Z + ZF1 + ZF2 + ZF3E +	10-60 10-60 10-55 10-55 10-55 10-55	MI MI MI MI MI MI	No No No No No No	25 25 25 25 25 25		1.4 1.4 4.0 4.0 4.0 4.0	1.5 1.5 1-2 1-2 1-2 1-2	E E E E E E	0.15 x 0.9 0.2 x 0.2	U U U U U U	P/S P/S P/S P/S P/S P/S	5 5 5.5 5.5 5.5 5.5	265.00 180.00 130.00 110.00 86.00 69.00	110.00 75.00 55.00 45.00 36.00 33.00		

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HFM-2

PHONO CARTRIDGES

MANUFACTURER	Model	Frequency Response, Hz to kHz, ±dB	Stylus Type	Principle, Moving Coil = MC, Moving Magnet = MM	Individual Response Curve Supplied?	Channel Separation, 1 kHz, dB	Output, mV, 1 kHz, 5 cm/sec. rms Lateral Velocity	Recommended Tracking Force, Range, Grams	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radius), Mills	Dynamic Compliance, µm/mN, Vertical/Lateral	Stylus Replacement, User = U, Factory = F	Mounting, Integral Shell = I, P-Mount = P, Standard = S	Weight, Grams	Price, \$	Replacement Stylus Price, \$	
																		Stylus Type
GRADO LABORATORIES (Continued)	ZCE + 1	10-50	MI	No	20	4.0	1-2											
	ZTE + 1	10-50	MI	No	20	4.0	1-2											
	ZCE +	10-50	MI	No	20	4.0	2-3											
	ZTE +	10-50	MI	No	25	4.0	2-3											
	DJ 100 (w/2 Styli)	10-50	MI	No	25	4.0	2-5											
	Signature Jr.	10-60	Flux Bridge	No	35	25	5	1.5		0.2 x 0.2				U	S	5	125.00	62.50
JOSEPH GRADO SIGNATURE PRODUCTS	XTZV	10-50	Flux Bridge	No	35	25	3.5	1.5		0.15 x 0.9	20		U	S	5	750.00	375.00	
	TLZV	10-50	Flux Bridge	No	35	25	3.5	1.5		0.15 x 0.9	20		U	S	5	500.00	250.00	
	MCZV	10-50	Flux Bridge	No	35	25	3.5	1.5		0.15 x 0.9	20		U	S	5	300.00	150.00	
	8MZV	10-50	Flux Bridge	No	35	25	5.5	1.5		0.2 x 0.2	20		U	S	5	200.00	100.00	
IKEDA	9C III	10-45 ± 1.5	MC	No	27	0.2	2.0-2.5			X	0.25 x 0.8	6/10	F	S	14.5	1050.00		
	9R	10-45 ± 1.5	MC	No	27	0.2	2.0-2.5			X	0.25 x 0.8	6/10	F	S	15.7	1895.00		
	Kiwame	10-45 ± 1.5	MC	No	27	0.17	1.8-2.3			X	0.25 x 0.8	6/10	F	S	16.2	2495.00		
KAB ELECTRO-ACOUSTICS	KS500-27 (78-rpm only)	10-17	MM	No	25	10	3-7	275	S	2.7 x 2.7	10/10	U	S	6	42.95	30.00		
LINN	K5	20-20 ± 2	MM	No	20	4.5	1.7	200	E		12/12	U	S	6	150.00	90.00		
	K9	20-20 ± 2	MM	No	20	4.5	1.7	200	E		12/12	U	S	7	295.00	177.00		
	K18II	20-20 ± 1	MM	No	30	4.5	1.7	200	E		14/14	U	S	7.8	595.00	357.00		
	Klyde	20-20 ± 1	MC	No	30	0.15	1.7		E		10/10	U	S	8	1095.00			
	Arkiv	20-20 ± 1	MC	No	30	0.15	1.7		E		10/10	U	S	8	2195.00			
LYRA	Parnassus	10-50	MC	No	35	0.2	1.8-2.0			M			F	S	12	3000.00	1600.00	
	Clavis	10-50	MC	No	35	0.25	1.8-2.0			M			F	S	11	1695.00	995.00	
	Lydian	10-40	MC	No	30	0.3	1.8-2.0			M			F	S	10.5	895.00	600.00	
JOHN MAROVSKIS	JMAS MIT-1	10-10 ± 1.0	MC	No	25	20	0.25	2.25-2.5	500	V	0.2 x Line	/16	F	S	5.5	650.00	325.00	
MÖRCH	DACAPO	10-40 ± 1	MC	No	30	25	0.25	1.8-2		X		14/14	F	S	6.8	1200.00	850.00	
ORTOFON	MC5000	20-20 + 2.5, -0	MC	No	25	0.14	2.2-2.7			X	0.5 x 0.10	12/12	F	S	9.5	2000.00	1400.00	
	MC3000MII	20-20 + 2.5, -0	MC	No	25	0.15	1.7-2.2			X	0.5 x 0.10	13/13	F	S	9.5	1600.00	1120.00	
	MC10 Super	10-30 + 5, -1	MC	No	25	0.3	1.3-1.8			E		14/14	F	S	7	140.00	100.00	
	Quasar	20-20 + 4, -1	MC	No	25	0.2	1.6-2.0			X	0.5 x 0.8	16/16	F	S	10	650.00	455.00	
	Quattro	20-20 + 4, -1	MC	No	25	0.2	1.6-2.0			X	0.5 x 0.7	15/15	F	S	10	450.00	315.00	
	Quartz	20-20 + 4, -1	MC	No	24	0.5	1.8-2.2			E	0.8 x 0.18	14/14	F	S	10	350.00	245.00	
	MC3 Turbo	20-40 + 3, -1	MC	No	30	3.3	1.8-2.2			X		13/13	F	S	5	200.00	150.00	
	MC1 Turbo	20-30 + 3, -1	MC	No	30	3.3	1.8-2.2			X		13/13	F	S	5	150.00	117.00	
	X5 MC	15-35 + 4, -1	MC	No	22	2.2	1.7-2.2			X		12/12	F	S	5	300.00	228.00	
	X3 MC	20-40 + 3, -1	MC	No	22	2.2	1.7-2.2			X		13/13	F	P/S	5	175.00	127.00	
	X1 MC	20-30 + 3, -1	MC	No	22	2.2	1.7-2.2			X		13/13	F	P/S	5	125.00	92.00	
	540	18-27 + 3, -1	MM	No	25	3	1.25-1.5	300		X		30/30	U	P/S	5	300.00	150.00	
	530	20-25 + 3, -1	MM	No	25	3	1.25-1.5	300		X		30/30	U	P/S	5	225.00	120.00	
	520	20-23 + 3, -1	MM	No	25	3	1.25-1.5	300		X		25/25	U	P/S	5	150.00	75.00	
	510	20-20	MM	No	25	3	1.25-1.5	300		E		25/25	U	P/S	5	75.00	40.00	
	OM30 Super	20-20 + 2, -0	MM	No	25	4	1.0-1.5	300	0.40 x 0.8	X		40/35	U	P/S	5	225.00	90.00	
	OM20 Super	20-20 + 2, -1	MM	No	25	4	1.0-1.5	300	0.18 x 0.8	E		35/30	U	P/S	5	150.00	60.00	
OM10 Super	20-20 + 3, -1	MM	No	22	4	1.25-1.75	300	0.18 x 0.8	E		30/25	U	P/S	5	75.00	30.00		
OM5E	20-20 + 3, -1.5	MM	No	22	4	1.25-1.75	300		E		25/25	U	P/S	5	50.00	20.00		
OM3E	20-20 + 3, -2	MM	No	20	4	1.25-1.75	300		E		25/25	U	P/S	5	35.00	12.00		
TM20UD	20-20 + 3, -1	MM	No	25	3.5	1.0-1.5	400		X		35/35	U	P/S	6	129.00	75.00		
TM14U	20-20	MM	No	20	4.5	1.0-1.5	400		E		30/30	U	P/S	6	89.00	30.00		
TM7	20-20	MM	No	20	5	1.0-1.5	400		E		30/30	U	P/S	6	60.00	25.00		
PICKERING	XSV/5000	10-50	MM	No	35	3.8	0.75-1.5	275		X	0.3 x 2.8		U	S	5.6	330.00	96.00	
	TL-3S	10-25	IM	No	35	4.4	0.75-1.5	275		X	0.3 x 2.8		U	P/S	5.9	185.00	52.80	
	TLE	10-20	MM	No	28	4.4	1-1.5	275		E	0.3 x 0.7		U	S	6.3	72.60	26.40	
	XV-15/625E	10-25	IM	No	35	4.4	0.75-1.5	275		E	0.3 x 0.7		U	S	6.3	146.30	39.60	
	XV-15/150DJ	10-20	IM	No	28	8.0	2-4	275		S	0.7		U	S	6.3	104.50	21.80	
	V-15/DJ	20-20	IM	No	30	4.4	2-5	275		E	0.7		U	S	5.5	56.75	16.95	
	XV-15/625DJ	20-20	IM	No	30	4.4	1-4	275		E	0.7		U	E	5.5	108.35	39.60	
REALISTIC	Realistic/Shure V15	5-30	MM	Yes	30		1.25-1.75			E	1.5 x 2.0		U	S		79.95		
	Realistic/Shure R25XT	20-20	MM	Yes	20		2.5-3.5			E	0.4 x 0.7		U	S		19.95	14.95	
	Realistic/Shure R47XT	20-20	MM	Yes	25		1.75-2.25			E	0.4 x 0.7		U	S		26.95	17.95	
	Realistic/Shure RXP3	20-20	MM	Yes	29		1.25-1.75			E	0.2 x 0.7		U	P		29.95	19.95	
	Realistic/Stanton RS5000DJ	20-20	MM	Yes	28		2.5			S						29.95	19.95	
	Realistic/Audio-Technica RX1500	15-25	MM	No	29		1.0-1.5			E						29.95	19.95	
REGA RESEARCH	Elys Bias		MM				1.75						F	F	S	255.00	152.00	
	RB78		MM				1.75						F	F	S	130.00	77.00	
			MM				1.75						F	F	S	130.00	77.00	

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PHONO CARTRIDGES

MANUFACTURER	Model	Frequency Response, Hz to kHz, ± dB	Principle: Moving coil = MC, Moving Magnet = MM, Moving Coil = MC	Individual Response Curve Supplied?	Channel Separation, 1 kHz, dB	Channel Separation, 10 kHz, dB	Output, mV, 1 kHz, 5 cm/sec. rms Lateral Velocity	Recommended Tracking Force Range, Grams	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radius), Mills	Dynamic Compliance, Vertical/Lateral	Stylus Replacement: User = U, Factory = F	Mounting: Integral Shell = I, P-Mount = P, Standard = S	Weight, Grams	Price, \$	Replacement Stylus Price, \$
ROKSAN	Shiraz	10-22 ± 3	MC	Yes	30	1.25	2.0-2.5		M		16/16	F	S	8.2	1700.00	1300.00	
	Corus Black	20-20 ± 2	MM	No	25	6.5	1.8-2.5	150-300	M		16/24	U	S	6.5	325.00	200.00	
	Corus Blue	20-20 ± 2	MM	No	26	6.5	1.8-2.5	150-300	M		16/24	U	S	6.5	200.00	90.00	
SHURE	V15 Type V-MR	20-28 ± 0.75	MM	Yes	25	18	3.2	1.0-1.25	250	M		U	S	6.6	175.00	115.50	
	M110HE	20-20	MM	No	25	25	4.0	1.25	250	X		U	P/S	5.9	69.95	46.20	
	M104E	20-20	MM	No	20	20	5.0	1.25	250	E		U	P/S	5.9	39.95	26.40	
	M92E	20-18	MM	No	20	20	5.0	1.25	250	E		U	P/S	5.9	24.95	16.50	
	M55E	20-20	MM	No	20	20	6.2	0.75-2	450	E		U	S	6.7	54.95	22.50	
	M44C	20-20	MM	No	20	20	9.5	3.0-5.0	450	S		U	S	6.7	49.95	18.95	
	M44G	20-20	MM	No	20	20	6.2	0.75-1.5	450	S		U	S	6.7	49.95	18.95	
	M44-7	20-20	MM	No	20	20	9.5	1.5-3	450	S		U	S	6.7	49.95	18.95	
	ME97HE	20-20	MM	No	25	4.0	4.0	0.75-1.5	250	X		U	S	6.6	79.95	52.75	
	ME95ED	20-20	MM	No	25	4.7	4.7	0.75-1.5	250	E		U	S	5.8	59.95	39.60	
	ME70B	20-20	MM	No	20	6.0	6.0	1.5-3.0	250	S		U	S	6.5	19.95	13.20	
SC35C	20-20	MM	No	20	10	5.0	4-5	450	S		U	S	6.2	44.95	18.95		
SIGNET	AT-ART1	10-50	MC	Yes	30	0.35	1.4-1.8		M		8/	F	S	9.5	1300.00		
	AT-OC9	15-50	MC	Yes	29	0.4	1.25-1.75		M		9/	F	S	7.8	395.00		
	AM50	5-37	MM	Yes	33	25	5	0.8-1.8		E		U	S	6	350.00	260.00	
	AM40	5-35	MM	Yes	33	23	5	0.8-1.6		X		U	S	6	275.00	200.00	
	AM30	5-30	MM	Yes	30	20	5	0.8-1.6		X		U	S	6	225.00	115.00	
	AM10	15-25	MM	No	27	17	5	1.3-2.3		E		U	P/S	6	125.00	65.00	
	103	15-25	MM	No	25	17	5	1.6		E		U	P/S		90.00	45.00	
	101	20-20	MM	No	24	15	5	1.6		E		U	P/S		60.00	30.00	
	100	20-22	MM	No	22	15	4.2	1.5-2.5		C		U	S		60.00	30.00	
	SPECTRAL AUDIO	MCR Signature IIA	10-50 ± 0.5	MC		40	35	0.25	1.8		M		9/9	F	S	11	1495.00
STANTON	881 MKIIS	10-25	MM	Yes	35	3.5	0.75-1.5	275	X		30/	U	S	5.5	237.00	40.80	
	681EEE MKIIS	10-22	IM	Yes	35	3.5	0.75-1.5	275	X		25/	U	S	6.3	171.00	24.40	
	L747S	10-30	MM	Yes	35	3.0	0.75-1.5	275	X			U	P/S	5.9	191.00	52.80	
	L727E	10-20	MM	No	32	4.4	0.75-1.5	275	E			U	P/S	5.7	125.00	32.35	
	L725E	10-22	MM	No	28	3.0	0.75-1.5	275	E			U	P/S	5.7	90.00	29.00	
	L720EE	10-20	MM	No	28	3.2	0.75-1.5	275	E			U	P/S	5.7	79.00	29.00	
	L680EL	20-18	IM	No	28	4.5	4-5	275	E		13.5/	U	P/S	8.4	152.00	39.60	
	680EL	20-18	IM	No	30	4.5	2-5	275	E		13.5/	U	S	5.5	152.00	39.60	
	680AL	20-18	IM	No	30	4.5	2-5	275	S		13/13	U	S	5.5	132.00	33.00	
	500AL	20-17	MM	No	28	4.0	2-5	275	S		10/	U	S	5	81.00	23.75	
	500AL-MP	20-17	MM	No	28	4.0	2-5	275	S			U	S	5	171.00	47.50	

(Continued)



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MANUFACTURER	Model	Frequency Response, Hz to kHz, ±dB	Principle: Moving iron = MI, Moving Magnet = MM, Moving Coil = MC, Inverted Moving Magnet = IM	Individual Response Curve Supplied?	Channel Separation, 1 kHz, dB	Channel Separation, 10 kHz, dB	Output, mV, 1 kHz, 5 cm/sec, rms Lateral Velocity Range, Grams	Recommended Tracking Force	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radius), Millis	Dynamic Compliance, Vertical/Lateral, μm/mN	Stylus Replacement: User = U, Factory = F	Mounting: Integral Shell = I, P-Mount = P, Standard = S	Weight, Grams	Price, \$	Replacement Stylus Price, \$
STANTON (Continued)	L500AL	20-17	MM	No	28	4.0	3.5-4	275	S	0.7		U	P/S	8.4	81.00	26.40	
	500AL-OP (w/2 Stylil)	20-17	MM	No	28	4.0	3.5-4	275	S	0.7		U	P/S	6.3	105.00	68.65	
	680EE	20-20	IM	No	35	3.5	0.75-1.5	275	E	0.3 x 0.7	18/18	U	S	6.3	112.00	41.25	
	680EL-MP	20-18	IM	No	30	4.5	2-5	275	E	0.4 x 0.7	13.5/	U	S	5.5	211.00	72.60	
	500E MKII	10-22	MM	No	35	0.8	0.75-1.5	275	E	0.4 x 0.7	14/	U	S	5.5	79.00	19.80	
	STC-710	10-20	MM	No	28	3.0	0.75-1.5	275	E	0.4 x 0.7		U	P/S	5.9	26.00	19.80	
	890AL	20-20	MM	No	30	3.0	2-7	275	S	0.7		U	S	5.5	178.00	48.50	
680AL (w/2 Stylil) Collectors Series 100	20-18	MI	No	28	1.1	2-5	275	S	0.7	10/	U	S	5.5	132.00	33.00		
	20-20 ±1	MM	No	35	3.2	0.75-1.5	275	X	0.3 x 2.8		U	S	5.5	396.00	145.00		
SUMIKO	Blue Point Special	10-35	MC	No	35	35	2.3	1.7-2.1	E	0.3 x 0.7	15/15	F	S	9	295.00	195.00	
	Blue Point Pearl	15-30	MC	No	32	32	2.3	1.5-1.9	E	0.3 x 0.7	15/15	F	P	6	150.00	90.00	
	Black Pearl	15-25	MM	No	30	30	5	1.5-1.6	E	0.2 x 0.8	17/17	U	S	6	90.00	50.00	
		18-22	MM	No	28	28	5	1.5-1.6	S	0.5	17/17	U	S	6	60.00	35.00	
	Oyster	20-20	MM	No	25	25	4	2-2.5	S	0.5	12/12	U	S	5	40.00	25.00	
SYMPHONIC LINE	RG 8 The Source	10-50 ±3	MC	Yes	40	40	2.0	1.5-1.7	X	0.1 x 0.3		F	S	18	4000.00	300.00	
	RG 8 Gold	10-60 ±3	MC	Yes	40	40	0.45	1.5-1.7	X	0.1 x 0.3		F	S	18	5000.00	300.00	
TUBE RESEARCH LABS	RPC	20-20	MC		30	20	0.9		V			F	S	10	2400.00	500.00	
VAN DEN HUL	MM-1	10-30 ±1.5	MM	No	30	25	5.6	0.75-1.25	300	V	0.14 x 3.2	20/18	U	S	6.5	450.00	150.00
	MM-2	10-30 ±1.5	MM	No	30	28	5.6	0.75-1.25	300	V	0.10 x 3.2	20/18	U	S	6.5	500.00	150.00
	MC-10	5-50 ±1.5	MC	Yes	35	30	0.35	1.0-1.5	V	0.1 x 3.2	12/12	F	S	7.6	1100.00	250.00	
	MC-One	5-50 ±1.5	MC	Yes	35	30	0.35	1.0-1.5	V	0.1 x 3.2	12/12	F	S	7.6	1500.00	250.00	
	MC-One Super	5-50 ±1.5	MC	Yes	35	30	1.0	1.0-1.5	V	0.1 x 3.2	12/12	F	S	7.6	1600.00	250.00	
	MC-Two	5-50 ±1.5	MC	Yes	35	30	2.0	1.0-1.5	V	0.1 x 3.2	12/12	F	S	7.6	1775.00	250.00	
	Grasshopper III	5-60 ±1.5	MC	Yes	35	32	0.75	1.0-1.5	V	0.1 x 3.2	14/14	F	S	12.5	3125.00	250.00	
	Grasshopper III Gold	5-60 ±1.5	MC	Yes	35	32	0.75	1.0-1.5	V	0.1 x 3.2	14/14	F	S	12.5	4150.00	250.00	
	Neodymium																
	Grasshopper III Gold-Alnico	5-60 ±1.5	MC	Yes	35	32	0.40	1.0-1.5	V	0.1 x 3.2	14/14	F	S	12.5	4150.00	250.00	



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HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz			Sensitivity dB SPL to 1 mW Input	Maximum Input, mV	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat = F, Coiled = C, Round = R	Plug Type: 2.5mm Mini = M, 3.5mm = S, 1/4" Phone = P, Adaptor Included = A	Individual Volume Controls?	Cushioning: C, Suede-Aural = S, Open-Air Design = O, In-Ear = I, Replaceable = A, Folding = F	Cover Material on Ear Cup	Weight, Ounces	Price, \$	Notes
			5-30	40	104												
AIWA	HP-X1000	Dynamic	5-30	40	104	1.5W	9.8	R	A	No		A	Leather	8.8	150.00		
	HP-X500	Dynamic	5-27	40	104	1.5W	9.8	F	A	No		A	Leather	8.4	100.00		
	HP-X80	Dynamic	5-25	40	102	1W	9.8	C	A	No	C	A	Foam	4.9	70.00		
	HP-X35	Dynamic	5-23	40	102	1W	26	F	A	No	C	A	Foam	4.9	70.00		
	HP-X30	Dynamic	5-23	40	102	1W	8	F	A	No	C	A	Foam	4.9	60.00		
	HP-A560	Dynamic	7-20	40	103	200mW	16.4	F	A	No	C/D	A	Foam	2.6	35.00		
	HP-A550	Dynamic	7-20	40	103	200mW	6.5	R	A	No	C/D	A	Foam	3	40.00		
	HP-A360	Dynamic	7-20	40	103	200mW	6.5			No	C/D	A	Foam	2.3	25.00		
	HP-A260	Dynamic	20-20	32	97	100mW	3.6	F		No	C/D	F	Foam	1.9	20.00		
	HP-A250	Dynamic	20-20	40	97	100mW	4.9	F	A	No	C/D	A	Foam	1.7	20.00		
	HP-A150	Dynamic	20-20	32	97	100mW	4.9	F	A	No	C/D	A	Foam	1.6	15.00		
	HP-J9	Dynamic	8-25	16	105	40mW	3.9	R	M	No		I	Plastic	0.18	60.00		
	HP-J6	Dynamic	8-25	16	105	40mW	4	F	M/A	No		N	Plastic	0.02	45.00		
	HP-J3	Dynamic	8-25	16	105	40mW	3.9	F	M	No		N	Plastic	0.53	35.00		
	HP-V88	Dynamic	8-25	16	105	40mW	4	R	A	No		I	Plastic	0.32	55.00		
	HP-V58	Dynamic	10-25	16	104	40mW	4	F	M	Yes		I	Plastic	0.21	45.00		
	HP-V65	Dynamic	7-25	16	109	50mW	4	F	M	No		I	Plastic	0.18	35.00		
	HP-V28	Dynamic	7-25	16	109	50mW	4	F	M	Yes		I	Plastic	0.18	27.00		
HP-V23	Dynamic	7-25	16	109	50mW	4	F	M	Yes		I	Plastic	0.18	25.00			
HP-V16	Dynamic	7-25	16	109	50mW	4	F	M	No		I	Plastic	0.18	20.00			
HP-V14	Dynamic	7-25	16	105	40mW	4	F	M	No		I	Plastic	0.18	15.00			
AKG	K141/2	Dynamic	20-20	600	97.5	200mW	10	R	P	No	S	A	Vinyl	7.9	119.00		
	K240M	Dynamic	15-20	600	88	200mW	10	R	P	No	C	A	Vinyl	8.4	139.00		
	K240DF	Dynamic	15-20	600	88	200mW	10	R	P	No	C	A	Vinyl	8.4	169.00		
	K270S	Dynamic	20-20	75	92	200mW	10	R	P	No	C	A	Vinyl	9.5	209.00	Auto on/off switch.	
	K280	Dynamic	20-20	75	94	200mW	10	R	P	No	C	A	Vinyl	8.75	199.00		
	K400	Dynamic	20-26	120	96	200mW	10	R	M/A	No	C	A	Fabric	7.8	189.00		
	K500	Dynamic	15-27	120	94	200mW	10	R	M/A	No	C	A	Fabric & Leather	8.1	229.00		
K1000	Dynamic	20-20	120	74	1W	0.05	15	R	XLR	No	O	A	Metal	10	999.00	Doesn't touch ear.	
AUDIO-TECHNICA	ATH-M2X	Dynamic	20-20	4-16	100		11.5	F	M/A	No	C	A	Vinyl	4	29.95		
	ATH-M3X	Dynamic	20-21	4-16	100		11.5	F	M/A	No	C	A	Vinyl	5	39.95		
AZDEN	DM-100	Dynamic	3-28	32	106	1V	10	F	A		C	A	Vinyl		129.95		
	DM-90	Dynamic	4-26	32	105	800	10	F	A		S	A	Vinyl		99.95		
	DM-70	Dynamic	4-24	32	103	500	10	F	A		S	A	Vinyl		79.95		
	DM-40	Dynamic	15-22	40	102	200	10	F	A		S	A	Vinyl		69.95		
BANG & OLUFSEN	Form 1	Dynamic	20-20	35	94		10	C	M/A	No	O	A	Foam	5.5	130.00		
	Form 2	Dynamic	40-20	30	94		10	F	M/A	No	O	A	Foam	2.4	85.00		
BEYERDYNAMIC	DT-911	Dynamic	5-35	250	115	50	0.2†	10	C	P	No	C/O	A	Velvet	10	429.00	†At 115 dB. Diffuse-field EQ; replaceable cushion cover.
	DT-901	Dynamic	5-30	250	115	50	0.25†	10	C	P	No	C	A	Velvet	10	389.00	†At 115 dB. As above; closed back.
	DT-811	Dynamic	5-35	250	114	100	0.2†	10	C	P	No	C/O	A	Velvet	9	339.00	†At 114 dB. Diffuse-field EQ; replaceable cushion cover.
	DT-801	Dynamic	5-30	250	114	100	0.2†	10	C	P	No	C	A	Velvet	9	299.00	†At 114 dB. As above; closed back.
	DT-511	Dynamic	10-22	250	114	100	0.2†	10	C	P	No	C/O	A	Velvet	7	199.00	†At 114 dB. Diffuse-field EQ; replaceable cushion cover.
	DT-411	Dynamic	15-20	250	122	100	0.2†	10	F	P/A	No	S/O	A	Cloth	5	149.00	†At 122 dB.
	DT-311	Dynamic	20-20	40	118	100	0.3†	10	F	P/A	No	S/O	A	Cloth	5	99.00	†At 118 dB.
	DT-211	Dynamic	30-18	40	118	100	0.3†	10	F	P/A	No	S/O	A	Cloth	5	59.00	†At 118 dB.
	DT-211TV	Dynamic	30-18	40	118	100	0.3†	20	F	P/A	Yes	S/O	A	Cloth	5	69.00	†At 118 dB. Stereo/mono switch.
IRS-890	Dynamic	5-35	250	115	50	0.2				Yes	C/O	A	Cloth	11	499.00	Cordless; includes IRS-790 infrared transmitter; stereo/mono switch.	
IRS-790	Dynamic	20-23	40	116	100	0.3				Yes	C/O	A	Cloth	11	339.00	As above.	
DT-770 PRD	Dynamic	5-35	600	116	100	0.2†	10	C	P	No	C	A	Cloth	9	299.00	†At 116 dB. Diffuse-field EQ; closed back.	
DT-990 PRO	Dynamic	5-35	600	116	100	0.2†	10	C	P	No	C/O	A	Cloth	9	339.00	†At 116 dB. Diffuse-field EQ.	
CALRAD	15-148	Dynamic	18-22	600	105	300mW	6	F	P		O	A		6.5	65.00		
	15-120	Dynamic	20-22	40	105	100mW	7	F	P		O	A		5.7	38.00		
	15-116	Dynamic	25-20	32	95	100mW	7	F	P		O	A		3.9	29.00		
	15-135	Dynamic	20-18	4-16			10	C	P	Yes	C	A			15.00		
	15-145A	Dynamic	20-20	4-32	100		5	F	M		O	A		2	6.00		
	15-118	Dynamic	20-20	4-16			6	C	P	Yes	C	A			25.00		
	15-110	Dynamic	20-20	32			4	F	M/A		I	N		0.9	12.00		
	15-147	Dynamic	4-32				4	F	M		I	N			5.00		
	15-146	Dynamic	20-22	4-32		100mW	5	F	M/A		O	N			6.00		
DATAWAVE	WH-200		80-10	40	50	5V			M	Yes	C/O	A	Foam	5	89.95	Wireless.	
DENON	AH-D950	Dynamic	2-31	30	106	6.7V	10	F	M/A	No	C	A	Vinyl	9	150.00		
	AH-D750	Dynamic	2-30	30	106	6.7V	10	F	M/A	No	C	A	Vinyl	9	125.00		
	AH-D650	Dynamic	3-29	35	106	6.5V	10	F	M/A	No	C	A	Vinyl	7	100.00		
	AH-D550	Dynamic	3-28	35	106	6.5V	10	F	M/A	No	C	A	Vinyl	7	75.00		
	AH-D350	Dynamic	3-26	32	104	5V	10	F	M/A	No	C	A	Vinyl	7.5	60.00		
	AH-D210	Dynamic	5-26	32	104	5V	10	F	M/A	No	C	A	Vinyl	5.6	50.00		



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HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL for 1 mW input	Maximum Input, mW	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style, Flat = F, Coiled = C, Round = R	Plug Type, 3.5-mm Mini = M, 1/8" Phone = P, Adaptor Included = A	Individual Volume Controls?	Circumaural, C, Swept Area = S, Over-ear Design = O, In-Ear = I, Monaural = A, Folding = N	Cover Material on Ear Cup	Weight, Ounces	Price, \$	Notes	
DISCWASHER	Micro 30											I			4.49		
	Micro 40											N			7.99		
	Micro 50											N			9.99		
	DR 60											N			17.99		
	DR 70											N			27.99		
	HP 110											N			3.99		
	PRD 410											N			9.99		
	HP 310											N			11.99		
	PRO 510											N			17.99		
	PRO 610											N			24.99		
HP 40											N			23.99			
HP 50											N			29.99			
HP 60											N			39.99			
HP 70											N			44.99			
PRO 80											N			49.99			
ETYMOTIC RESEARCH	ER-4S	Dynamic	20-16	100	98	3V	1.5†	4	R	M/A	No	I	N	1	330.00	†At 100 dB.	
GC ELECTRONICS	61-550	Dynamic	40-20	32	100	1.8V		9	R	M/A	No	C	A	Vinyl	12	19.99	
	61-555	Dynamic	40-20	32	101	1.8V		4	F	M	No	O	A	Foam	1.7	3.29	
	61-548	Dynamic	40-18	32	101	1.8V		4	F	M	No	O	O	Foam	1.7	6.49	
	61-546	Dynamic	40-20	32	100	1.4V		4	F	M	No	O	N	Foam	0.17	4.39	
	61-540	Dynamic	40-20	32	98	1.4V		4	F	M	No	O	G	Plastic	1.2	6.99	
61-533	Dynamic	40-20	32	100	1.8V		4	F	M	No	O	A	Foam	1.7	3.29		
GRADO LABORATORIES	SR80	Dynamic	20-20	32	94	100mW		7	R	P	No		A	Foam	8	95.00	
	SR100	Dynamic	20-22	40	94	100mW		7	R	P	No		A	Foam	8	150.00	
	SR200	Dynamic	20-22	40	94	100mW		7	R	P	No		A	Foam	8	200.00	
	SR325	Dynamic	18-24	40	96	150mW		7	R	P	No		A	Foam	11	295.00	
JOSEPH GRADO SIGNATURE PRODUCTS	HP-1	Dynamic	18-24	40	96	150mW		7	R	P	†	††	A	Foam	14	595.00	†Polarity. ††Proprietary design.
	HP-2	Dynamic	18-24	40	96	150mW		7	R	P	No	††	A	Foam	14	495.00	
KENWOOD	KH-959	Dynamic	15-25	16	110			4	R	P/A	No	I	N	Plastic	0.5	45.00	
	KH-535	Dynamic	18-22	16	105			4	R	P/A	No	I	N	Plastic	0.5	30.00	
	KH-R300														30.00		
KOSS	PRO/480	Dynamic	10-22	108	100	100	0.1	10	C	M/A	No	C	A	Plastic		79.99	
	PRO/4AA	Dynamic	10-22	230	94		0.5	10	C	P/A	No	C	A	Vinyl	22	99.95	
	PRD/4XTC	Dynamic	10-93	100	100	2.45V	0.055	10	C	M/A	No	C/D	A	Cloth	11.5	99.99	
			24.5														
	KX/4	Dynamic	20-20	32	91	1.79V	1		F	M	No	S/O	A	Foam	2.56	19.99	
	KX/3	Dynamic	25-20	32	91	1.79V	1		F	M	No	S/O	A	Foam	2.2	15.99	
	KX/2	Dynamic	30-20	16	84	1.25V	1		F	M	No	S/O	A	Foam	1.78	9.99	
	LS/9	Dynamic	30-20	32	84	565	1		F	M	No	I	A	None	0.9	19.99	
	LS/7	Dynamic	20-20	32	92	565	1	3	F	M	No	I	A	None	0.78	14.99	
	LS/6	Dynamic	20-20	32	98	565	1	3	F	M	No	I	A	None	0.5	9.99	
	JCK/300	Dynamic	20-20								Yes	C	A	Vinyl		274.95	
	JCK/200	Dynamic	20-20								No	C	A	Vinyl	10	159.95	
	HV/PRD	Dynamic	15-35	100	93		0.1	8	F	A	Yes	C	A	Foam	9.23	59.99	
	HV/1A Plus	Dynamic	15-35	140	95		0.75	10	F	P/A	No	S/O	A	Foam	9.3	49.95	
	TNT/88	Dynamic	15-30	60	94.5		0.20	10	F	P/A	No	C	A	Foam	5	69.99	
	TNT/77	Dynamic	15-20	60	91.5		0.20	10	F	P/A	No	S/O	A	Foam	4.5	59.99	
	TNT/66	Dynamic	15-20	60	93.5		0.20	10	F	P/A	No	C	A	Vinyl	3	39.99	
	TNT/55	Dynamic	15-25	60	90		0.2	10	F	A	No	S/O	A	Foam	2.05	29.99	
	Porta Pro 2000	Dynamic	10-25	32	101	100	0.1	4	F	M/A	No	S/O	F	Plastic	3.42	69.99	
	Porta Pro	Dynamic	15-25	60	97		0.20	6	F	P/A	No	S/O	A/F	Foam	2.3	49.99	
	Porta Pro Jr.	Dynamic	15-25	60	97		0.20	4½	F	P/A	No	S/O	A/F	Foam	2.3	39.99	
	CD/4	Dynamic	20-20	60	101		0.02	9	F	A	No	C	A	Foam	3.6	44.95	
	ESP/950	ES	8-35	100		900	0.001	4, 6	F		Yes	C/D	A	Vinyl	12.45	799.99	
	MAC/7	Dynamic	20-20	60	95	100mW	0.2	9	F	M/A	No	S	A	Vinyl	5.5	49.99	
MAC/5	Dynamic	20-20	60	95	100mW	0.3	9	F	M/A	No	S	A	Foam	3.4	29.99		
H8/500	Dynamic	20-20				1			M/A	No	C	A	Plastic	7.5	119.99		
TD/75	Dynamic	20-20	150	95	100	0.2	8	F	M/A	Yes	C	A	Plastic	9	39.99		
TD/65	Dynamic	20-17	150	101	100	0.2	8	F	M	No	C	A	Plastic	6	29.99		
TD/60	Dynamic	18-20	27	90		0.5	10	F	P/A	No	S/O	A	Vinyl	7.3	19.99		
GT/4	Dynamic	20-20	36	90	50	1	5	F	M	Yes	S/O	A	Plastic	2.3	19.99		
GT/3	Dynamic	20-20	36	90	40	1	3	F	M	No	S/O	A	Plastic	2	15.99		
GT/2	Dynamic	20-20	36	85	40	1	3	F	M	No	S/O	A	Plastic	1.65	9.99		
Gamephone	Dynamic	20-20	32	94	100mW	1.5	3½	F	M	No	S	A	Foam	1.75	9.99		
MAXELL	HP100		50-18	32	96	20		3.5	F	M	No	I	N	Foam		4.99	
	HP200		50-18	32	90	100mW		3.3	F	M	No	O	A	Foam		5.99	
	HP300		20-20	32	90	100mW		3.3	F	M	No	I	A	Foam		5.99	
	HP400		20-18	32	96	20mW		4	F	M/A	No	O	A	Foam		9.99	
	HP500		20-20	32	96	100mW		5	R	M/A	No	O	A	Foam		14.99	
	HP600		20-20	32	102	20mW		4	R	M/A	No	I	A	Foam		14.99	
	HP1000		20-20	32	100	100mW		9	R	M/A	No	I	A	Foam		19.99	
	HP2000		18-22	32	102	100mW		5	R	M/A	No	C	A	Plastic		24.99	
MB QUART ELECTRONICS	QuartPhone 30X	Dynamic	24-21	80	102			10	F	M/P		C	A	Foam	5.6	89.00	
	QuartPhone 45X	Dynamic	24-20	100	98			10	C	P		C	A	Foam	7.8	119.00	
	QuartPhone 55X	Dynamic	10-22	100	98			10	C	P		C	A	Foam	7.8	139.00	
	QuartPhone 75X	Dynamic	20-20	100	97			10	C	P		C	A	Foam	8.1	159.00	
	QuartPhone 95X	Dynamic	16-23	300	96			10	C	P		C	A	Foam	7.6	199.00	
	QuartPhone 85X	Dynamic	28-24	300	92			10	C	P		O	A	Foam	9	299.00	



THE DIGITAL DECONVOLUTION AUDIO SYSTEM

DGX Audio's DDAS System Delivers Precise Localization, Separation And Imaging

An ideal loudspeaker would convert electrical signals to sound pressure with flat frequency response, no phase distortion and no coloration. The reality, however, is that *all* loudspeakers exhibit certain imperfections when reproducing audio signals. The most significant—audible—*anomaly* is acoustic smear or a “blurred” soundstage caused by improper dispersion characteristics. This blurring distortion is the result of a physical process called “convolution.” Until DGX’s introduction of the Digital Deconvolution Audio System (DDAS), no product—in any price category—has been able to bring the hi-fi enthusiast an audio system devoid of acoustic smear.



proprietary “Deconvolution Processor,” that uses a fully patented method to virtually eliminate acoustic smear. To substantiate this claim, the waveform graphs below clearly show the remarkably accurate acoustic square-wave reproduction of the DDAS system—unmatched in the industry.

The DDL-1 loudspeakers complete the system. They feature a 12-inch mica/pp cone woofer, a 2-inch ferrofluid-cooled soft-dome midrange and a 1-inch ferrofluid-cooled soft-dome tweeter. The DDL-1 loudspeakers have been designed and manufactured as a perfect—balanced—match for the DDA-1 amplifier, with all acoustic tuning performed with the complete system in mind.

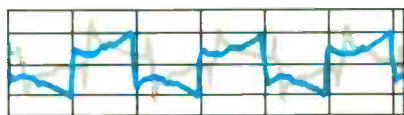


The DGX Deconvolution Processor

The DDAS system is comprised of the DDA-1 digital signal processing (DSP) amplifier and a pair of DDL-1 three-way bass-reflex loudspeakers. The heart of the system is the DDA-1’s DSP circuitry featuring DGX’s

Speaker sound pressure measurement for square wave input

— ORIGINAL — DECONVOLVED



100Hz Response



1kHz Response

The DDA-1 100-Watt/ch.
Digital Deconvolution Amplifier
and
DDL-1 Three-Way Bass-Reflex Loudspeakers.

Complete System: \$1995

(Genuine Rosewood Veneer \$200 Additional)

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AUDIO

778 Marconi Avenue
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As a whole, the revolutionary DDAS system renders the three most critical areas of sound reproduction—localization, imaging and separation—with a degree of accuracy never before accomplished in the audio industry. In fact, it reproduces an audio signal so pure, clean and accurate, we dare say it’s better than any system available.

Call DGX now at 1-800-544-4DGX to arrange a risk-free 30-day home trial. Our courteous technicians are standing by to discuss any aspect of the DDAS system and to take your order.

Enter No. 36 on Reader Service Card

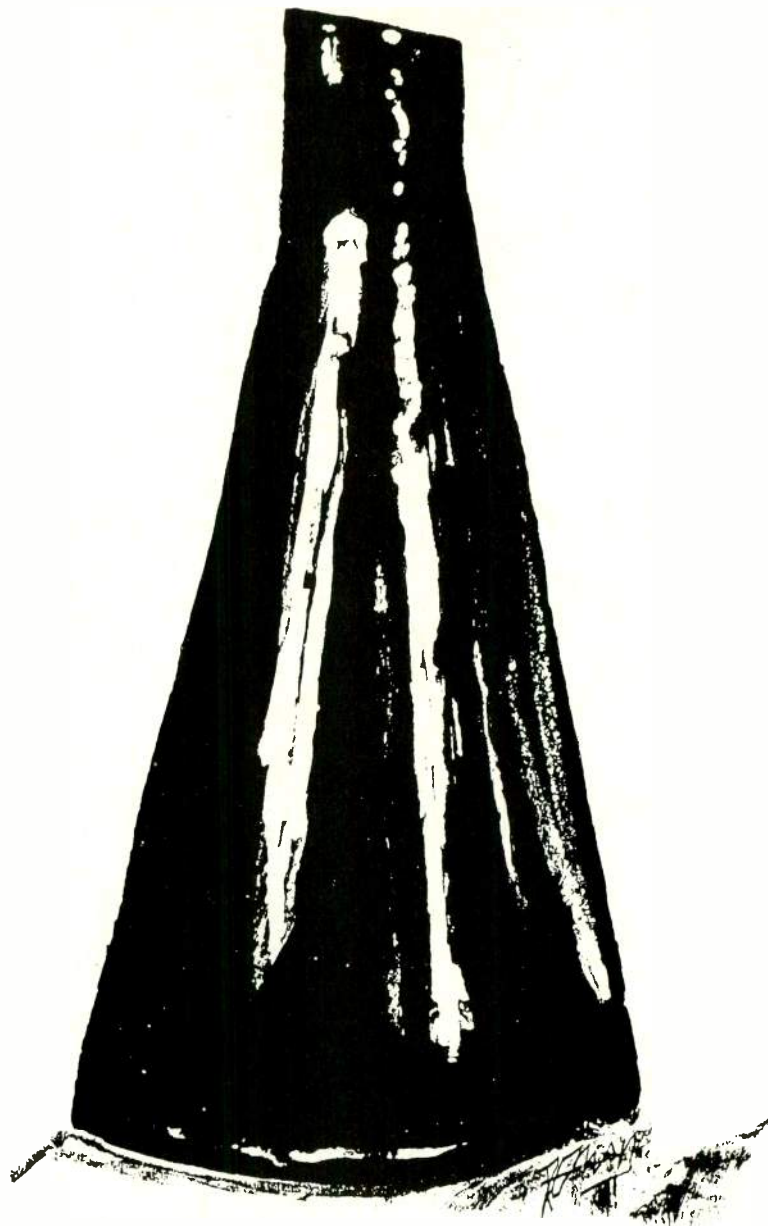
HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL for 1 mV input	Maximum Input, mV	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat = F, Coiled = C, Round = R	Plug Type: 3.5mm Mini = M, 1/4" Phone = P, Adaptor Included = A	Individual Volume Controls?	Over-ear Design? (Yes = Y, No = N)	Headband: None (Yes to Ear) = N, Adjustable, Folding = A	Cover Material on Ear Cup	Weight, Ounces	Price, \$	Notes	
MEMOREX	Ear Buds	Dynamic	100-16	32	94	25mW		3 3/4	F	M	No	I	N	Foam	1	3.99	Includes headphone and earphone below. Cord retracts into case.	
	SL 40	Dynamic	50-18	32	80	50mW		3 3/4	F	M	No	S	A	Foam	1 1/2	4.99		
	Color Phones	Dynamic	50-18	32	88	100mW		3 3/4	F	M	No	S	A	Foam	1 1/2	5.99		
	Flair Fone	Dynamic	50-20	32	92	25mW		3 3/4	F	M	No	I	N	Foam	1	6.99		
	Weather Phones	Dynamic	22-20	32	92	20mW		4	F	M	No	I	N	Plastic	1	7.99		
	SL 55	Dynamic	20-20	32	92	25mW		3 3/4	F	M	No	I	N	Foam	1 1/4	7.99		
	2-Fer	Dynamic	20-20	32	92	25mW		3 3/4	F	M	No	I	N	Foam	1 1/4	9.99		
	Headphone	Dynamic	50-18	32	88	100mW		3 3/4	F	M	No	S	A	Foam	1 1/2			
	Earphone	Dynamic	100-20	32	94	25mW		3 3/4	F	M	No	I	N	Foam	1 3/4			
	SL 60V	Dynamic	20-20	32	96	100mW		6	F	M	Yes	S	A	Foam	1 3/4	9.99		
	SL 78	Dynamic	20-20	32	97	50mW		4	F	M/A	No	I	N	Plastic	1	11.99		
	SL 80	Dynamic	20-20	32	110	50mW		4	R	M	No	O	A	Foam	1 3/4	12.99		
	SL 90V	Dynamic	20-20	32	103	70mW		6	R	M	Yes	S	A	Foam	2 1/2	14.99		
	SL 88V	Dynamic	20-20	32	103	30mW		3 3/4	R	M/A	Yes	I	N	Plastic	1 1/4	14.99		
	DL 92	Dynamic	16-22	24	103	30mW		4	R	M	No	I	N	Plastic	1 1/2	16.99		
	DL 94	Dynamic	50-18	40	100	100mW		6	R	M/A	No	S	A	Foam	5	17.99		
	DL 100	Dynamic	18-22	32	102	100mW		5	F	M/A	No	S	A	Foam	2 1/2	19.99		
	DL 101V	Dynamic	20-20	32	104	100mW		6	R	M	Yes	S	A	Foam	2 1/2	21.99		
	DLX 200	Dynamic	16-20	32	100	100mW		6 1/2	R	M/A	No	S	C	Faux Leather	6 3/8	29.99		
	NADY	WH-90														124.95		Wireless; includes transmitter; extra headsets, \$69.95 each.
NAKAMICHI	SP-7	Dynamic	20-20	45	98	100		10	F	P	No	O	A	Foam	4.8	100.00	Includes extra earpads.	
NUMARK	HM5500A		15-22	150				6		P	No		A		8	57.95		
	HM6000A		15-22	150				6		P	No		A		12	77.95		
	HM7000A		15-22	150				6		P	No		A		16	88.95		
OPTIMUS	PRO-90	ES	10-22					8	C	P	No	S	A	Plastic		70.00		
	PRO-60	ES	15-25					8	R	P	No	C/O	A	Plastic		50.00		
	LV-20	ES	20-20					8	R	P	No	C/O	A	Plastic		40.00		
	Nova-67	ES	20-20					8	R	P	No	C/O	A	Plastic		35.00		
	Nova-56	ES	20-20					10	R	P	No	C/O	A	Plastic		30.00		
	Nova-44	ES	30-18					10	C	P	No	C/O	A	Plastic		25.00		
	Nova-28	ES	20-20					9	R	P	No	C/O	A	Plastic		20.00		
	PRO-25	ES	15-25					4 1/2	R	P	No	C/O	A	Plastic		40.00		
	Nova-45	ES	20-20					6 1/2	R	P	No	C/O	A	Plastic		25.00		
	Nova-43	ES	20-20					6 1/2	R	P	No	C/O	A	Plastic		20.00		
	Nova-37	ES	50-20					3 3/4	R	P	No	C/O	A	Plastic		16.00		
	Nova-42	ES	50-20					9 1/2	R	P	No	C/O	A	Plastic		13.00		
	Nova-41	ES	20-20					4	R	P	No	C/O	A	Plastic		12.00		
	Nova-39	ES	20-18					4	R	P	No	C/O	A	Plastic		10.00		
	Nova-36	ES	40-20					4	R	P	No	C/O	A	Plastic		8.00		
	Nova-35	ES	40-20					4	R	P	No	C/O	A	Plastic		7.00		
PICKERING	CD-5	Dynamic	20-20	35	100	100mW	0.5	7 1/2	C	P	No	O	A	Foam	8.8	79.95		
	CD-4	Dynamic	20-20	32	105	100mW	0.5	7 1/2	C	P	No	O	A	Foam	3	66.00		
	CD-2	Dynamic	20-20	32	112	100mW	0.5	7 1/2	C	P	No	O	A	Vinyl	5	50.00		
	F102	Dynamic	20-20	32	92	50mW	0.5	5	F	M	No	O	A	Foam	1.1	25.00		
PIONEER	SE-M50		3-50							M/A		C			8.1	75.00		
	SE-500D		5-25									C			6.3	75.00		
	SE-400D		5-26									C			6.2	65.00		
	SE-32		12-22									S/O			3.3	38.00		
	SE-22		30-18									O			2.2	32.00		
	SE-12		80-22									O			2.1	23.00		
	SE-205	Dynamic	20-20									O			16	48.00		
	RECOTON	HTS 90	Dynamic	5-30	40	98	500mW		8		M/A		C			10	149.99	Includes carrying case. As above. As above.
HTS 80		Dynamic	10-30	40	102	500mW		8		M/A		C			10	99.99		
HTS 60		Dynamic	10-30	40	102	500mW		8		M/A		C			7	79.99		
HTS 40		Dynamic	12-28	40	104	500mW		8		M/A		C			7	59.99		
HTS 50		Dynamic	18-22	16	104	20mW		3 3/8		M/A			N		5 1/2	39.99		
PRO 75		Dynamic	18-22	32		120		9		M/A					20	39.99		
PRO 65		Dynamic	20-20	32		120		9		M/A					14	34.99		
PRO 45		Dynamic	18-22	32		100		8		M/A					12	24.99		
PRO 35		Dynamic	20-20	32		100		9		M/A					10	24.99		
PRO 25		Dynamic	18-20	32		100		5		M/A					10	24.99		
PRO 15		Dynamic	18-22	32		100		5		M/A					11 1/2	19.99		
PRO 44		Dynamic	20-20	32		20		4		M/A			N		8	19.99		
EG 19		Dynamic														12	19.99	
EG 17		Dynamic														12	9.99	
EG 16		Dynamic														12	9.99	
EG 15		Dynamic														12	14.99	
EG 14		Dynamic														9 1/4	5.99	
EG 12		Dynamic														5	4.99	
EG 4		Dynamic														5	14.99	
EG 3		Dynamic														5	19.99	
EG 2		Dynamic														5	12.99	
EG 1		Dynamic														5 3/8	8.99	
EG 33		Dynamic												N		4	12.99	
EG 22		Dynamic												N		4	6.99	
EG 11	Dynamic												N		4	6.99		
EG 10	Dynamic												N		4	5.99		

HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL for 1 mW input	Maximum Input, mV	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat = F, Coiled = C, Round = R	Plug Type: 3.5mm Mini = M, 1/8" Phone = P, Adaptor Included = A	Individual Volume Controls?	Circumaural = C, Supra-Aural = S, Over-Ear = O, In-Ear = I, In-Ear = N	Headband: None (Flat) = N, Adjustable = A, Folding = F	Cover Material on Ear Cup	Weight, Ounces	Price, \$	Notes
Sennheiser	HD10	Dynamic	50-17	32	100	1	3	F	M/A	No	S/O	A	Foam	2.1	29.00		
	HD35	Dynamic	50-18.5	32	100	1	3	F	M/A	No	S/O	A	Foam	2.19	49.00		
	HD55	Dynamic	20-20	32	100	1	3	F	M/A	No	S/O	A	Foam	2.54	69.00		
	HD435	Dynamic	22-20	32	94		10	F	M/A	No	S	A	Foam	4.2	59.00		
	HD435 Vegas	Dynamic	22-20	32	94		10	F	M/A	No	S	A	Foam	4.2	59.00		
	HD440II	Dynamic	20-20	60	94		10	F	M/A	No	S	A	Foam	4.5	79.00		
	HD442II	Dynamic	20-20	60	94		10	F	M/A	No	S	A	Foam	4.5	79.00		
	HD450II	Dynamic	20-20	60	94		10	F	M/A	Opt.	S/O	A	Cotton	4.8	99.00		
	HD450-13II	Dynamic	20-20	600	94		1	10	F	P	Opt.	S/O	A	Cotton	19	129.00	Includes carrying case.
	HD480II	Dynamic	18-22	60	94		1	10	F	M/A	No	S	A	Cotton	4.8	129.00	
	HD490II	Dynamic	18-22	70	94		0.1	10	F	M/A	No	S	A	Cotton	4.8	129.00	
	HD520II	Dynamic	18-22	300	94		0.3	10	F	M/A	No	C/O	A	Vinyl	7.5	169.00	
	HD530II	Dynamic	15-18.5	32	100		0.3	10	F	M/A	No	C/O	A	Vinyl	8.3	199.00	
	HD540II	Dynamic	16-25	300	94		0.4	10	F	M/A	Opt.	C/O	A	Velvet	8.8	199.00	
	HD560II	Dynamic	16-30	300	94	2.5V	0.2	10	F	M/A	Opt.	S/O	A	Velvet	8.8	279.00	
	HD250II	Dynamic	10-25	300	94		0.2	10	F	M/A	Opt.	C	A	Vinyl	8.8	239.00	
	HD25	Dynamic	30-16	70	105		0.5	5	F	M/A	Opt.	S/O	A	Vinyl	14	239.00	
	HD450 HE/HEV90 System	Dynamic ES	20-18 25-75	10k	94 98	387	1 0.01	4 10	F F	M M	No	S C/O	A A	Cloth Velvet, Leather	3.88	990.00 12,900.00	Active noise compression. Includes tube amp with volume control and D/A converter. Stereo infrared system; includes transmitter. As above.
Audiolink PLS200 IS490		30-18 20-22								Yes Yes	I S	N A	Foam	1.4 5.2	395.00 349.00		
Sony	MDR-CD1000	Dynamic	20-20	32	104	1W	9.8	R	A	No	C	A	Vinyl	10.5	299.95		
	MDR-CD850	Dynamic	20-20	32	102	1W	9.8	R	A	No	C	A	Vinyl	10.5	199.95		
	MDR-CD550	Dynamic	20-20	45	100	500mW	9.8	R	A	No	C	A	Vinyl	9.5	109.95		
	MDR-V900	Dynamic	5-30	24	107	3W	9.8	R	A	No	C	A/F	Vinyl	10.5	199.95		
	MDR-V600	Dynamic	5-30	45	106	1W	9.8	R	A	No	C	A/F	Vinyl	9.1	99.95		
	MDR-64	Dynamic	12-24	24	106	100mW	6.6	R	A	No	O	A	Foam	1.9	39.95		
	MDR-24	Dynamic	16-20	24	102	100mW	6.6	R	A	No	O	A	Foam	1.9	14.95		
	MDR-D77	Dynamic	5-30	45	106	1W	4.9	R	A	No	C	A/F	Vinyl	4.9	199.95		
	MDR-055	Dynamic	10-25	45	104	500mW	4.9	R	A	No	C	A/F	Vinyl	4.2	149.95		
	MDR-W12L	Dynamic	12-22	16	104	50mW	3.4	R	M	No	I	F	Plastic	0.7	16.95		
	MDR-A17G	Dynamic	12-22	16	104	50mW	3.9	R	M	No	I	F	Plastic	0.6	24.95		
	MDR-E225G	Dynamic	18-22	16	104	50mW	3.9	R	M	No	I	N	Plastic	0.2	24.95		
	MDR-E747	Dynamic	10-23	16	108	100mW	3.9	R	M	No	I	N	Plastic	0.2	29.95		
MDR-IF510K	Dynamic	18-22								Yes	O	N	Foam	6.3	199.95	Includes carrying case. As above. Infrared; cordless; operates up to 23 feet. As above.	
MDR-IF210K	Dynamic	20-25								Yes	O	A	Foam	2.3	99.95		
Stanton	SRS-275	Dynamic	5-22	100	101	100mW	0.5	10	C	A	No	†	A	Fabric	8.6	192.00	†Semi-open.
	SRS-265	Dynamic	5-22	100	96	100mW	0.5	10	F	P	No	O	A	Vinyl	8.6	162.00	
	SRS-225	Dynamic	10-22	100	94	100mW	0.5	10	F	P	No	O	A	Vinyl	8.5	96.00	
	SRS-215	Dynamic	20-20	50	98	100mW	0.5	10	F	M/P	No	O	A	Vinyl	2.1	72.00	
	ST-1	Dynamic	25-20	32	110	100mW	0.5	7½	F	M	No	O	A	Foam	3.2	29.95	
	ST-2	Dynamic	20-22	32	100	100mW	0.5	7½	F	P	No	O	A	Foam	5	35.95	
	ST Surround	Dynamic	20-20	32	103	100mW	0.5	7½	C	P	No	O	A	Foam	9.8	83.95	
	ST-10	Dynamic	10-20	50	98	100mW	0.5	7	F	M/P	No	C	A	Vinyl	9.3	132.00	Dual driver; closed back.
	LS-1	Dynamic	20-20	32	92	100mW	0.5	5	F	M/P	No	O	A	Foam	1	17.95	
	LS-4	Dynamic	20-20	32	102	50mW	0.5	3	F	M/P	No	I	N	Foam	0.25	41.95	
	30M/SR	Dynamic	20-22	100	110	250mW	0.25	12	C	P	No	†	N	Foam	3.8	69.00	
	35M/HB	Dynamic	20-22	100	110	250mW	0.25	12	C	P	No	†	N	Foam	3.8	79.00	
	45M/MC	Dynamic	20-18	400	96	500mW	0.25	12	C	(2)P	No	†	A	Vinyl	7	150.00	Closed back; includes mike.
Stax	SR-84 Pro	ES	20-25	8	95		0.02	7	F	A	No	C/O	A	Vinyl	7.5	299.95	Includes Model SRD-4 Pro adaptor. As above.
	SR-34 Pro	ES	20-25	8	95		0.02	7	F	A	No	C/O	A	Vinyl	8	199.95	As above.
	SR-5NB	ES	15-25	8	97		0.05	7	F	A	No	C/O	A	Vinyl	13	349.95	Includes Model SRD-6SB adaptor. As above.
	SR-Gamma	ES	10-35	8	97		0.05	7	F	A	No	C/O	A	Vinyl	7.5	399.95	As above.
	SR-Lambda	ES	8-35	8	102		0.005	7	F	A	No	C/O	A	Vinyl	15.1	599.95	As above.
	SR-Gamma Pro 1	ES	10-35	8	100		0.005	7	F	A	No	C/O	A	Vinyl	7.5	699.95	Includes Model SRD-7 Pro adaptor. As above.
	SR-Lambda Pro 1	ES	8-35	8	108		0.005	7	F	A	No	C/O	A	Vinyl	15.1	799.95	As above.
	SR-Lambda Pro 2	ES	8-35	12.5k	108		0.005	7	F	A	Yes	C/O	A	Vinyl	15.1	799.95	Includes Model SRD-P adaptor. As above.
	SR-Sigma Pro 1	ES	25-38	8	110		0.001	7	F	A	No	C/O	A	Vinyl	18.2	1299.95	Includes Model SRD-7 Pro adaptor. As above.
	SR-80MX	ES	20-25	50k	95		0.02	7	F	A	Yes	C/O	A	Vinyl	7.5	499.95	Includes Model SRM-XS direct drive amp. As above.
	SR-Lambda Classic MX	ES	8-35	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	15.1	999.95	Includes Model SRM-XH direct drive amp. As above.
	SR-Lambda Pro 3	ES	8-35	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	15.1	1199.95	Includes SRM-1/MK2 Pro Class-A amp. As above.
	SR-Lambda Signature MX	ES	7-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	15.1	1499.95	Includes Model SRM-X Pro direct drive amp. As above.
SR-Lambda Signature T1	ES	7-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	15.1	1999.95	Includes Model SRM-T1 tube amp. As above.	
Telex	V-200	Dynamic	10-20	600	85	11V	0.3	5	R	Opt.	No	C	A	†			†Moleskin.
	V-210	Dynamic	10-20	160	90	11V	0.3	5	R	Opt.	No	C	A	†			
	V-220	Dynamic	10-20	80	90	11V	0.3	5	R	Opt.	No	C	A	†			





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DIGITAL RECORDERS

MANUFACTURER	RECORDING MEDIUM DAT—Digital Audio Tape DCC—Digital Compact Cassette MD—MiniDisc CDR—Magneto-Optical CD Recorder		Model (R) — Remote Included, (RG) — Remote Optional	Recording Medium—See Code	Recording Sampling Rate: 48 kHz — A, 44.1 kHz — B, 32 kHz — C	Frequency Response: Hz to kHz, ±dB	Dynamic Range, dB	THD at 1 kHz, % at Maximum (0-00) Record Level	Input Filter(s): Analog Plus; Digital — Digital Only — B; Analog Only — C	Output Filter(s): Analog Plus; Digital — Digital Only — B; Analog Only — C	Decoding System: Number of Bits	Inputs: Mike — M; Line — L; Balanced — B; Coaxial/Digital — D; Fiber Optic — F	Outputs: Line — L; Live with Level Control — LL; Headphone — H; High Imp. with Level Control — HL; Balanced — B; Coaxial/Digital — D; Fiber Optic — F	Headroom (Margin) Indicator?	100-Auto Record — A; Manual Erase — M; Repeat Functions — R; Skip — S; End ID — E; ID Erase — X; Track — B; Program — C	Audible Fast Search?	Price, \$	Notes
	Model	Recording Medium																
AIWA	AMD-100	MD	B		10-20	105		A	A		M/L/F	L/HL/F	No	A/M/R/S/E	A/B/C	Yes	850.00	Portable.
DENON	DTR-80P(RD)	DAT	A/B/C		20-22 ±0.5	90	0.008	B	A	18-8X	M/L/D/F	L/HL/D	Yes	A/R/S/EX		Yes	900.00	Portable; uses alkaline or nickel-cadmium batteries; mike inputs; digital in/out.
JVC	XDZ507TN(RI)	DAT	A/B/C		2-22 ±0.5	91	0.004	A	A	18-8X	L/D/F	L/HL/D/F	Yes	A/M/R/S/EX	A/B	Yes	1000.00	
	XDZ1010TN(RI)	DAT	A/B/C		2-22 ±0.5	93	0.003	A	A	18-8X	M/L/D/F	LL/HL/D/F	Yes	A/M/R/EX	A/B/C	Yes	1700.00	
MAGNAVOX	DCC600/37(RI)	DCC	A/B/C		20-20 ±0.5	90		A	A	1	L/D	L/HL/D		A/M/R/S/EX	A/B		799.00	
MARANTZ	DD-82(RI)/ DD-92(RI)	DCC	A/B/C		10-22 ±0.2	100	0.003	B	A	1-128X	L/D/F	LL/HL/D/F	No	A/M/R/S/EX	A/B	No	From 1099.00	
MERIDIAN	CDR	CDR	B		20-20 ±.05	96	0.003	A	A	1-256X	M/L/B/D/F	LL/HL/B/D/F	Yes	A/M/S/E	A/B/C	Yes	6995.00	
MICROMEGA	Solo CDR(RI)	CDR	B							1-256X	M/L/B/D/F	L/HL/B/D/F	Yes				9900.00	
NAKAMICHI	1000DARS(RI)	DAT	A/B/C		5-20 ±0.5	100	.0005	A	A	20-8X	L/B/D/F	LL/HL/B/D/F	Yes	A/M/R/S/EX	A/C	Yes	11,900.	Includes 1000P A/D and D/A converter (see also "D/A Converters").
OPTIMUS	DCT-2000(RI)	DCC	B		5-20 ±0.5	90	.0035	A	A	18-64X	L/D/F	L/HL/D/F	Yes	A/M/R/S/X	A	No	699.00	
PHILIPS	DCC-900(RI)	DCC	A/B/C		20-20 ±0.2	95	0.003	A	A	16-256X	L/D/F	LL/HL/D/F	No	A/M/R/S/X	A/B	No	799.95	
SANYO	MDG-P1	MD	B		20-20 ±3	85	0.09		A	18-8X		LL/HL	No		A/B/C	Yes	599.99	Portable; playback only.
SHARP	MD-S10(RI)	MD			20-20 ±1					1		H		A	Yes	549.00	Portable; playback only; wired remote with LCD display; includes earbud headphones.	
	MD-D10	MD			20-20 ±1					1		HL		A	Yes	599.00	Portable; playback only; includes headband headphones.	
SONY	MDS-101	MD	B		5-20 ±0.5	105	0.01	A	A	1-8X	M/L/F	L/HL/F	Yes	A/M/R/S/EX	A/B/C	Yes	1000.00	
	MZ-1	MD	B		20-20	88	0.08	A	A		M/L/F	L/HL/F	Yes	A/M/R	A/B/C	Yes	749.95	Portable.
	MZ-2P	MD	B		20-20	88	0.08	A	A		M/L/F	L/HL/F	Yes	A/M/R	A/B/C	Yes	549.95	As above; playback only.
	ZS-M1(RI)	MD	B		20-20	88	0.1	A	A		L/F	L/H/F	Yes	A/M/R	A/B/C	Yes	899.95	Portable; includes radio.
	DTC-690	DAT	A/B/C		2-22 ±0.5	90	0.005	A	A	1-8X	L/D/F	L/HL/F	Yes	A/M/R/S/EX	A/B/C	Yes	750.00	
	TCD-07	DAT	A/B/C		20-22 ±1	90	0.008	A	A	16-8X	M/L/D/F	L/HL/F	Yes	A/M/S/E		Yes	629.95	Portable.
	WMD-DT1	DAT	A/B/C		20-22 +1, -1.5	90	0.008		A	16-8X		HL	No	S/E	B	Yes	449.95	As above; playback only.
SONY ES	DTC-59ES	DAT	A/B/C		2-22 ±0.5	93	.0045	B	A	1-8X	L/D/F	L/HL/D/F	Yes	A/M/R/S/EX	A/B/C	Yes	820.00	
	DTC-87ES	DAT	A/B/C		2-22 ±0.5	94	.0045	B	A	1-8X	L/D/F	L/D/F	Yes	A/M/R/S/EX	A/B/C	Yes	1850.00	Four heads for live monitor.
TECHNICS	SV-DA10 RS-DC10	DAT DCC	A/B/C A/B/C		10-22 ±0.2	90 95	0.003	A A	A A	MASH 1-64X	D/F	LL/HL/D/F		A/R/S/X	A/B	Yes Yes	899.95 999.95	

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ANALOG CASSETTE DECKS

MANUFACTURER	Model (R) = Remote Included, (RO) = Remote Optional	Frequency Response Hz to kHz, ±dB	Yes	0.018	Monitoring DFF Tape with Best Tape.	Wow & Flutter, Wtd., Peak %	S/M without Noise Reduction?	S/M with Noise Reduction?	Noise Reduction Circuit: Dolby B = B, Dolby C = C, Dolby S = S, Abs. = D, PK Pro = H	Bias Fine Tuning: Auto = A, Manual = M	Number of Preset Bias EQ Positions	Program Search?	Intro Scan?	Low Indicators: Average = A, Peak = P, Peak-Hold = PH	Counter Indicators: Number of Turns = T, Elapsed Time = E, Remaining Time = R	Auto Reverse?	Number of Mike Inputs	Dual Wells?	Weight, Lbs.	Price, \$	Notes
AIWA	XK-S9000(RI)	13-23 ±3	Yes	0.018		80	B/C	M	3	No	No	PH	E		1	No	31	1150.00	Built-in D/A converter.		
	AD-F810(RI)	15-20 ±3	Yes	0.035		78	B/C/S	M	3	Yes	No	PH	E		0	No	11.2	400.00			
ARCAM	Delta 100(RO)	20-20 ±3		0.07	66	88	B/C/S	M	3	No	No	PH	E	No	0	No	17	1800.00			
BANG & OLUFSEN	Beocord 7000	30-18 ±3	No	0.09	55	74	B/C/H	A	3	Yes	No	P/PH	T	Yes	1	No	18.4	1250.00			
	Beocord 4500	30-18 ±3	No	0.09	55	66	B/H	A	3	Yes	No	P	T	Yes	No	9.9	900.00				
CAMBRIDGE AUDIO	CT50(RO)	30-16 ±3	No	0.07	55	75	B/C/H	A	3	No	No		T	No			9.7	499.95			
CARVER	TD-1770(RI)	20-19 ±2,-3	Yes	0.05		75	B/C/H	M	3	Yes	No	P	E	No	0	No	15	599.95			
	TDR-2400(RI)	30-19 ±3	No	0.08		74	B/C/H	M	3	Yes	No	P	E	Yes	2	Yes	16	499.95	High-speed dubbing.		
	TDR-1550(RI)	20-18 ±3	No	0.05		75	B/C/H	M	3	Yes	No	P	E	Yes	0	No	15	459.95			
DENON	DRW-840	20-18 ±3	No	0.06		74	B/C/H	M	3	Yes	No	P	T	Yes	0	Yes		400.00	High-speed dubbing; twin and relay record; relay play.		
	DRW-660	20-18 ±3	No	0.07		74	B/C/H	M	3	Yes	No	P	T	Yes	0	Yes		300.00	High-speed dubbing; relay play.		
	DRR-730	20-19 ±3	No	0.06		74	B/C/H	M	3	Yes	No	P	T	Yes	0	No		300.00			
	DRS-810	20-20 ±3	Yes	0.038		75	B/C/H	M	3	Yes	No	P/PH	E/R	No	0	No		500.00	Horizontal loading; dual capstan.		
	DRM-710	20-20 ±3	Yes	0.038		75	B/C/H	M	3	Yes	No	P/PH	E	No	0	No		400.00	Dual capstan.		
	DRS-610	25-18 ±3	No	0.055		74	B/C/H	M	3	Yes	No	P	E/R	No	0	No		300.00	Horizontal loading.		
DUAL	CC 5850 RC (RI)	25-19	Yes	0.05	65	75	B/C/H	A		Yes		PH	E/R				13	505.00	Two motors.		
	CC 8065 RC (RI)	25-15	Yes	0.06	65	73	B/C/H	A				PH	E/R				12	440.00	As above.		
ELITE	CTW-53	20-20	Yes	0.07	57		B/C/H			Yes		A	E/R	Yes	0	Yes	11	460.00	High-speed dubbing.		
	CT-43	15-21	Yes	0.023	57	60	B/C/S/H	A		Yes		A/PH	E/R	Yes	0	No	16	650.00			
FISHER	CRW983	50-17 ±3	Yes	0.12	54	70	B/C/H	A	3	Yes	No	P	E	Yes	0	Yes	9.4	199.95	High-speed dubbing.		
	CRW683	50-15 ±3	Yes	0.18	54	62	B/C/H	B	3	No	No	P	E	Yes	0	Yes	8.7	149.95	As above.		
HARMAN KARDON	TD4200	20-20 ±3†	No	0.05	57	73	B/C	M	3	No	No	P	E	No	0	No	11.9	329.00	†At 0 VU.		
	TD4400	20-20 ±3†	No	0.05	57	73	B/C/H	M	3	No	Yes	P	E	No	0	No	11.9	449.00			
	DC5300	20-18 ±3	No	0.06	57	73	B/C	M	3	No	No	P	E	Yes	0	Yes	17.2	549.00	One-touch normal and high-speed dubbing; sync dub with auto reverse.		
JVC	TDV1050TN	10-23 ±3	Yes	0.022	61		B/C/H	A/M	3	Yes	No	A/PH	E/R	No	0	No	17	700.00			
	TDV661TN	10-21 ±3	Yes	0.035	59		B/C/H	A/M	3	Yes	No	A/PH	E	No	0	No	11.5	399.95			
	TDR411TN	20-17 ±3	No	0.08	58		B/C/H	A/M	3	Yes	No	A/PH	E	Yes	0	No	10.2	260.00			
	TDW805TN	20-17 ±3	No	0.08	58		B/C/H	A/M	3	Yes	No	A/PH	E	Yes	0	Yes	12.2	370.00			
	TDW709TN	20-17 ±3	No	0.08	58		B/C/H	A	3	Yes	No	A	E	Yes	1	Yes	11.5	329.95			
	TDW309TN	20-17 ±3	No	0.08	58		B/C/H	A	3	Yes	No	A	T	Yes	1	Yes	10.9	259.95			
	TDW209TN	20-17 ±3	No	0.08	58		B/C/H	A	3	No	No	A	T	Yes	1	Yes	10.9	209.95			
	KENWOOD	KX-5550(RI)	20-20 ±3	Yes	0.06	57	72	B/C/H	A		Yes	Yes	A/P	E/R	Yes	0	No	13	299.00		
KX-W8050(RI)		25-18 ±3	Yes	0.09	52	68	B/C/H	A		Yes	Yes	A/P	E/R	Yes	0	Yes	13	379.00	High-speed dubbing.		
KX-W6050(RI)		25-18 ±3	Yes	0.09	52	68	B/C/H	A		Yes	Yes	A/P	T	Yes	0	Yes	12	299.00	As above.		
KX-W4050(RI)		25-18 ±3	Yes	0.09	52	66	B/C/H	A		Yes	Yes	A/P	T	Yes	0	Yes	12	279.00	As above.		
MARANTZ	SD-72(RI)	15-20 ±3	Yes	0.03	60	80	B/C/H	M	3	Yes	Yes	PH	T/E	No	0	No	23	599.00	Dual capstan.		
	SD-725(RI)	20-19 ±3	No	0.06	59	79	B/C/H	M	3	Yes	Yes	PH	T	Yes	0	Yes	20	599.00	Recording in both wells.		
	SD-63(RI)	20-18 ±3	Yes	0.05	58	78	B/C/H	M	3	No	No	PH	T	No	0	No	18	399.00	Defeatable MPX filter.		
	SD-525(RI)	20-18 ±3	No	0.06	58	78	B/C/H	M	3	Yes	No	PH	T	Yes	1	Yes	12	399.00	Mike mixing.		
	SD-52R(RO)	30-19	No	0.06	58	78	B/C/H	M	3	No	No	PH	T	Yes	0	No	11	349.00	Defeatable MPX filter.		
	SD-52(RO)	30-19	No	0.06	58	78	B/C/H	M	3	No	No	PH	T	No	0	No	11	299.00	As above.		
NAD	6100(RI)	30-19 ±3	No	0.06	57	77	B/C/H	M	3	No	No	P	T	No	0	No	10 1/2	499.00			
	602	35-16 ±3	No	0.06	56	66	B/C	M	3	No	No	P	T	No	0	No	9 3/4	299.00			
NAKAMICHI	Dragon(RO)	20-22 ±3	Yes	0.04		72	B/C	M	3	No	No	P	T	Yes	0	No	21	2499.00	Auto azimuth correction.		
	RX-505(RO)	20-20 ±3	Yes	0.08		70	B/C	M	3	Yes	No	P	T	Yes	0	No	22	1549.00	Flips cassette for tape reverse.		
	RX-202(RO)	20-20	No	0.11		68	B/C	No	3	No	No	P	T	Yes	0	No	19 1/4	879.00	As above.		
	CR-7A(RI)	18-21 ±3	Yes	0.048		72	B/C	A	3	No	No	P/PH	T/E/R	No	0	No	19 1/4	1849.00	Manual playback azimuth adjustment.		
	DR-1(RO)	20-21 ±3	Yes	0.06		72	B/C	M	3	No	No	P	T	No	0	No	12 3/4	879.00	As above.		
DR-2(RO)	20-21 ±3	Yes	0.06		72	B/C	M	3	No	No	P	T	No	0	No	12 1/2	699.00				
DR-3(RO)	20-20 ±3	Yes	0.11		70	B/C	M	3	No	No	P	T	No	0	No	11 1/4	399.00				
ONKYO	TA-201(RO)	30-18 ±3	No	0.07	58	78	B/C/H	M	3	No	No	PH	T	No	0	No	11	240.00	CD sync.		
	TA-203(RO)	30-18 ±3	No	0.07	58	78	B/C/H	M	3	Yes	Yes	PH	E/R	No	0	No	12	320.00	As above.		
	Integra	30-19 ±3	Yes	0.04	60	80	B/C/H	A	3	Yes	Yes	PH	E/R	No	0	No	15	530.00	Three motors; dual capstan.		
	Integra	20-20 ±3	Yes	0.035	60	80	B/C/H	A	3	Yes	Yes	PH	E/R	No	0	No	14	650.00	As above; record calibration.		
	TA-2800(RI)	30-18 ±3	No	0.07	58	78	B/C/H	M	3	No	No	PH	T	Yes	0	No	11.2	290.00	CD sync.		
	TA-R301(RO)	30-18 ±3	No	0.07	58	78	B/C/H	M	3	Yes	Yes	PH	E/R	Yes	0	No	11	380.00	As above; two motors.		
	TA-R401(RO)	30-16 ±3	No	0.07	58	78	B/C/H	A	3	No	No	P	T	Yes	0	Yes	12.1	240.00	High-speed dubbing.		
	TA-RW313	30-16 ±3	No	0.07	58	78	B/C/H	A	3	Yes	No	P	E/R	Yes	0	Yes	13.2	350.00	Recording in both wells.		
	TA-RW414	20-17	Yes	0.065	58	78	B/C/H	A	3	Yes	No	A/P	T	Yes	0	Yes	12.6	400.00			
	TA-RW505	20-17	Yes	0.065	58	78	B/C/H	A/M	3	Yes	No	A/PH	E/R	Yes	0	Yes	18.1	700.00	Record and quick reverse in both wells; separate power supply; power loading.		
TA-RW909	20-17	Yes	0.065	58	78	B/C/H	A/M	3	Yes	No	A/PH	E/R	Yes	0	Yes	18.1	700.00				
OPTIMUS	SCT-7500		Yes				B/C/H	A	3	No	No	P		Yes	Yes			180.00			
	SCT-39						B/C/H	M	3	No	No	P		No	Yes			170.00			
	SCT-5500						B	A	3			P		No	Yes			150.00			
	SCT-86						B	M	3			P		No	No			90.00			
OPTIMUS PRO-FESSIONAL	SCT-52	25-16.5	Yes	0.1	57		B/C/H	A	3	Yes	No	P		Yes	0	Yes	9.2	229.00	High-speed dubbing.		
	SCT-51	25-16.5	Yes	0.1	57		B/C/H	A	3	Yes	No	P		Yes	0	Yes	9.4	180.00	As above.		



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M O B I L E A U D I O

ANALOG CASSETTE DECKS

MANUFACTURER	Model (R) = Remote Included (RO) = Remote Optional	Frequency Response with Best Tape, Hz to kHz, ±dB	Monitoring Off Tape During Recording?	Wow & Flutter, Wtd. Peak, %		S/N without Noise Reduction		S/N with Noise Reduction		Noise Reduction Circuit: Dolby B, C, S, S-Box, D, HX Pro, H		Bias Fine Tuning: Auto, A, Manual, M		Number of Preset Bias/EO Positions		Intro Scan?		Level Indicators: Average A, Peak = T		Counter Indicators: Number of Turns = T, Elapsed Time = E, Remaining Time = R		Auto Reverse?		Number of Mike Inputs		Dual Wavits?		Weight, Lbs.		Price, \$		Notes
				B/C/H	A	B/C/H	A	Dolby B	Dolby C	Dolby S	S-Box	D	HX Pro	A	M	A/PH	T	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	
PHILIPS	FC-910(RO)	40-16	No	0.07	56	66	B/H	A	3	No	No	A/PH	T	Yes				Yes	11.4	229.95	High-speed dubbing.											
	FC-930(RO)	40-16	No	0.07	57	77	B/C/H	A	3	Yes	Yes	A/PH	T/E	Yes				Yes	11.4	279.95	As above.											
	FC-950(RO)	30-18	Yes	0.05	59	79	B/C/H	M	3	Yes	Yes	A/PH	T/E	Yes				Yes	12.7	419.95	Defeatable MPX filter.											
PIONEER	CT-WM62R (RI)	20-17		0.009	58		B/C	A	1	Yes		A	E/R				0	†	15	500.00	†One well, six-cassette changer; other well, normal.											
	CT-W802R	25-16		0.009	57		B/C/H	A		Yes		A	E/R	Yes	0	Yes	10		420.00	High-speed dubbing.												
	CT-W602R	25-16		0.1	57		B/C/H	A	1			A	E/R	Yes	2	Yes	9		345.00	As above.												
	CT-W502R	25-16		0.1	57		B/C	A	0			A	E	Yes	0	Yes	9		265.00	As above.												
	CT-W402R	25-16		0.1	57		B/C	A	0			A		Yes	0	Yes	9		245.00													
	CT-W302R	30-16		0.1	56		B/C	A	0			A		No	0	Yes	8		225.00													
ROTEL	RD955AX	30-18 ±3	No	0.035	55	64	B/C/H	M	3	Yes	No	P	T	No	0	No	10¼		350.00													
	RD965BX	30-18 ±3	No	0.035	55	65	B/C/H	M	3	Yes	No	P	T	No	0	No	10½		400.00													
SANSUI	D-X19HX	30-17 ±3	No	0.06†	50	70	B/C/H	A	3	Yes	No	P/PH	T/E	Yes	0	No	9.5		250.00	†Wtd. rms.												
	D-X317WR(RO)	20-19 ±3	Yes	0.06	58	75	B/C/H	M	3	Yes	No	P	T	Yes	0	Yes	10.8		350.00	High-speed dubbing; edit dubbing; timer record and play.												
	D-X117HX(RO)	20-20 ±3	Yes	0.06	58	75	B/C/H	M	3	Yes	No	P	T	No	0	No	8.4		230.00	High-speed dubbing; switchable MPX filter.												
	D-790WR(RO)	20-18 ±3	Yes	0.09	58	65	B	3	Yes	No	No	P	T	Yes	0	No	10.4		215.00													
D-590W(RO)	40-16 ±3	Yes	0.2	50	60	B	3	No	No	No	P	T	No	0	Yes	8.6		140.00														
SHERWOOD	DD6030C(RO)	20-17 ±3		0.06		76	B/C/H		3	Yes		P	T/E/R	Yes	1	Yes	12		325.00	Twin record; CD sync; auto reverse in both wells.												
	DD4030C(RO)	25-16 ±3		0.06		74	B/C/H		3	Yes		P	T/E/R	Yes	1	Yes	11		250.00	CD sync; auto reverse in both wells.												
	DD3010C(RO)	35-16 ±3		0.07		73	B/C/H		3	Yes		P	T	Yes	1	Yes	11		225.00	Auto reverse in both wells.												
DD2010C(RO)	35-15.5 ±3		0.08		72	B/C		3			P	T	Yes	0	Yes	9		140.00														
SONY	TC-FX211	30-15 ±3	No	0.07	58	73	B/C	M	A	No	No	P	T	No	0	No	7¼		129.95													
	TC-RX311	30-15 ±3	No	0.07	58	73	B/C/H	M	A	No	No	P	T	No	0	No	8¼		250.00													
	TC-K611S	20-20 ±3	Yes	0.05	60	75	B/C/S/H	A/M		Yes	No	P	E	No	0	No	10¼		400.00													
	TC-W435	30-18 ±3	No	0.08	58	73	B/C/H	A	No	No	No	P	T	No	0	Yes	9½		200.00													
	TC-W535	30-18 ±3	No	0.08	58	73	B/C/H	A	Yes	No	No	P	T	Yes	0	Yes	9½		250.00													
TC-W635S	30-18 ±3	No	0.08	58	82	B/C/S/H	A	Yes	No	No	P	T	Yes	0	Yes	9½		330.00														
SONY ES	TC-RX606ES	25-19 ±3	No	0.06	59	83	B/C/S/H	A		Yes	No	P	E	Yes	2	No	10¼		400.00													
	TC-K707ES	20-21 ±3	Yes	0.05	60	84	B/C/S/H	A/M		Yes	No	P	E	No	0	No	11		500.00													
	TC-K909ES	15-22 ±3	Yes	0.022	61	85	B/C/S/H	A/M		Yes	No	P	E	No	0	No	17½		790.00													
	TC-WR701ES	30-19 ±3	No	0.07	59	83	B/C/S/H	A		Yes	No	P	E	Yes	0	Yes	11		400.00	Recording in both wells.												
	TC-WR901ES	20-20 ±3	No	0.06	59	83	B/C/S/H	A		Yes	No	P	E	Yes	0	Yes	16¼		670.00	As above; pitch control.												
TANDBERG	TC0-3014A	18-23 ±1.5	Yes	0.06†		74	B/C	M		Yes		P	T/E	No	0		21.6		1794.00	†Wtd. rms.												
TEAC	V-8000S(RI)	15-21 ±3	Yes	0.022	60		B/C/S/H	M	3	No	No	P/PH	E	No	0	No	24¼		1300.00	CD sync.												
	V-7010(RI)	15-21 ±3	Yes	0.022	60		B/C/H	M	3	Yes	No	P/PH	E	No	0	No	19¾		1000.00	As above.												
	V-5010(RI)	15-21 ±3	Yes	0.027	60		B/C/H	M	3	Yes	No	P	E	No	0	No	17½		790.00	As above.												
	V-3010(RI)	15-21 ±3	Yes	0.045	60		B/C/H	M	3	No	No	P	T/E	No	0	No	15¼		620.00													
	V-2020S	15-21 ±3	Yes	0.045		84	B/C/S/H	M	0	No	No	P	E	No	0	No	11		650.00	Dual voltage.												
	V-1010(RO)	15-21 ±3	Yes	0.045	60		B/C/H	M		No	No	P	T	No	0	No	13		400.00													
	V-510(RO)	30-19	No	0.06	59		B/C/H	M	3	No	Yes	P	T	No	0	No	6½		189.00													
	V-370(RO)	30-16	No	0.09	59		B	A	3	No	No	P	T	No	0	No	6½		119.00													
	W-6000R(RI)	25-19	No	0.06	59		B/C/H	A	3	Yes	No	P	T	Yes	2	Yes	14¾		750.00	Bidirectional record and play; auto reverse in both wells; auto fade in/out.												
	W-800R	25-19	No	0.06	59	79	B/C/H	A	0	Yes	Yes	P/PH	T	Yes	2	Yes	10¾		369.00													
W-700R(RI)	25-19	No	0.06	59	79	B/C/H	A	0	No	No	P	T	Yes	0	Yes	9¾		279.00	Bidirectional record and play.													
W-410(RO)	30-16	No	0.09	55		B	A	3	No	No	P	T	No	0	Yes	7		159.00														
TECHNICS	RS-TR979	20-18 ±3		0.1	56	74	B/C/H	A	A	Yes	Yes			Yes		Yes	11¾		419.95													
	RS-TR777	20-18 ±3		0.1	56	74	B/C/H	A	M	Yes	Yes			Yes		Yes	10½		319.95													
	RS-TR333	20-17	Yes	0.1	56	74	B/C/H	M			No	P	T	Yes	0	Yes	10.6		219.95	Auto reverse in both wells; high-speed editing.												
	RS-TR232	20-17	Yes	0.1	56	74	B/C/H	M		Yes	No	P	T	Yes	0	Yes	10.6		199.95	High-speed editing.												
	RS-BX606	30-19 ±3	Yes	0.05	57	74	B/C/H	M		Yes	No	PH	T/E	No	0	No			299.95	Two motors.												
RS-BR465	30-17 ±3	Yes	0.07	56	74	B/C/H	M		No	No	PH		Yes	2	No	9.5		219.25	As above; quick reverse.													
UHER	CR 1600	30-16 ±1	Yes	0.3	52	60	B	A		Yes	Yes	P	T	Yes	1	No	7		2179.00	8-hour record time.												
	CR 1601	20-19 ±1	Yes	0.2	50				4	Yes	Yes	P	T	No	1	No	7		2179.00	As above.												
YAMAHA	KX-150	20-16 ±3	No	0.15	58	74	B/C	A	3	No	No	P	T	No	0	No	9¾		219.00													
	KX-250(RO)	20-19 ±3	Yes	0.08	58	74	B/C/H	M		Yes	Yes	A/P	T	No	0	No	10¾		249.00													
	KX-350(RO)	20-20 ±3	Yes	0.05	60	76	B/C/H	M		Yes	Yes	A/P	E	No	0	No	10¾		329.00													
	KX-670(RO)	20-21 ±3	Yes	0.07	60	76	B/C/H	M		Yes	Yes	P/PH	E/R	No	0	No	11¼		499.00	"Playtrim" adjustment.												
	KX-R470(RO)	20-20 ±3	No	0.15	58	74	B/C/H	A/M	Var.	3	Yes	Yes	P/PH	T	Yes	0	No	10¾		379.00	As above.											
	KX-R162(RO)	20-18 ±3	No	0.15	58	74	B/C	A	3	Yes	No	P	T	No	0	Yes	11½		249.00	High-speed dubbing.												
	KX-W262(RO)	20-20 ±3	Yes	0.08	58	74	B/C	A		No	No	A/P	T	Yes	0	Yes	11¾		299.00	As above.												
	KX-W362(RO)	20-20 ±3	Yes	0.08	58	74	B/C/H	A		Yes	No	A/PH	E	Yes	0	Yes	11¾		429.00	As above.												
	KX-W952(RI)	20-20 ±3	No	0.08	58	74	B/C/H	A	3	Yes	Yes	P/PH	E	Yes	0	Yes	17¾		729.00	"Playtrim" adjustment.												



BLANK TAPES & DISCS

ANALOG CASSETTE TAPE TYPE CODE I — Normal Ferric II — Chrome/ Chrome Equivalent IV — Metal Particle		ANALOG CASSETTE										DCC		DAT		MD	CDR				
		MANUFACTURER	Brand	Tape Type—See Code		C-45 or C-16	C-60	C-74, C-75, or C-76	C-90	C-100	C-120	D-60	D-90	R-60	R-90	R-120	M-60	M-74	CDR	Notes	
				I	II																
BASF	Ferro Extra I Chrome Extra II Chrome Super II Chrome Maxima II Reference Maxima II DCC Maxima	I II II II II		1.45 1.89 3.25 3.79		1.59 2.29 2.99 3.49 3.99	1.89 2.79 3.33 3.99 4.59													D-75, \$10.99.	
DENON	R-DT MG-X HDM HD8 HD7 HD6 S-PORT S-PORT DX1	IV IV II II II IV II I		3.75 4.99 4.25 3.50 2.75	4.99 5.50 4.75 4.00 3.25	8.99 5.99 4.99 4.25 3.50 3.49† 2.49†						12.99	8.99	10.99	12.99					20-minute Demo-Master DAT, \$7.99. †Sold in two-pack only.	
DIC DIGITAL	HQ Series												7.19	7.69	8.19			31.99		R-10, \$4.59; R-30, \$7.99.	
FUJI	DR-I DR-II FR-IIx FR-IIx Pro ZII FR-Metal DAT DCC	I II II II II IV		1.49 2.49 3.49 4.49 4.49 5.49		1.99 2.99 3.99 4.99 4.99 5.99	3.49 4.99 5.49 6.49			8.99	9.99	10.95	11.95	12.95						Double-coated. As above. As above.	
GREENCORP	XDS Music Plus Genuine Chrome	I I II	46 50 60	.51 .57 .66		.63 .70 .88	.91													C-12, 33¢; C-32, 41¢. C-12, 36¢; C-32, 46¢. C-12, 43¢; C-32, 53¢.	
JVC	GI AFII XFIV R-XD	I II IV		1.29 2.19		1.55 2.49 3.89							10.00	12.00	14.00					R-100, \$12.70.	
LDRAN	ESQ 90 Pro DAT	II				4.99							6.50	10.25	11.50						
MAXELL	UR XLI UDII XLII XLII-S MX MX-S MV DAT	I I II II II IV IV IV	1.49 1.89	1.49 1.89 4.99† 3.29 3.29 3.59 2.99 4.39	1.79 2.39 5.99† 3.79 4.39 3.99 5.29 14.99	3.29 4.39 4.99 5.99	2.79						10.99	12.99	14.99					†Two-pack. C-110, \$4.49. R-46, \$8.99.	
MEMOREX	dbs HBSII CDXIV MMC Micros DRX DCC	I II IV I	1.19	1.29 1.99 1.99		1.59 2.19 3.49	1.79 2.69 3.99	1.99					7.99	9.99							
MERIDIAN	CDR-T																	34.80†		†62 minutes.	
PANASONIC	RT-DA									9.49	10.99									D-45, \$8.99; D-75, \$9.99.	
REALISTIC	Supertape LN Supertape Premium XR Extended Range Supertape Digital-Ready HD Chrome Supertape Premium MII Metal Supertape Digital-Ready Metal Supertape SD	I I II II II IV		1.99† 2.99† 6.49† 3.99 4.99	2.39† 5.29† 7.99†† 4.49 5.99	3.49† 2.79 3.69														†Two-pack. C-30, two-pack, \$1.69. †Three-pack. †Three-pack. ††Three-pack; five-pack, \$12.99.	
RECDON	RC SX XR XCD	I I II II		1.99† 3.99†		1.99†† 4.49† 6.99†	4.99† 7.99†														†Three-pack. ††Two-pack. †Two-pack. †Five-pack; ten-pack, \$13.99. †Two-pack.
SKC	GX OX CD ZX	I II II IV	1.39		2.99	1.59 2.79 3.39 5.59	2.39 3.99														Colbalt-doped ferric oxide. Pure chromium dioxide.



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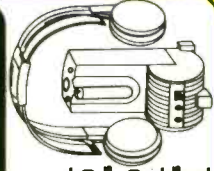
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ANALOG CASSETTE TAPE TYPE CODE I — Normal Ferric II — Chrome/ Chrome Equivalent IV — Metal Particle		ANALOG CASSETTE							DCC		DAT		MD	CDR				
MANUFACTURER	Brand	Tape Type—See Code		C-45 or C-46	C-60	C-74, C-75, or C-76	C-90	C-100	C-120	D-60	D-90	R-60	R-90	R-120	M-60	M-74	CDR	Notes
SONY	DT-RN	I										12.49	15.99	18.00				
	MDW	I						2.69										
	HF	II		1.59		1.69												
	CDit	II		†	2.49	††	3.49											†C-54, \$1.99. ††C-94, \$2.99.
	IUX	II		2.49		3.19	3.69											
	IUX Turbo	II		3.29		3.99	4.49											
	IUX Pro	II		3.49		3.99												
	CDII	IV		†	2.99	3.49	3.99											†C-54, \$2.49.
	Metal SR	IV		2.99		3.49	3.99											
	Metal Master	IV				10.99	20.99											
TDK	D	I		1.69		1.99		2.99										C-30, \$1.49; C-50, \$1.69.
	DS-X	I		2.49		2.99	3.69											C-50, \$2.49.
	SD	II		2.49		2.99	3.69											C-50, \$3.29.
	SA	II		3.29		3.79	4.39											C-50, \$3.99.
	SA-X	II		3.99		4.49	4.99											C-110, \$4.49.
	MA	IV		2.99		3.99		5.99										R-16, \$8.99.
	MA-X	IV		4.39		5.29												
	MA-XG	IV		16.99		18.99												
	DA-R										10.99	12.99	14.99					
	MD-XG													13.99	17.49			
	CD-W08															50.00†	†18 minutes.	
	CD-W08EL									8.99	10.99					55.00†	†21 minutes.	
	CD-W12															70.00†	†63 minutes.	
	CD-W12EL															80.00†	†74 minutes.	
DCC																		
DCC-XG																	D-74, \$17.49.	
3M BLACK WATCH	2020	II			3.95		5.95											
	4040	IV			5.95		8.95											
	7707																	
	2002									15.95				17.95				
3M/SCOTCH	BX	I		1.69		1.99												
	CX	I		2.59		2.99												
	XSII-S	II		2.99		3.79	4.39											
	DAT																	
	DCC								7.49	7.99	10.99	12.49	14.99					

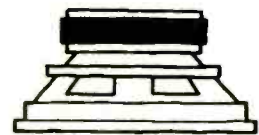
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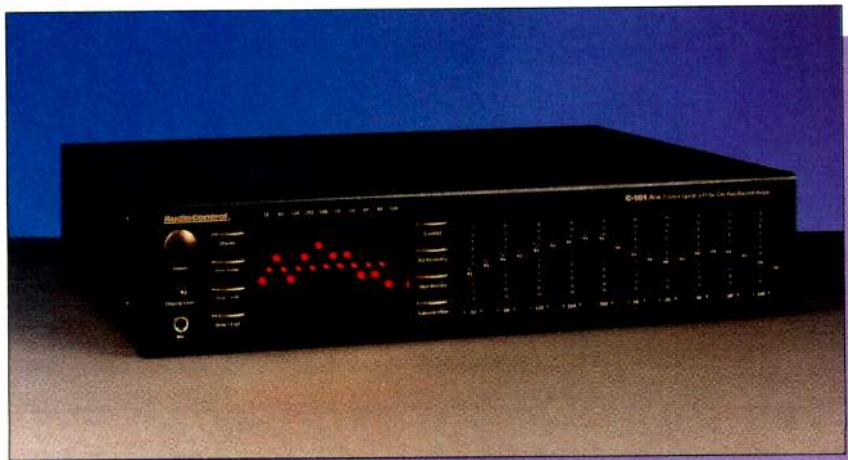
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EQUALIZERS

MANUFACTURER	Model	Remote Included:		Number of Channels	Number of Bands per Channel	Bandwidth, Octaves	Switched Tape EQ?	Only Gain Control?	Rated Output, rms V	THD at Rated Output, rms V	S/N, -dB, at Rated Output, %	Variable Center Frequency?	Variable Filter "Q"?	Boost/Cut Range, ±dB	Real-Time or Spectrum Analyzer?	Yes, Generates?	Pink Noise - P, Warble Tone - W	With Calibrated Mikes?	Number of Memories	Number of Tape Monitors	Subsonic Filter?	Video Inputs?	Price, \$	Notes
		(RI) = Remote Included.	(RO) = Remote Optional																					
AB INTERNATIONAL ELECTRONICS	131	1	31	1/2	No	Yes	20	0.01	110	No	No	6/12	No	No	No	0	0	Yes	No	No	No	339.00		
	215	2	15	2/3	No	Yes	20	0.01	110	No	No	6/12	No	No	No	0	0	Yes	No	No	No	349.00		
	231	2	31	1/2	No	Yes	20	0.01	110	No	No	6/12	No	No	No	0	0	Yes	No	No	No	599.00		
ANOOYNE GROUP	Turbo.LFA	2	1							Yes	Yes	+6							Yes				795.00	For B & W Matrix 2 series speakers; balanced version, \$1095.00.
	Mono Turbo.LFA	1	1							Yes	Yes	+6							Yes				1595.00 Pair	For speakers as above; balanced and unbalanced.
APOGEE SOUND	CRQ-12	2	6	Var.	No	Yes	†	0.003	115	Yes	Yes	15	No	No	No	0	0	Yes	No	No	No	2680.00	† +25 dBμ.	
AR	Limited Equalizer 6	2	6	Var.	No	Yes	20	0.01	93	No	No			No	No	0	0	No	No	No	No	2800.00		
AUDIO CENTRON	AC-GE215	2	15	2/3	No	No	15	0.01	95	No	No	12	No	No	No	0	0	No	No	No	No	365.00		
	AC-GE131	1	31	1/2	No	No	15	0.01	95	No	No	12	No	No	No	0	0	No	Yes	No	No	365.00		
AUDIOCONTROL	C-131	1	30	1/2	No	Yes	7.5	0.002	112	No	No	15	No	No	No	0	1	†	No	No	No	529.00	Constant Q; balanced and RCA inputs and outputs. †Variable subsonic filter.	
	R-130	2	30	1/2	No	Yes		0.002				15	Yes	P	Yes	0	1	No	No	No	No	649.00	Real-time analyzer for model above.	
	The Architect	2	6	Var.	No	No	7.5	0.005	120	No	Yes	15	No	No	No	0	1	†	No	No	No	189.00	For wall-mount speakers. †Variable subsonic filter.	
	Octave	2	10	1	Yes		7.5	0.008	118	No	Yes	12	No	No	No	0	1	Yes	No	Yes	No	159.00		
	Ten	2	10	1	Yes		7.5	0.005	120	No	Yes	15	No	No	No	0	1	Yes	Yes	Yes	No	229.00		
	Series Two	2	10	1	Yes		7.5	0.005	120	No	Yes	15	Yes	W	Yes	0	1	Yes	Yes	Yes	Yes	329.00	Stepped warble generator; 0-dB indicator.	
	Ten Plus	2	10	1	Yes		7.5	0.005	120	No	Yes	15	Yes	W	Yes	0	1	Yes	Yes	Yes	Yes	459.00		
	Series Two	2	10	1	Yes		7.5	0.005	120	No	Yes	15	Yes	P	Yes	0	1	Yes	Yes	Yes	No	349.00	Includes 24-dB/octave crossover and bridging adaptor (see also "Crossovers").	
C-101 III	2	10	1/2	Yes	No	7.5	0.005	120	No	Yes	15	Yes	P	Yes	0	1	Yes	Yes	No	No	459.00			
Series III	2	6	1/2	Yes		8.0	0.005	120	No	Yes	12	Yes	W	Yes	0	1	Yes	Yes	No	No	349.00			
AUDIO DESIGN ASSOCIATES	Bass-Only EQ	1	1	Adj.			5	0.001	100	Yes	Yes	+30	No	No	No	1		No	No	No	No	149.00		
AUDIOSOURCE	EQ Eight/II	2	10	1	Yes	Yes	11	0.03	85	No	Yes	12	Yes	No	Yes	0	1	Yes	No	Yes	No	159.95		
	EQ Ten	2	12	1	Yes	Yes	12	0.008	99.7	No	Yes	12	Yes	No	Yes	4	2	Yes	Yes	No	No	429.95	Auto EQ; remote controlled; reverse EQ.	
	EQ Eleven	2	10	1	Yes	Yes	6	0.03	80	Yes	Yes	12	Yes	No	Yes	0	2	Yes	Yes	Yes	Yes	199.95	Tape-to-tape dubbing.	
EQ Twelve	2	10	1	Yes	Yes	10	0.015	98	No	No	12	Yes	P	Yes	0	2	Yes	Yes	Yes	Yes	299.95			
BRIGHT STAR AUDIO	EFC	2		1/2	No	No	10.5	0.02		No	No			No	No	0	0	Yes	No	No	No	369.00	For Bright Star Altair series loudspeakers.	
CELLO	Audio Palette	2	6		No	No	15	0.005	80	No	No			No	No	No	0	No	No	No	15,000.	Requires external power supply, Master Supply, \$3000.00; with multiple inputs, Audio Palette MIV, \$17,000.		
	Palette Preamp	2	6		No	No	9	0.005	80	No	No			No	No	No	2	No	No	No	6500.00	Includes external power supply (see also "Preamps").		
DB SYSTEMS	DB-5	2	6				4	.0008	108	Yes		15										470.00	Model DB-2A power supply or DBP-1 cable required.	
ELECTRO-VOICE	EQ-131	1	31	1/2	No	Yes	7.75	0.01	97	No	Yes	12	No	No	No	0	0	Yes	No	No	No	464.00	Balanced inputs and outputs.	
	EQ-215	2	15	2/3	No	Yes	7.75	0.01	97	No	Yes	12	No	No	No	0	0	Yes	No	No	No	480.00	As above.	
	EQ-231	2	31	1/2	No	Yes	7.75	0.01	97	No	Yes	12	No	No	No	0	0	Yes	No	No	No	740.00	As above.	
ESOTERIC SOUND	Re-Equalizer	2	2	10	No	No	3.5	0.02	85	No	No	16	No	No	No	36	0	No	No	No	No	310.00	For replay of early LPs, 78s, and transcriptions.	
GEMINI SOUND PRODUCTS	PVX-30	2	15	2/3	No	Yes	5.5	0.03	90			12	No	No	No	0	0	Yes	No	No	No	258.00		
	PVX-31	1	31	1/2	No	Yes	5.5	0.03	90			12	No	No	No	0	0	Yes	No	No	No	375.00		
HARMAN KARDON	EQ-8	2	10	1/2	Yes	Yes	2	0.02	†	No		12	No	No	No	0	1	††	No	No	No	349.00	†105 dB re: 0.5 V out. ††Variable subsonic filter.	
HARRISON LABORATORIES	SA MOD	†	30	1/2	No	No	6	0.05	90	No	No	-15	Yes	P	Yes	0	0	Yes	No	No	No	459.95	†Two inputs, four outputs. Includes spectrum analyzer.	
	EQ MOD	†	30	1/2	No	No	6	0.05	90	No	No	-15	No	No	No	0	0	Yes	No	No	No	349.95	Requires 120-V adaptor.	

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EQUALIZERS

MANUFACTURER	Model (R) = Remote Included (RO) = Remote Optional	Number of Channels		Number of Bands Per Channel		Bandwidth, Octaves	Switched Tape EQ?	Unity Gain Control?	Rated Output, rms V	THD at Rated Output, %	S/N, -dB, at Rated Output, %	Variable Center Frequencies?	Variable Filter "Q"?	Boost/Cut Range, ±dB	Real-Time or Spectrum Analyzer?	Test Capacitor? Peak Wave, P	With Calibrated Meters?	Number of Memories	Subsonic Filter?	Video Inputs?	Price, \$	Notes
		2	6	1	Yes																	
JRM	Remote Unit	2	6	1	Yes	Yes	7	0.001	110	No	No	8						Yes	Yes	625.00	JRM preamp or 3BPB crossover required; continuously variable loudness.	
KENWOOD	GE-7030	2	14		Yes	No	9	0.006	100	Yes	No	12	Yes	No	No	No	11	1	No	No	379.00	
	GE-4030	2	7		Yes	Yes	5.4	0.006	100	Yes	No	12	Yes	No	No	No	10	1	No	No	249.00	
	GE-292	2	7		Yes	Yes	4.5	0.009	96	Yes	No	10	No	No	No	0	1	No	No	79.00		
McINTOSH	MQ108	2	7	½	No	Yes	2.5	0.002	105	Yes	Yes	12	No	No	No	0		No	No	300.00	Treble compensation controls; balanced and unbalanced inputs and outputs.	
MTX SOUND-CRAFTSMEN	EQ440 Pro	2	21	½	Yes	Yes	10	0.01	114	No	No	15	No	No	No	0	1	No	No	549.00	Differential comparator system; ISO center frequencies.	
ONKYO	EQ-101	2	7	1	Yes	No	0.15	0.01	100	No	No	12	No	No	No	0	1	No	No	160.00		
	EQ-201	2	7	1	Yes	No	0.15	0.01	100	No	No	12	Yes	No	No	0	1	No	No	250.00		
	Integra EQ-35	2	12	1	Yes	Yes	0.15	0.01	100	No	No	12/6	No	P	No	0	2	No	No	350.00		
OPTIMUS	31-2025	2	10		Yes	Yes	10	0.015	95	No	No	12	Yes	No	No	0	2	No	No	120.00		
OWL	Multifilter																			231.50	For Owl 1 preamp; selectable treble-cut, treble-notch, and mid-notch filters; adjustable bass/rumble filter.	
PIONEER	GR-777(R)	2	10	½	Yes	Yes	0.15	0.02	110	No	No	10	Yes	No	No	5	1	No	No	410.00		
	GR-555	2	7	½	Yes	Yes	0.15	0.02	104	No	No	10	Yes	No	No	0	1	No	No	260.00		
	GR-470	2	7	½	Yes	Yes	0.15	0.03	106	No	No	10	Yes	No	No	0	1	No	No	135.00		
RANE	THX 44	4	13	½	No	No	0.015	89	Yes	Yes	6	No	No	No				No	No	1299.00	Constant Q.	
	ME 60	2	30	½	No	Yes	1.3	0.008	94	No	No	12	No	No	No			No	No	669.00	As above.	
	ME 30	1	30	½	No	Yes	1.3	0.009	92	No	No	12	No	No	No			Yes	No	389.00	As above.	
	ME 15	2	15	¼	No	Yes	1.3	0.009	92	No	No	12	No	No	No			Yes	No	399.00	As above.	
	RE 27	1	27	½	No	Yes	1.3	0.009	90	No	No	12	Yes	P	Yes			Yes	No	849.00	As above.	
	FPE 13	1	3	.03-2.0 ½	No	Yes	1.3	0.03	90	Yes	Yes	+15, -20	No	No	No			Yes	No	299.00	As above.	
SESCOM	PO-16	1	1		No	No	6	0.1	80	Yes	No	15	No	No	No	0	0	No	No	91.50	Parametric; requires PO-1 power supply.	
	PO-40	1	5		No	No	6	0.1	80	No	No	6	No	No	No	0	0	No	No	104.00	Requires PO-1 power supply.	
SOUND ENGINEERING	PFM-8	2	3	Adj.	Yes	Yes	17	0.03	118	Yes	Yes	+4, -12	No	P	No	0	3	Sel.	No	2450.00	Tilt control; peak/average level meters; tape outputs pre- or post-EQ.	
SYMETRIX	SX201	1	3	.05-3.0	No	Yes	6	0.025		Yes	Yes	+15, -30	No	No	No			0	No	279.00	Balanced inputs and outputs.	
TEAC	EQA-220	2	10	½	Yes	No		0.01	90	No	No	12	Yes	No	No	0	1	No	No	139.00	Dual voltage; line/tape input select; source/tape monitor.	
	EQA-110	2	10	½	No	No		0.01	90	No	No	12	No	No	No	0	1	No	No	99.00	Dual voltage; line/tape input select.	
TECHNICS	SH-GE70	2	7				1	0.03	105					Yes		12	1	No	No	179.95		
	SH-8038	2	7				1	0.01	110					No			1	No	No	119.95		
	SH-8017	2	7				1		110					No			1	No	No	99.95		
VTL	Ultimate EQ	2	3		Yes	No	20	0.05	90	Yes	Yes	15	No	No	No			1	No	Yes	4000.00	Tube line preamp with variable midrange tilt control.
YAMAHA	EQ-70	2	10	1	Yes	Yes	5.4	0.005	105	No	No	12	No	No	No	0	1	No	No	199.00		
	EQ-550	2	10		Yes	Yes	1		105	No	No	12	Yes	P	Yes	0	1	Yes	No	399.00		



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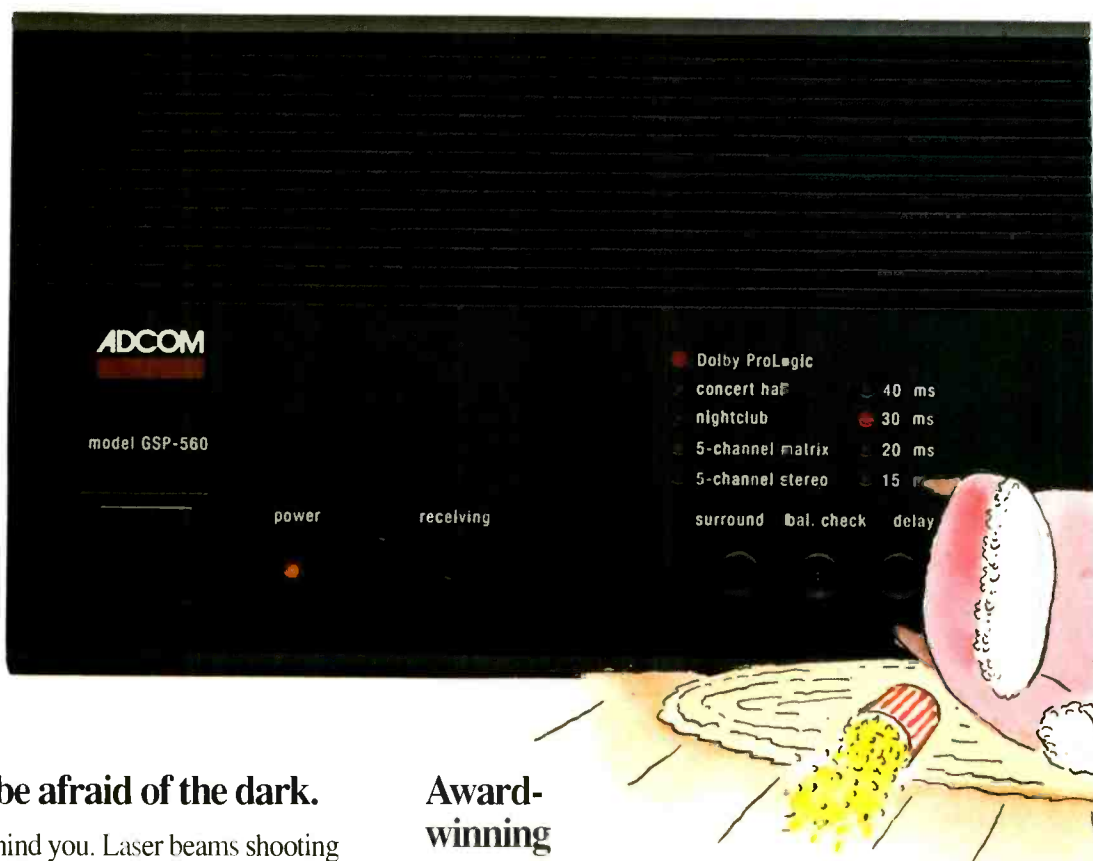
AMBIENCE & SURROUND SOUND PROCESSORS

MANUFACTURER	Model (RI) = Remote Included (RO) = Remote Optional	Matrix—See Code		UNIT TYPE				DELAY FUNCTIONS										Price, \$	Notes
		Time Manipulation: Delay = D, Reverb = R	Digital Manipulation Techniques: Frequency Chirping = F, Comb Filter = C, Phase Manipulation = P, Dither = O	Number and Use of Outputs—See Code	Delay Time, mS	Number of Hall Room Simulations	Hallroom Management: Volume = V, Shape (Height/Width) Ratio = S	Continuous Amp Power, Watts per Channel	THD, %	S/N Ratio, "A" Wtd., -dB	Channel Separation, dB	Stereo Simulation?	Number of Tape Monitors	Video Inputs?					
ADCOM	GSP-560(RI)	OP/O	D/R	F/P/O	3F, 2B, SW	40-15	3		80 x 1, 40 x 2	0.09	110		Yes	1	No	600.00			
AUDIO DESIGN ASSOCIATES	SSD-66	DP	D		3F, 2B, SW	0-40				0.03		35	Yes			1780.00			
	SSD-66THX	DP	D		3F, 2B, SW	0-97.5	6			0.003		35	Yes			2995.00	THX certified.		
AUDIOFILE HOME THEATER	MTVS-1(RI)	DP	D		3B, SW	30-50	4	V	30 x 3	0.5	90		Yes	1	Yes	329.99			
AUDIOSOURCE	SS One/II	D/O	D	F/P/O	2B	10-30			30 x 2	0.01	85	60	Yes	1	No	199.95	100-Hz and 10-kHz boost; front/rear fader; master volume.		
	SS Two(RI)	D/O	D	F/P/O	2B	10-30			30 x 2	0.01	85	60	Yes	1	No	249.95	As above.		
	SS Three/II (RI)	SO	D	F/P	3F, 2B, SW	30	1	V	30 x 2	0.01	90	60	Yes	1	No	399.95	Automatic balance calibration; selectable crossover frequency; subwoofer level control; with center-channel speaker, two satellite speakers, and cable, Model SS 3001, \$579.95.		
	SS Four	DP	D	F/P	3F, 2B	30-50	1		24 x 2	1	90	45	Yes	1	No	329.00	With center-channel speaker, two satellite speakers, and cable, Model SS 4001, \$499.95.		
B & K COMPONENTS	AVP 1000(RI)	O	D		5F, 5B, SW	0-130				0.02	89	70		1	4	898.00	A/V tuner/preamp (see also "Tuners" and "Preamps"); eight user-defined presets; 16-character alphanumeric display.		
	AVP 2000(RI)	O	D		5F, 5B, SW	0-130				0.02	89	70		1	4	998.00	Multi-zone A/V preamp (see also "Preamps"); eight user-defined presets; three S-video inputs.		
CAMBRIDGE SOUNDWORKS	PL-100	DP/O	D		3F, 2B, SW	20-30	2		40 x 1, 15 x 2	0.001	105			1	No	399.00			
CARVER	DPL-33(RI)	D/DP	D	P/O	3F, 2B, SW	20 or 30	2		25 x 1, 15 x 2	0.05	85	80	Yes	1	No	469.95	Motorized level controls.		
	DPL-20(RI)	D/DP	D	P/O	3F, 2B, SW	20 or 30	2			0.2	85	80	Yes	1	No	379.95			
COGENT RESEARCH	PN1	O	No	No	4F	0	0			0.001	112		No	0	No	990.00	Simultaneous Polyphonic Isolator, separates stereo into four front channels to re-create soundstage and ambience.		
	PN2	O	No	No	4F	0	0			0.002	106		No	0	No	750.00	As above.		
	PN4	O	No	No	4F	0	0			0.002	104		No	0	No	399.00	As above.		
	PN3	O	No	No	3F	0	0			0.002	103		No	0	No	299.00	As above but three front channels with dual center-channel output.		
COUNTERPOINT	HC808(RI)	DP	D		3F, 2B, SW	30-50	1									1195.00			
DENON	AVP-5000(RI)	DP/O	D/R	F/P	3F, 2B, SW	0-150	6	†		0.005	105		No	4	Yes	2500.00	Digital processing preamp (see also "Preamps") with two DSP units, two A/D converters, and six D/A converters; parametric EQ. †Volume and liveness adjustments.		
	AVR-3000(RI)	DP/O	D/R	F/P	3F, 2B	0-150	9	V	110 x 3, 35 x 2	0.03, 0.05			No	2	Yes	1400.00	A/V receiver (see also "Receivers") with digital signal processing for surround and ambience modes; adjustable parameters; two remotes. As above but one remote.		
	AVR-2000(RI)	DP/O	D/R	F/P	3F, 2B	0-150	9	V	80 x 3, 25 x 2, 70 x 3, 20 x 2	0.03, 0.05, 0.08, 0.1			No	2	Yes	900.00	As above.		
	AVR-1000(RI)	DP/O	D/R		3F, 2B	6-30	6						No	2	Yes	700.00	As above.		
	AVR-800(RI)	DP/O	D		3F, 2B	15-30	2						No	1	Yes	500.00	A/V receiver (see also "Receivers").		
	AVC-3030(RI)	DP/O	D/R	F/P	3F, 2B	0-150	9	V	15 x 2, 110 x 3, 35 x 2	0.03, 0.05						1350.00	A/V amp (see also "Amps") with digital signal processing for surround and ambience modes; on-screen TV display; adjustable parameters; two remotes.		
DYNACO	QD-1/II	DM			3F, 2B										No	89.95	Passive unit; no additional amps required; with double banana jacks, QD-2, \$140.00.		
ELITE	SP-91D	D/DP	D	F/P	3F, 2B, 2S, SW	1-50	8	V/S			95		Yes	No	No	1000.00	18-bit D/A conversion.		
FOSGATE-AUDIOGNICS (Continued)	Three-A	DP/O	D	O	3F, 2B, 2S, 4SW	15-70				0.05	100	45	Yes	1	Yes	2799.00	A/V preamp; THX certified.		

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the GSP-560
to rival any
surround sound
system on the
planet.



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A new reason to be afraid of the dark.

Crunching footsteps behind you. Laser beams shooting over your head. Just a typical night at home with Adcom's new GSP-560 Surround Sound Processor/Amplifier. At Adcom's level of critically acclaimed performance it doesn't just produce surround sound. It creates effects that are out of this world.

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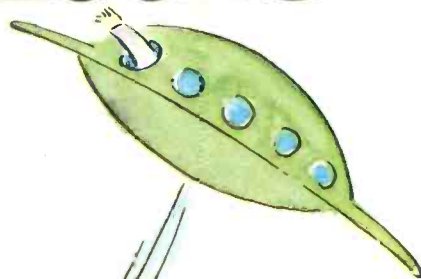
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the listening
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AMBIENCE & SURROUND SOUND PROCESSORS

MANUFACTURER	Model (RI) = Remote Included (RD) = Remote Optional	UNIT TYPE				DELAY FUNCTIONS										Price, \$	Notes
		Matrix—See Code	Time Manipulation: Delay = D, Reverb = R	One Manipulation Technique: Frequency Range = F, Com Filter = C, Phase Manipulation = P, Other = O	Number and Use of Outputs—See Code	Delay Time, ms	Number of Hall Room Simulations	Hall Room Movements: Volume = V, Shape (Height/Width) Range = S	Continuous Amp Power, Watts per Channel	THD, %	S/N Ratio, "A" Wtd., -dB	Channel Separation, dB	Stereo Simulation?	Number of Tape Monitors	Video Inputs?		
FOSGATE-AUDIONICS (Continued)	Four	DP/O	D	O	3F, 2B, SW	15-45				0.05	100	45	Yes	1	Yes	999.00	A/V preamp.
	Five	DP/O	D	D	3F, 2B, SW	15-45				0.05	100	45	Yes	1	No	599.00	
HARMAN KARDON	AVP-1A(RI)	DP/DM/D	D/R	F/C/P/O	3F, 2B, 2S, 4SW	15-45	9	V/S		0.05	95	50	Yes	1	6	2795.00	Digital servo logic; THX certified.
	AVP-2(RI)	DP/DM/O	D/R	F/C/P/O	3F, 2B, SW	15-45	7	V/S		0.05	90	50	Yes	1	6	1049.00	Digital servo logic.
	AVR30(RI)	DP/O	D	F/O	3F, 2B, 2SW	15-30	20	V	50 x 3, 20 x 2	0.09	98	70	Yes	4	6	1099.00	On-screen TV display.
	AVR15(RI)	DP	D		3F, 2B	15-30			30 x 3, 10 x 2	0.09	98	70	No	2	3	699.00	
JVC	XPA1010(RI)	D	D/R	F/O	4F, 2B	0-200	20	V/S		0.002	110		No	1	No	1200.00	Compensation for listening room size, listening room reverb time, and source reverb.
	SUA400(RI)	D/O	D	F/P	2F, 2B	15-30	2		10 x 2	0.5	85		Yes	1	No	305.00	
	SUA30	D/O	D	F/P	2F, 2B	15-30	2		10 x 2	0.5	85		Yes	1	No	235.00	
KENWOOD	SS-992(RD)	DP	D		3B, 2B	20-30	2	V	†	0.9	95		No	No	299.00	†Center, 35 watts; rear, 15 watts x 2.	
	SS-592	D	D		3B, 2B	20-30	2	V	†	0.9	62		No	No	199.00		
KINERGETICS RESEARCH	KSP-2(RI)	DP/O	D	F/D	3F, 2B, SW	10-40	0	0		0.01	92	80	No	0	No	4500.00	THX certified; 18-bit digital signal processing; Class A; for use with KSP-3 A/V preamp.
LEXICON	CP-1+(RI)	D/DP/O	D/R	F/P/O	3F, 2B, 2S, SW	†	27	V/S		0.05	85	40 Min.	Yes	1	No	1595.00	†0 ms to 14 s. Auto azimuth; auto input balance; true digital Pro Logic. As above.
	CP-2(RI)	D/DP/O	D	F/P/O	3F, 2B, SW	16-32				0.05	85	40	Yes	0	No	995.00	
	CP-3(RI)	D/DP/O	D/R	F/P/O	3F, 2B, 2S, SW	†	9	V/S		0.025	90	40 Min.	Yes	1	Yes	2995.00	As above; THX; on-screen TV display; includes two remotes (see also "Preamps").
LIRPA LABS	U8-1T2	D/O/B D/D/B D/D	D†	O	3F, 2F, 2B, 3B, 16SW	†	††		Var.	50.3	2.5	½	Var.	½	No	723.93	†15 mins. inbound, 20 outbound (75 on L.I.E.). ††Presets include "Concert Hall, Coughs" and "Jazz Club, Drunks at Bar." Optional Virtual Reality (gas-operated) system, \$3.99.
MARANTZ	AV-500(RI)	DP	D	C/P	3F, 2B	10-99	6						Yes	2	Yes	899.00	A/V preamp; digital picture-in-picture. Universal remote.
	PM-700AV(RI)	DP	D	C/P	3F, 2B	10-30	2		50 x 3, 25 x 2	0.09			No	2	Yes	699.00	
MITSUBISHI	HTS-100(RI)	DP	D		3F, 2B	20			50 x 3, 25 x 2	0.08			No		No	599.00	A/V network; dual center-channel output; learning remote, compatible with Mitsubishi TVs.
MUSEATEX AUDIO	HES-5500(RI)	O	D		3F, 2B, 2S, SW	16-36				0.1	90		Yes	1	No	1749.00	Programmable memory.
NAD	910	DP	D				3									599.00	
ONKYD	ES-600PRO (RI)	DP/O	D		3B	5-40	3		†	0.09	80		No	0	No	400.00	†Center, 50 watts; rear, 20 watts x 2. Input balance control; programmable remote.
	A-SV610PRD	DP	D		3F, 2B	15-30	2	V	70 x 3, 20 x 2	0.08	80			2	Yes	630.00	Multi-room/multi-source capability (see also "Amplifiers").
	Integra A-SV810PRD (RI)	DP							75 x 2	0.06				Yes	1100.00	Digital sound processing; A/V amp (see also "Amplifiers"); S-video inputs; on-screen TV display.	
	TX-SV717PRO	DP/O	D/R		3F, 2B	15-30	5	S	85 x 3, 30 x 2	0.04	80			2	Yes	950.00	A/V receiver (see also "Receivers").
	Integra TX-SV909PRO (RI)	A/DP/O	D/R		3F, 2B, 2S, SW	15-30	8	V/S	110 x 3, 30 x 4	0.04	100			2	6	1850.00	A/V receiver (see also "Receivers") with digital signal processing, true digital Pro Logic, and multi-room/multi-source capability; on-screen TV display; S-video inputs; programmable remote.
PIONEER	SP-700D(RI)	D/DP/O	D/R	O	5F, 5B, 2S	10-35	16	V/S		0.008	90				No	735.00	Digital signal processing; digital seven-band EQ.
PROCEED	PAV(RI)	D/DP/O	O	F/P/O	3F, 2B, SW									4		4000.00	A/V preamp (see also "Preamps"); on-screen programming; S-video and composite-video compatibility.
PROTON	SD-1000(RI)	O		F/P	3F, 3B, SW			V		0.008	100	58	No	1	No	600.00	Enhanced logic; four- to seven-channel surround.
SDUND CONCEPTS	SSD550	D	D/R		2F, 2B	5-100		V		0.1	92	80	Yes	No		975.00	Music/film mode switching.



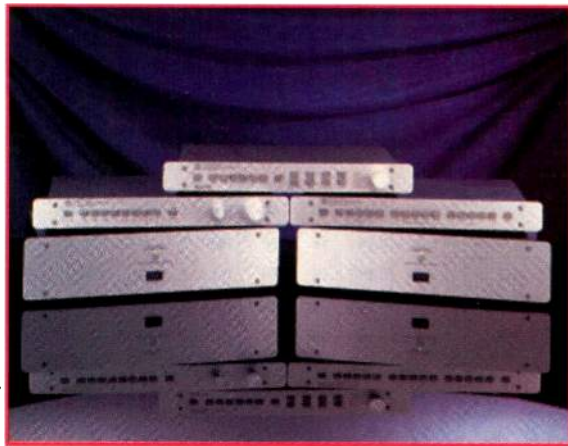
COUNTERPOINT HOME CINEMA

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At last, a home theater sound system that can satisfy even the most demanding audiophile! Counterpoint, using our award-winning technology, have put together a system of matchless quality and value. Components are meticulously crafted and carefully matched in our California facility to leave the guesswork out.

HC-808 Dolby ProLogic® SurroundSound Processor

Boasting high quality parts such as Roderstein 1% metal film resistors, Wima polypropylene capacitors and Alps motor-driven potentiometers, the HC-808 offers better, more lifelike sound than others. It also features stereo subwoofer outputs, adding impact to footsteps, gunshots and other low frequency sound effects, as well as a bypassable monitor loop for insertion of an equalizer.



HC-818 Audio Controller

A dual-purpose audio control center, it offers fixed-level outputs for connection to the HC-808. You can select between 7 audio sources by remote. There

are two tape loops with full dubbing. The tape outs are controlled independently from the main system outputs permitting "background" recording while listening to another source. Equally important is the audiophile-grade line stage for your separate audio-only high-fidelity sound system!

HC-828 Video Switcher

Slaved off the HC-828, this optional video switcher offers 5 video inputs (S-video or composite) and can be connected to

three monitors and a VCR with independent source selection for each monitor. All outputs are also S-video and composite.

Solid 1 Power Amplifier

This amplifier, lauded as the "Best Buy" in Taiwan, and "One of the 10 Best Buys in Audio" by *Bound for Sound*, is the perfect amplifier for the home theater, or for a dual purpose audio/video system. Based upon FET and bipolar cascode technology, this amplifier offers an impressive 60 amps of peak current, with 100 WPC at 8 Ohms, and 170 at 4. And potentially speaker damaging DC offset is eliminated.

Our 7-piece Home Cinema speaker system distinguishes itself by utilizing custom-made glass fiber cone technology for superior dynamics and clarity. Additionally, it produces bass in stereo, instead of the mono bass home theater speaker systems usually sold. The standard finish is black suede Nextel.

The BIJOU Center Dialogue Speaker

How often do you find yourself thinking, "What did she just say?" when watching a film? It is the all-important center dialogue channel which makes the difference here. By using drivers of a quality found in the finest audiophile systems, ultimate clarity is achieved.

The ORPHEUM Right/Left Satellite

These stereo speakers are good enough to stand alone in a quality home stereo.

What they do in a home theater is simply astonishing. Their ability to localize characters and action will astound you.

The MYSTIC Dipolar Surround Speaker

The rear surround speakers are what gives your theater system its front to back localization and depth. Counterpoint speakers are designed to enhance the presentation with an extremely sophisticated



dipole that gives the rear signal increased ambience and depth.

The EMBASSY Subwoofer

These stereo subwoofers not only provide solid bass to 30 Hz, but also are attractive speaker stands or endtables. Finished in piano-black lacquer, these subwoofers have a built-in crossover. The versatile Embassies can enhance performance in any system.

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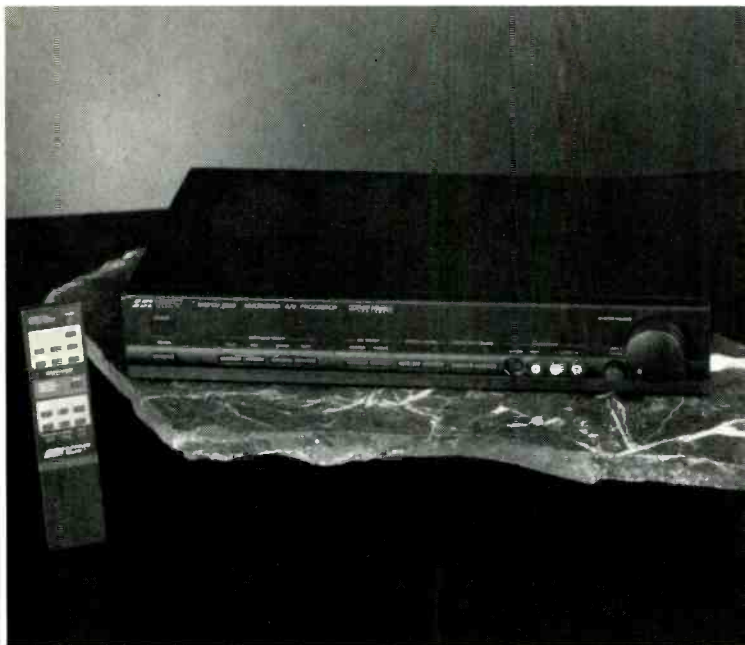
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AMBIENCE & SURROUND SOUND PROCESSORS

MANUFACTURER	Model (RI) = Remote Included (RD) = Remote Optional	Matrix—See Code	UNIT TYPE					DELAY FUNCTIONS										Price, \$	Notes
			D/R	F/C/P/O	3F, 2B, 2S, 4SW	15-30	9	V/S	Half Room Simulations	Half Room Adjustments: Volume = V, Shape (Height/Width Ratio) = S	Continuous Amp Power, Watts per Channel	THD, %	S/N Ratio, "A" Wtd., -dB	Channel Separation, dB	Stereo Simulation?	Number of Tape Monitors	Video Inputs?		
SOUNDSTREAM	C.2THX(RI)	DP/DM/O	D/R	F/C/P/O	3F, 2B, 2S, 4SW	15-30	9	V/S		0.05	95	40	Yes	1	6	2795.00	THX certified; A/V preamp (see also "Preamps"); two S-video inputs.		
SRS LABS	AK-100 Retriever	O		†	2F								Yes			299.00 179.00	†Sound Retrieval System.		
SSI SURROUND SOUND	System 3000 (RI)	DP	D		3F, 2B, SW	15-30	3		25 x 2	0.25	80	65	No	No		249.00	A/V preamp with multi-media input/output port (see also "Preamps"); S-video inputs.		
	System 3200 (RI)	DP	D		3F, 2B, SW	15-30	3		25 x 2	0.25	80	65	No	No		299.00			
	System 4000(RI)	D/O	D		3F, 4B, SW	10-30	3		45 x 2	0.25	80	85	No	1	4	499.00			
	System 5000	DP	D		3F, 2B, SW	5-40	3		50 x 2	0.25	80	65	No	1	Yes	449.00			
TECHNICS	SH-GE90	O					6			0.08	86					319.95	Digital sound processor with parametric EQ; six additional "sound" presets; two mike inputs; karaoke/voice mute; spectrum analyzer.		
YAMAHA	DSP-A2070 (RI)	DP/O	D/R	F/D	5F, 2B, 2SW	1-49	24	V	80 x 3, 25 x 4	0.015	96	60	Yes	1	Yes	1999.00	Digital sound-field processing.		
	DSP-A1000 (RI)	DP/O	D/R	O	5F, 2B, SW	1-49	23	V/S	80 x 3, 25 x 4	0.05	96	60	Yes	2	Yes	1499.00	As above.		
	DSP-A970(RI)	DP/D	D/R	F/O	5F, 2B, SW	1-49	23	V	65 x 3, 22 x 4	0.015	96	60	Yes	†	Yes	1299.00	As above. †Selectable record out.		
	DSP-E1000 (RI)	DP/O	D/R	O	5F, 2B, SW	1-49	23	V/S	80 x 1, 25 x 4	0.015	96	65	Yes	1	1	999.00	As above.		
	DSP-E200(RI)	DP/O	D	D	3F, 2B, SW	1-100	6	V	25 x 3	0.08	95	65	Yes	1	No	499.00	As above.		

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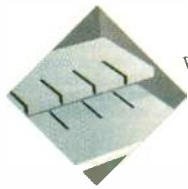
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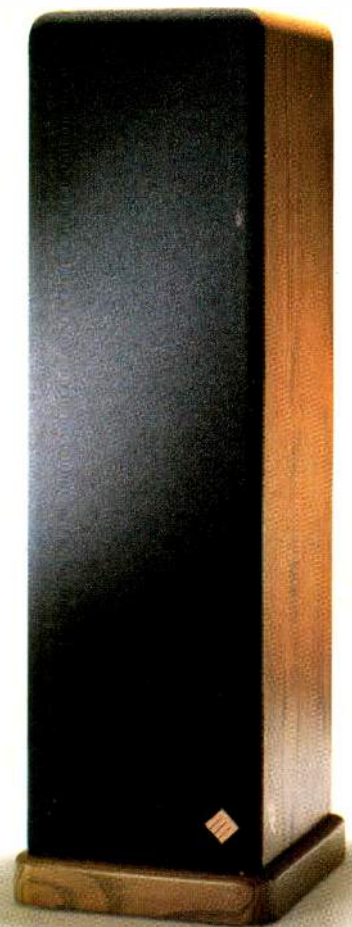
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SIGNAL PROCESSORS

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Type of Processing	Function: Closed Loop = C, Open Loop = O, Transient = T	Application: Tape Rec. = R, Phono = P, FM = F, Video = V, Universal = U	Simultaneous Encode/Decode?	Degree of Noise Reduction, dB @ kHz	Record = R, Play = P, Both = RP	THD, %	Frequency Response, Hz to kHz, ±dB	Price, \$	Notes
ACE AUDIO	4000 4100	Subsonic Filter Infra/Ultrasonic Filter	R/P/F R/P/F	No No	† †		RP RP	0.002 0.002	20-20 +0,-3 20-20 +0,-3	98.50 101.00	†18 dB/octave slope below 20 Hz. †Low, 18 dB/octave slope; high, 12 dB/octave.
	4000-X24 4100-X24	Subsonic Filter Infra/Ultrasonic Filter	R/P/F R/P/F	No No	† †		RP RP	0.002 0.002	20-20 +0,-3 20-20 +0,-3	132.00 142.00	†Low, 24 dB/octave slope. †Low, 24 dB/octave slope; high, 12 dB/octave.
AUDIOCONTROL	Phase Coupled Activator	Proprietary	O	U	No		RP	0.005	25-20 ± 0.5	259.00	Restores lower frequencies; includes programmable crossover (see also "Crossovers").
BROOKLINE TECHNOLOGIES	VS301 Volume Stabilizer	Compressor/ Limiter	O	U			RP	0.05	20-60 +0,-3	129.50	increases low-level signals; threshold adjustable from -50 to +10 dBm; includes external power supply.
CARVER	ECS-U	Sonic Hologram Generator, Sub-Bass Restoration, EQ	O	U			P	0.1	5-20 +0,-0.3	349.95	High-frequency EQ; variable bass Q; soundstage distancing; for dipole speaker designs.
	H-9AV	Sonic Hologram Generator	O	U			P	0.05	10-20 +0,-0.3	399.95	Dialog processor; precognition circuit; independent outputs for L - R and L + R.
OB SYSTEMS	DB-7	Polarity inverter/ Subsonic Filter	O	U			RP	0.003	20-20 +0,-0.2	205.00	Requires DB-2A power supply, \$125.00.
ENSEMBLE	Subsonic Filter	Subsonic Filter		U			RP	0.003	39-100	1000.00	25-Hz high-pass filter, -40 dB at 5 Hz; includes external power supply.
MARANTZ	AX-1000	Audio Computer		U	Yes				20-20 ± 0.1	15,000.	Digital EQ, reverb, hall ambience, compander, LP scratch eliminator, tester, and spectrum analyzer; automatic digital room-acoustic compensation.
MARCHAND	WM8	Bass Correction	O				P	0.01	2-20	345.00	For use with subwoofers and full- range speakers; kit, \$225.00.
PACKBURN	323 A	Transient, Dynamic NR	O/T	U	No	Varies	RP	0.05	Sel.	2650.00	Mono/stereo; has three NR processors.
RANE	DC 24	Compressor/ Limiter/ Noise Gate	D	U			P	0.05	20-20 +0,-0.5	599.00	
	FSC 22	Compressor	O	U			P	0.05	20-20 +0,-0.5	399.00	
	FPL 44	Limiter	O	U			P	0.03	20-20 ± 0.25	389.00	Four-channel.
SESCOM	PO-34	ALC	C	U				0.2	30-15 ± 1	116.25	Requires PO-1 power supply.
SIGTECH	TF10 D-3(RO)	Time-Field Acoustic Correction		U			P	0.0014	20-20 ± 0.5	4900.00	Room measurement and calibration by dealer.
SNELL ACOUSTICS	CQ 10	†	O	U			RP				†Corrects time, room, and speaker frequency response in digital domain. Updatable; analog and digital inputs and outputs.
SOUND CONCEPTS	IR2100(RI)	Image Enhancer	O	U			RP	0.01	20-25 ± 0.1	360.00	Includes wired remote.
	IR2200	Image Enhancer	O	U			RP	0.01	20-20 ± 0.3	199.00	Kit, Model KIR-1, \$95.00.
	VSP-1	Stereo Synthesizer	O	U			RP	0.01	20-20 ± 0.3	169.00	Kit, Model KVSP-1, \$90.00.
SYMETRIX	421	AGC-Leveler/ Limiter	O	U				0.05	20-50	549.00	Balanced and unbalanced inputs and outputs.
	425	Compressor/ Limiter/ Expander	O	U				0.02	10-60 +0,-3	579.00	As above; dual mono or stereo.
	501	Compressor/ Limiter/ Compressor	O	U				0.025	20-20 +0,-1	349.00	Balanced and unbalanced inputs and outputs; separate limiter.
	SX208	Compressor	O	U				0.03	20-20 +0,-1	299.00	Balanced and unbalanced inputs and outputs.
	402	Digital Delay		U				0.015	12-20 ± 1.5	695.00	As above; one input, two outputs; maximum delay time, 885 mS.
	564E	Expander/ Noise Gate	O	U				0.03	20-20 +0,-1	989.00	Balanced and unbalanced inputs and outputs; four channels; sidechain filters.
	601	Digital Voice Processor		U				0.01	12-20 ± 1.5	1995.00	Mike preamp, parametric EQ, expander, de-esser, and delay; MIDI- controlled; balanced analog inputs and outputs; digital inputs and outputs.
	528	Voice Processor		U			0.05	20-20 +0,-1	679.00	Mike preamp, parametric EQ, expander, and compressor; balanced inputs and outputs.	
TADDEO	Digital Antidote	Time-Domain Filter		†						169.95	†Corrects time-domain errors in CD playback; passive.



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CROSSOVERS

MANUFACTURER	Model	Type: Active = A, Passive = P, Combined Active & Passive = C, Mono = M, Stereo = S, Stereo with Mono Subwoofer Output = X, Other = O			Number of Frequency Ranges per Channel	Crossover Frequencies, Hz	Integrations: High- and Low-Pass Frequency Sections		Frequency Settings: Filter = S, Submittable = S, Variable = V, Plug-in Modules = P		Subwoofer Outputs: Stereo = S, Mono = M, Inverted for Mono Bridging = I		Level Controls: High-Pass = H, Midrange = M, Low-Pass = L (Or Total Number of Controls)		S/N Ratio, -dB	Distortion, %	Nominal Input Level, V	Input Impedance, Ohms	Output Impedance, Ohms	Price, \$	Notes
		2	3	4			Yes	No	H or L	H or L	90	90	1.0	1.0							
ACE AUDIO	6500-DSB 6000 6000-6	A A C	M/S/X S S	2 2 2	30-200 200-15k 30-18k	Yes Yes Yes	P P P	S/M H or L S/M	H or L H or L H or L	90 90 90	0.002 0.002 0.002	1.0 1.0 1.0	100k 100k 100k	100 100 100	175.00 175.00 195.00					Optional subsonic filter, \$25. As above. As above; transient-perfect filter.	
AMERICAN HYBRID TECHNOLOGY	AHT/X	A	S	2	Custom	No	F		H	120	0.005		10k	100	5200.00					Line-level preamp/crossover (see also "Preamplifiers"); optional low-pass level control; custom filter slopes; external power supply.	
ANALOG RESEARCH	Custom	A	S	2	Custom	Yes	F	S	L	90	0.01		10k	500	From 600.00					External power supply required.	
APOGEE ACOUSTICS	DAX 3	A	S	2	330	No	F	No	H/L	100	0.003	1	Adj.	8	3295.00					For Apogee Diva, Duetta Signature, and Centaur Major.	
ATLAS/SOUNDOLIER	ThundraPro CXA	A	X	2	80-200	Yes	V	M	L						599.00					Subwoofer crossover with mono amp (see also "Amps"); reverse-polarity switching; input sensing; subsonic filter.	
AUDIO CENTRON	AC-X32	A	S		20-10k	Yes	V		H/M/L	95	0.001	1.0	10k	1k	365.00						
AUDIOCONTROL	Phase Coupled Activator	A	S	2	20-20k		P	S	L	118	0.005	1.0	100k	150	259.00					Proprietary bass restoration circuits; subsonic filter (see also "Signal Processors").	
	Richter Scale Series III	A	S	2	20-20k		P	S/M/B	L	120	0.005	1.0	100k	150	349.00					Linkwitz-Riley alignment; 1/2-octave bass EQ and analyzer (see also "Equalizers").	
AUDIO RESEARCH	EC-22	A	S	2	Custom	Yes	P		L	120	0.01	1	50k	250	2600.00					Frequency and slope (6, 12, or 18 dB/octave) selected by changing circuit cards; bypass outputs; mute switch.	
BAG END	ELF-1 Dual Integrator	A	S	2	50-205	Yes	S	S	H/L	100	0.05	0.75	50k	100	2460.00					For Bag End D18E-I, S18E-O, and S10E-T subwoofers.	
BRYSTON	10B-SUB	A	S	†	40-500	Yes	S	S	H	90	0.005	1	20k	100	1195.00					†Usable as stereo 2-way or mono 3-way. Optional Linkwitz-Riley alignment. As above.	
	10B-Standard	A	S	†	70-4.5k	Yes	S	S	H	90	0.005	1	20k	100	1195.00					As above.	
CALIBRATION STANDARD INSTRUMENTS	HLE-2	A	S/O	2	30-200	Yes	S/P	S/M/B	L	92	0.02	0.50	10k	600	2490.00					ELF system.	
CAMBRIDGE SOUNDWORKS	EXO-1	A	S		55, 80, 100, 140	No	S	M							299.00						
CASCADE AUDIO SYSTEMS	BSX-18.2	A	S/X	2	45-15k	Yes	P	S/M/B	L	92	0.05	1.0	100k	250	459.00					Bessel third-order slopes; low-impedance version, \$499.00.	
CURCIO AUDIO ENGINEERING	MP-D2XO	A	S	2	60-4k	Yes	V	S	H/L	85	0.006	0.75	470k	300	3000.00					Tube kit, ASM-D2XO, \$1350.00.	
DB SYSTEMS	DB-3-18	A	S/X	2, 3	Optional	Yes	F	S/M/B	H/M/L	100	0.0008	1	90k	1.4k	From 450.00					18-dB/octave slope; 6 or 12 dB available.	
	DB-3-24	A	S/X	2	Optional	Yes	F	S/M/B	H/L	100	0.0008	1	90k	1.4k	615.00					Linkwitz-Riley alignment.	
	DB-3-36	A	S/X	2	Optional	Yes	F	S/M/B	H/L	100	0.0008	1	90k	1.4k	690.00					36-dB/octave slope.	
DeCOURSEY	120-B4	A	M/S/X	2	Optional	Yes	P	S/M/B	Opt.	90	0.002	1	100k	100	184.25					Optional rack and panel; optional summing circuit and subsonic filters.	
	120-T8	A	M/S/X	3	Optional	Yes	P	S/M/B	Opt.	90	0.002	1	100k	100	288.75					As above.	
	120-Q8	A	M/S/X	4	Optional	Yes	P	S/M/B	Opt.	90	0.002	1	100k	100	387.75					As above.	
ELECTRO-VOICE	EX-18 EX-24	A	M/S	†	80-6.3k	Yes	F/P	S/M	H/M/L	96	0.05	.775	15k	100	426.00 640.00					†Usable as stereo 2-way or mono 3-way. Balanced and unbalanced inputs and outputs; balanced impedance, 30 kilohms in and 200 ohms out; EQ for constant-directivity horn.	
ESSENCE	MF2 MF3 Reference	P P P	M M M	2 3 †	40-200 40-200, 100-1k Adjustable	Yes Yes Yes	P P P	M M M	H/L H/M/L †	120 120 120	0.001 0.001 0.001		Adj. Adj. Adj.	Adj. Adj. Adj.	485.00 685.00 ††					†2 to 6 bands per channel, with plug-in level control for each band. ††\$985.00 to \$2350.00. Optimized for Essence Reference 12 system (Amethyst 10A and Reference subwoofer).	
FM ACOUSTICS	236-X100 MK II	A	S	2	60-1.6k	Yes	P	S	H/L	110	0.008	.775	30k	1	10,980.					Balanced inputs; with balanced inputs and outputs, Model 236-X100B MK II, \$11,980.	
	236-X1000 MK II	A	S	2	600-16k	Yes	P	S	H/L	110	0.008	.775	30k	1	10,980.					Balanced inputs; with balanced inputs and outputs, 236-X1000B MK II, \$11,980.	
	236/4-3 MK II	A	M	3	60-16k	Yes	P	M	H/M/L	110	0.009	.775	40k	5	9980.00					Balanced inputs and outputs. As above.	
	236/4-4 MK II	A	M	4	60-16k	Yes	P	M	4	110	0.009	.775	40k	5	10,980.					Balanced inputs and outputs. As above.	



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CROSSOVERS

MANUFACTURER	Model	Type: Active = A, Passive = P, Combined Active & Passive = C, Mono = M, Stereo = S, Other = O				Number of Frequency Bands per Channel	Crossover Frequencies, Hz	Independent High- and Low-Pass Frequency Sections				Subwoofer Outputs: Stereo = S, Mono = M, Inverted for Mono Bridging = B	Level Controls: High Pass = H, Midrange = M, Low Pass = L (for Total Number of Controls)	S/N Ratio, -dB	Distortion, %	Nominal Input Level, V	Input Impedance, Ohms	Output Impedance, Ohms	Price, \$	Notes
		Active	Passive	Combined	Other			High Pass	Midrange	Low Pass	Subwoofer									
GOLD SOUND	GS224	A	S	2	40-4.2k	No	V	S	6	108	0.01	2	20k	300	439.00	24-dB/octave slope; Linkwitz-Riley alignment.				
	GS224EQ	A	X	2	40-4.2k	No	V	M	6	108	0.01	2	20k	300	499.00	As above; bass EQ and subsonic filter.				
	GS224SEQ	A	S	2	40-4.2k	No	V	S	6	108	0.01	2	20k	300	549.00	As above.				
	GS424	A	S/O	†	40-9k	No	V	S	12	108	0.01	2	20k	300	549.00	†Usable as stereo 3-way or four-channel 2-way. 24-dB/octave slope.				
	GS424EQ	A	X/O	†	40-9k	No	V	M	12	108	0.01	2	20k	300	609.00	As above; bass EQ and subsonic filter.				
	GS424SEQ	A	S/O	†	40-9k	No	V	S	12	108	0.01	2	20k	300	659.00	As above.				
HARRISON LABORATORIES	2W-1	P	S	2	50-200	Yes	S	S	No	130	0.005	10 Max.	Var.	Var.	59.95					
	LP-1	P	S	1	50-200		S	S	No	130	0.005	10 Max.	Var.	Var.	49.95					
	2W-2/BP-1	P	S	3	50-200, 3.5k-8k	Yes	S	S	No	130	0.005	10 Max.	Var.	Var.	99.95					
	PfMOD	A	S	1	50-300		S	S/M	L	90	0.01	0.20	Var.	1k	59.95	Requires 120-V adaptor.				
	FMOD LP/HP	P	M	1	50, 70, 100, 150, 200, 500, 1k, 2.5k, 3.5k, 6.5k, 10k, 20k		F	M		130	0.005	10 Max.	Var.	Var.	29.95	Color-coded.				
	FMOD Cable	P	S	1	50/70, 70/100, 100/200, 200/500, 1k/2.5k, 6.5k/10k	†	S			130	0.005	10 Max.	Var.	Var.	24.95	As above. †Reverse plugs.				
HSU RESEARCH	HDEC	A	S	2	20-100	No	P	S	L	90	0.01	0.75	100k	100	350.00	Custom EQ for Hsu Research HRSW subwoofers.				
JANIS	Interphase 3aT	A	X	2	100	No	F	M	L	98	0.01	0.6	200k	100	600.00	18-dB/octave Butterworth filters; independent low-pass filter output with continuous phase-shift capability.				
JRM	3BPB/X8	A	S/X	†	75-600, 180-1.5k, 1.2k-10k	Yes	P	S/M/B	8††	110	0.001	Sel.	10k		1125.00	†Usable as stereo 2-, 3-, or 4-way; ††0.5-dB steps. Cascaded 18-dB/octave filters; stereo and bridging outputs for all sections; infrasonic and ultrasonic filters; optional EQ for each band.				
	3BPB/X4	A	S/X	2	Optional	Yes	P	S/M/B	4†	110	0.001	Sel.	10k		750.00	†0.5-dB steps. As above but 2-way only.				
KINETIC AUDIO	Three-Point	P	M	†	60/90/180	Yes	S	M	H/M				8	Var.	150.00	†High-pass only.				
	Four-Point	P	M	†	60/90/180/350	Yes	S	M	H/M/L				8	Var.	150.00	†Low-pass only.				
KRELL	KBX	A	M/S/X	†		Yes	P	S/M/B	H/M/L				47		3500.00	†Usable as stereo 2-way or mono 3-way. Includes external power supply.				
MADISOUND	24CX-2	A	M/S	†	60-7k	No	V	S/M	H/L	108	0.01	1.95	20k	300	425.00	†Usable as stereo 2-way or mono 3-way. Linkwitz-Riley alignment.				
	24CX-4	A	M/S	†	60-700, 600-7k	No	V	S/M	H/M/L	108	0.01	1.95	20k	300	525.00	†Usable as stereo 3-way, mono 5-way, or four-channel 2-way. Alignment as above.				
MARCHAND	XM1-A	A	M	2	20-5k	No	P	M	H/L	100	0.005	2	25k	100	24.00	Kit, \$19.95.				
	XM6-A	A	X	2	20-5k	No	V	S/M/B	H/L	110	0.005	2	25k	50	495.00					
	XM9-A	A	M	2	20-5k	No	P	M	H/L	110	0.001	2	25k	100	50.00	Kit, \$40.00.				
	XM9-AA	A	X	3	20-5k	No	P	S/M	H/L	110	0.001	2	25k	100	275.00	Kit, \$225.00.				
	XM16-A	A	M	2	20-5k	Yes	P	M	H/L	110	0.001	2	25k	100	75.00	Kit, \$60.00.				
MILBERT	TC-2R	C	X	2	60, 72, 80, 100	Yes	S	M	H/L	90	2	0.3	15k	3k	670.00	Hybrid tube design.				
	TC-4R	C	X	2	60, 72, 80, 100	Yes	S	M	†	90	2	0.3	15k	3k	830.00	As above. †For surround system; front and rear high-pass, subwoofer low-pass.				
M & K SOUND	LP-1S	P	S	†	100	No	F	S	H/L						350.00	†High-pass only, to match low-pass filter in M & K powered subwoofers. Line level.				
	VF-100	P	S	†	100	No	F	S							50.00	As above.				
MUSIC REFERENCE	RM-3	A	S	2	20-20k	Yes	P	S	H/L	100	0.001	0.5	100k	600	1200.00	Selectable filter slopes.				
NAIM AUDIO	NAX03-6	A	S	3	Custom	Yes	F		H/M/L	90	0.1	1	20k	47	1125.00	Requires Naim Hi-Cap power supply, \$1355.00.				
	NAX02-4	A	S	2	Custom	Yes	F		H/L	90	0.1	1	20k	47	1125.00	As above.				
NELSON-REED	AC-1204	C	S	2	62	No	F	S/M	L	118	0.007	1.0	22k	100	850.00	For Nelson-Reed 1204/P subwoofer.				
NESTOROVIC LABORATORIES	NL12A	A	S	2	200	No	F	S	H/L	90	0.01	1	50k	100	935.00	For Nestorovic System 12A.				
NOBIS TECHNOLOGIES	EC-1	C	S	2	80	No	F	S/B	L	92	0.01	.775	50k	600	399.00					



CROSSOVERS

MANUFACTURER	Model	Type: Active = A, Passive = P, Combined Active & Passive = C, Mono = M, Stereo = S, Stereo with Mono Subwoofer Output = X, Dimer = D			Number of Frequency Bands per Channel	Crossover Frequencies, Hz	Independent High- and Low-Pass Frequency Selection?		Subwoofer Outputs: Inverted for Mono Bridging = B	Level Controls: Stereo = S, Mono = M, Low Pass = L (for total number of controls)		S/N Ratio, - dB	Distortion, %	Nominal Input Level, V	Input Impedance, Ohms	Output Impedance, Ohms	Price, \$	Notes
		No	Yes	Fixed = F, Switchable = S, Variable = V			Plug-in Modules = P											
RANE	AC 22	A	S	†	70-3.6k	No	V	M	H/L	92	0.02	0.75	20k	100	399.00	†Usable as stereo 2-way or mono 3-way.	†Usable as stereo 3-way or mono 4-way.	
	AC 23	A	S	†	70-1k, 450-7k	No	V	M	H/M/L	92	0.02	0.75	20k	100	499.00			
	FAC 24	A	M	2	60-12k	No	V	M	H/L	95	0.02	0.75	20k	100	339.00			
	FAC 28	A	M	2	60-12k	No	V	M	H/L	95	0.02	0.75	20k	100	449.00			
	DC 24	A	M	2	70-7k	No	V	M	H/L	92	0.05	0.75	20k	100	599.00			
SESCOM	PO-51	A	M	3	20-200, 200-2k, 2k-20k	Yes	P			80	0.01	0.75	10k	100	190.60	Requires PO-1 power supply.		
SNELL ACOUSTICS	EC 200	A	O	2	80	No	F	S/M	5	92	0.01		15k	100	299.00	12-dB/octave high-pass, 24-dB/octave low-pass; summed output for use with a single subwoofer.		
SNELL MULTIMEDIA	EC 300	A	O	2	80	No	F	S/M	6	92	0.01		15k	100	299.00	12-dB/octave high-pass, 24-dB/octave low-pass; summed output for use with a single subwoofer; high-pass output for center channel.		
SOUND ENGINEERING	PFM-9	A	X	3	40-160, 400-3.2k	No	S/V	S/M	L †	118	0.03	Var.	20k	50	2050.00	†Subwoofer.		
SUMO	Delliah II	A	S/X/O	2	50, 63, 80, 100, 125	Yes	S	S/M/B	L	95	0.007	2	47k	75	599.00	Bypassable Class-A high-pass section.		
SYMETRIX	524E	A	M/S/O	†	70-10k	Yes	P		4	109	0.03	1.23	10k	200	1095.00	†Usable as stereo 2-way, mono 3-way, or mono 4-way. Balanced inputs and outputs; phase controls; outputs have independent limiters.		
TC SOUNDS	TCX	A	S		30-10k	Yes	P	S	L	95	0.01	1	10k	100	995.00	Balanced version, \$1595.00.		
UNITY AUDIO	Unity PARM	C	S	2	40-300	Yes	P	S	L	115	0.001	1	600	600	2750.00	Fully balanced differential circuits.		

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Comparing The Digital Cables:

"I am not going to describe in detail the sound of the XLC and KCAG in comparison; let's just say in my system there was no comparison. The **Tice DC-1** put the performers in the room with analog warmth and vibrance; the others sounded like mediocre digital hi fi in my system - flat and dry with somewhat vague imaging etc...It's in the comparison that they fall so very far short."

Comparing The Analog Interconnect Cables:

"A comparison of the **Tice IC-1** Interconnect with MIT, Discovery and Wire World Eclipse, produced nearly the same disparity in performance as the Digital Cable comparison."

Comparing The Power Conditioners:

"The players consisted of the familiar Counterpoint PACs, the venerable Power Wedge and two new contenders: the Promethean Audio Power Flo and the **Tice Audio MBF-3**."

MBF-3 "Images within the soundstage are extremely well focused with an unbelievable sense of roundness and space around them. As an extra bonus you get deeper more accurate bass and a gloriously warm midrange." "The bass had genuine slam." "The midrange was lush, but not licentious with a wonderful sense of ease. But best of all, the depth and width of the soundstage had increased significantly. There was a uncanny sense of layering and space together with extraordinary localization of images. It sounded much more like real music in real space. Time for a reality check. Back in goes the Power Flo... Woosh! The sound of the soundstage collapsing."

Stuart Mc Creary - Positive Feed Back Magazine

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David Robinson - Editor - Positive Feed Back Magazine

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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Sensitivity Level (Cont'd) Woofer, W. / Midrange, M. / Tweeter, T. Superwoofer - ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter											
ACCLAIM/MAVRICK	Acclaim 802 Series II	Air Spring (AS)	8			3/4					49-25 ± 4	93	20		5/4	10 x 8 x 16	Oak	Black Knit		399.90 Pair		
	Acclaim 1002 Series II	AS	10			3/4					37-25 ± 4	93	20		5/4	12 x 15 x 25	Oak	Black Knit		699.90 Pair		
	Acclaim 1203 Series II	AS Sat. & Subwoof.	12	6	Cone	3/4					29-25 ± 4	92	20		5/4	Four Pieces	Oak	Black Knit		999.90 Sys.		
	Acclaim 1200S Series II	AS Subwoof.	12								29-150 ± 4	94	20	Opt.	5/4	15 x 12 x 25	Oak	Black Knit		999.90 Pair w/Xover 699.90 Pair		
	Ebony Seven	Aperiodic Pressure Release (APR)	6			1					50-22 ± 4	91	25		5/4		Black Lacq.	Black Knit				
	Ebony Ten	AS Subwoof.	6			1					40-22 ± 4	91	25		5/4		Black Lacq.	Black Knit				
	Ebony "The Woofer"	AS Subwoof.	15								28-150 ± 3	95	30	Ext.	5/4	18 x 16 x 28	Black Lacq.	Black Knit				
	Ebony Ribbon Tower	AS	12	3x3	Ribbon	1					30-22 ± 3	88	30		5/4	Four Pieces	Black Lacq.	Black Knit				
	Ebony Ribbon System	AS	15	(2) 3x3	Ribbons	1					28-22 ± 3	88	30		5/4	Four Pieces	Black Lacq.	Black Knit				
	Nonspeaker Ribbon Reference Four	AS	12	(4) 3x3	Ribbons	3/4x4					30-44 ± 3	88	40		4/3	Four Pieces	Black Lacq.	Black Knit				
	Nonspeaker Ribbon Reference Three	AS	12	(4) 3x3	Ribbons	3/4x4					29-44 ± 3	88	40		4/3	Four Pieces	Opt.	Black Metal Mesh				
	Nonspeaker Ribbon Reference Two	Bandpass	15	(6) 3x3	Ribbons	3/4x4					22-44 ± 3	88	40		6/4	Five Pieces	Opt.	Black Metal Mesh				
	Nonspeaker Ribbon Reference One	Bandpass	15	(8) 3x3	Ribbons	3/4x4					17-44 ± 3	89	100		6/4	Six Pieces	Opt.	Black Knit				
	Mavrick Signature Two	Bandpass	(4)15	(20) 3x3	Ribbons	3/4x4					17-44 ± 2	89	100		5/4	Six Pieces	Wood	Black Knit				
Mavrick Signature One	Bandpass	(2)18	(20) 3x3	Ribbons	3/4x4					15-44 ± 2	89	100		5/4	Six Pieces	Wood	Black Knit					
ACI	LV Satellite	Sealed Sat.	5 1/4			1					80-20 ± 3	89	20		8/6	11 x 7 x 10	Opt.	Black Knit	14	599.00 Pair		
	LV Subwoofer	Aperiodic Subwoof.	12								35-100 ± 3	89	30	100	8/6	25 x 13 x 14	Opt.	Black Knit	65	649.00 Each		
	Spirit	Aperiodic	8			1					48-20 ± 3	89	30		8/6	31 x 10 x 12	Oak	Black Knit	48	899.00 Pair		
	G3	Aperiodic	10	5 1/4	Cone	1					36-20 ± 3	89	40		8/6	36 x 12 x 12	Opt.	Black Knit	70	1399.00 Pair		
	Encore	Sealed	5			1					100-20 ± 3	86	15		8/6	10 x 6 x 5	Opt.	Black Knit	10	429.00 Pair		
	Encore II	Sealed Dipole	(2)5			(2)1					100-20 ± 3	86	20		6/4	11 x 8 x 7	Opt.	Black Knit	15	799.00 Pair		
	AV1	A/V, Ported In-Wall	5 1/4			1			W		65-20 ± 3	89	20		8/6	11 x 7 x 8	Opt.	Black Knit	18	379.00 Each		
	B-Flat	Ported In-Wall	6 1/2			1					60-20 ± 3	89	30		8/6	8 x 12 x 3	White	White Metal	6 1/2	349.00 Pair		
	LX	Aperiodic	8			1					65-20 ± 3	89	30		8/6	16 x 10 x 8	Opt.	Black Knit	20	489.00 Pair		
	Sapphire II TI	Aperiodic	7			1					64-20 ± 3	90	50		6/4	16 x 10 x 10	Opt.	Black Knit	28 1/2	1699.00 Pair		
Sub 1	Bandpass Subwoof.	12						W		20-90 ± 3	89	40	90	4/3	25 x 13 x 14	Opt.	Black Knit	65	1599.00 Pair			
ACOUSTIC ENERGY	AE-1	Bass Ref.	5			1					70-22 ± 3	88	30	3k	8/6	12 x 7 x 10	Satin Black	Black Knit	18	1495.00 Pair		
	AE-2a	Bass Ref.	(2)5			1					60-18 ± 2.5	90	50	3k	8/6	15 x 9 x 12	Satin Black	Black Knit	38	2195.00 Pair		
	Aegis 1	Bass Ref.	6			1					50-18 ± 2.5	86	30	3k	8/6	8 x 10 x 12	Black Ash	Black Knit	18	795.00 Pair		
ACOUSTIC INTERFACE	Angstrom	Ac. Sus.	6 1/2			1					78-20 ± 2.5	90	15	5k	8/6	13 x 7 x 6	Black Enam.	Black Cloth	10	150.00 Each		
	Tremor	Vented Subwoof.	(2)12						M, T		29-200 ± 2.5	95	15	100	8/6	62 x 26 x 16	Oiled Wal.	Black Cloth	150	1290.00 Each		
	Shadow	Ac. Sus.	8			1					69-20 ± 2.5	91	15	5k	8/6	25 x 9 x 9	Black Cloth	Black Cloth	18	190.00 Each		
	Intimate	Ac. Sus.	10			1			T		49-20 ± 2.5	93	15	5k	8/6	24 x 12 x 10	Oiled Oak	Black Cloth	29	290.00 Each		
	Transcendant	Vented	12	1 1/4	Dome	1 1/4			M, T		38-20 ± 2.5	94	15	1.9k	8/6	32 x 16 x 12	Oiled Wal.	Black Cloth	51	490.00 Each		
	Professional Series II S	Vented	12	2	Dome	1			M, T		29-20 ± 2.5	95	15	800, 6.6k	8/6	48 x 16 x 14	Oiled Oak	Black Cloth	80	890.00 Each		
	Professional Series III	Vented	12	3, 1 1/2	Oomes	3/4			T, (2) M		25-20 ± 2.5	95	15	600, 2k, 6k	8/6	48 x 16 x 14	Oiled Wal.	Black Cloth	90	1290.00 Each		
	Studio Reference	Vented	12	4x15	Horn	2x5 1/2			M, T		22-20 ± 2.5	98	15	880, 5k	8/6	60 x 16 x 14	Oiled Wal.	Black Cloth	102	2190.00 Each		
	Sound Portal	Horn	24x52	24	Horn	6 1/2			M, T		15-20 ± 2.5	101	15	550, 5k	8/6	80 x 27 x 36	Oiled Oak	None	400	7500.00 Each		
	Sound Prism	Triamped, Horn	24x52	24	Horn	6 1/2			M, T		10-20 ± 1	105	100, 300, 1.5k Inc.	8/6	80 x 27 x 36	Oiled Wal.	None	500	30,000.00 Pair			



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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer W. Midrange H. Tweeter T. Superwoofer ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms, Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
ACOUSTIC PROFILES	PSL-AVS 1	Ctr. & Rear Ch.																299.00 Sys.
	PSL-AVS 2	A/V Sat. & Subwoof.																499.00 Sys.
	PSL-AVS 2P	A/V Sat. & Powered Subwoof.								Inc.								699.00 Sys.
	PSL-AVS 3	4 Sats., Ctr. Ch. & Subwoof.																798.00 Sys.
	PSL-AVS 3P	4 Sats., Ctr. Ch. & Powered Subwoof.								Inc.								998.00 Sys.
ADJO	Ethic	Vented	6½			1	Dome		55-20 ±3	88	30	3.3k	8/6	10 x 12 x 35	Opt., Wood	Black Kntl	27½	2400.00 Pair w/ Stands
A/D/S	M30	Bandpass	(2)10	(2)6	Cones	1	Dome		20-22 ±3	91	50	160,3k		56 x 22 x 25	Rswd.	Black Metal Perf. Metal	150	8000.00 Pair
	SubSat 2	Sat. & Subwoof.	6	4	Cone	1	Dome		42-20 ±3	86	20	150,2k	4/	Three Pieces	Opt.	Black Metal Perf. Metal	33 Sys.	669.00 Sys.
	SubSat 3	Sat. & Subwoof.	6	5¼	Cone	1	Dome		42-20 ±3	88	20	150,2k	4/	Three Pieces	Opt.	Black Metal Perf. Metal	41 Sys.	769.00 Sys.
	SUB 6	Bandpass Subwoof.	6						42-150 ±3	89	20	150	8/	9 x 8 x 19	Opt.	Black Metal Perf. Metal	21	269.00 Each
	SUB 10	Powered Subwoof.	10				W		20-100 ±3	150 Inc.		60,80,100 (Adj.)		18 x 19 x 19	Opt.	Black Metal Perf. Metal		1295.00 Each
	SUB 12	Powered Subwoof.	12				W		15-100 ±3	350 Inc.		60,80,100 (Adj.)		22 x 19 x 19	Opt.	Black Metal Perf. Metal		1895.00 Each
	750IL	In-Wall Inf. Baf. Ac. Sus.	7	1½	Dome	1	Dome		35-20 ±3	90	50	2k	4/	18 x 10	Opt.	Perf. Metal Black Perf. Metal	14	999.00 Pair
	SAT 5		5			1	Dome		60-20 ±3	86	15	2k	4/	10 x 6 x 7	Opt.	Black Metal Perf. Metal		649.00 Pair
	SAT 6	Ac. Sus.	6			1	Dome		50-20 ±3	87	15	2k	4/	13 x 8 x 9	Opt.	Black Metal Perf. Metal	22	799.00 Pair
	SAT 7	Ac. Sus.	8	1½	Dome	1			40-20 ±3	87	15	700,4k	4/	17 x 9 x 11	Opt.	Black Metal Perf. Metal	19	1399.00 Pair
	L400e	Ac. Sus.	7			1	Dome		60-20 ±3	88	35	2k		12 x 8 x 8	Opt.	Black Metal Perf. Metal	9½	599.00 Pair
	L300e	Ac. Sus.	5¼				Dome		70-20 ±3	88	30	2k	4/	9 x 6 x 6	Opt.	Black Metal Perf. Metal	9½	499.00 Pair
	L200e	Ac. Sus.	4			1	Dome		85-20 ±3	86	15	2k		7 x 5 x 9	Opt.	Black Metal Perf. Metal	6	399.00 Pair
	L150e	Ac. Sus.	4			1	Dome		85-20 ±3	87	15	3.5k	4/4	4 x 5 x 8	Opt.	Black Metal Perf. Metal	5	329.00 Pair
	C3001/s	In-Wall Inf. Baf.	5¼			1	Dome		50-20 ±3	90	5	2.5k	4/	7 x 9	Opt.	Black Metal Perf. Metal	5	399.95 Pair
C4001/s	In-Wall Inf. Baf.	6			1	Dome		42-30 ±3	91	5	1.6k	4/	7 x 11	Opt.	Black Metal Perf. Metal	6½	499.95 Pair	
ADVANCED AKUSTIC	101 MkIV Micro Reference	QB3 Vented	5			1½	Dome	No	50-24 ±2	87	50	2.7k	8/4	13 x 7 x 9	Opt., Wood	Black Perf. Metal	25	1500.00 Pair
	201 MkIV Compact Monitor	Aperiodic	7			1½	Dome	No	45-20 ±2	86	50	3.15k	8/6	15 x 9 x 11	Opt., Wood	Black Perf. Metal	35	1300.00 Pair
	401 MkIV Akustic Monitor	Aperiodic	(2)7			1½	Dome	No	40-24 ±2	90	50	3.15k	4/3	37 x 9 x 11	Opt., Wood	Black Perf. Metal	65	2300.00 Pair
	701 MkIV Reference Monitor	QB3 Vented	9			1½	Dome	No	35-24 ±2	90	50	2.25k	8/6	40 x 10 x 13	Opt., Wood	Black Perf. Metal	75	2500.00 Pair
	801 MkIV Reference Monitor	B6 Vented	(2)9			1½	Dome	No	30-24 ±2	92	50	2.25k	4/3	50 x 11 x 16	Opt., Wood	Black Perf. Metal	110	3700.00 Pair
	1001 MkIV Akustic Reference	Aperiodic	(2)12	(2)5	Cones	1½	Dome	No	25-24 ±2	92	100	115,2.7k	4/2	62 x 14 x 22	Opt., Wood	Black Perf. Metal	250	7000.00 Pair
	1001 MkIV PPIS Reference Standard	Push-Pull Iso-barik	(4)12	(2)5	Cones	1½	Dome	No	20-24 ±2	92	100	115,2.7k	4/2	62 x 14 x 22	Opt., Wood	Black Perf. Metal	350	10,500.00 Pair
	MkIV Compact Subwoofer	B6 Vented Subwoof.	9					W	30-200 ±2	96	50	115,0pt.	8/6	24 x 11 x 16	Opt., Wood	Black Perf. Metal	75	1300.00 Pair
	MkIV Reference Subwoofer	Aperiodic Subwoof.	12					W	25-200 ±2	90	100	115,0pt.	8/6	26 x 14 x 22	Opt., Wood	Black Perf. Metal	110	2300.00 Pair
	MkIV PPIS Reference Subwoofer	Push-Pull Iso-barik Subwoof.	(2)12					W	20-200 ±2	90	100	115,0pt.	4/3	26 x 14 x 22	Opt., Wood	Black Perf. Metal	150	3500.00 Pair
	Dynaudio Gemini II Enhanced	QB3 Vented	(2)5			1½	Dome	No	50-24 ±3	90	50	2.7k	4/2	22 x 7 x 10	Opt., Wood	Black Perf. Metal	50	2400.00 Pair
	Dynaudio Twynn II Enhanced	Aperiodic	(2)7			1½	Dome	No	40-24 ±3	90	50	3.15k	4/3	40 x 9 x 12	Opt., Wood	Black Perf. Metal	65	2200.00 Pair
ADVANCED ELECTRO-DYNAMIC SYSTEMS	Cybele DLS-73	Inf. Baf.	12		2x6	Cyl.	No	30-20 ±3	85	40	1.5k	8/7	15 x 10 x 44	Cloth	Opt., Kntl	83	2195.00 Pair	



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Tweeter Type		Separate Level Controls: Woofer, W. Midrange, M. Tweeter, T. Superwoofer, ST		Anchoic Frequency Response, SPL, 1 Watt/1 Meter, dB		Recommended Min. Amp Power, Watts/Ch.		Crossover Frequencies, Hz		Impedance, Ohms: Nominal/Minimum		Dimensions, inches (To Nearest Inch)		Finish		Grille Color and Material		Weight, Lbs. Each		Price, \$			
			Woofer	Midrange	Tweeter	No	W	M/T	No	W	No	W	W	W	W	W	W	W	W	W	W	W	W	W	W	W	W	W	W	W	W	
ADVANCED SOUND	Bi Polar Satellite	Bipolar Sat.	(2)8	4 1/2	Cone	1, 1 1/4	Domes	No	150-22 ± 3	94	200	150, 1k, 5k, 12k	6/4	50 x 30 x 6	Opt., Wood	Opt., Knit	180	9000.00	Pair													
	Bi Polar Amplified Subwoofer	Powered Subwoof.	(4)10					W	30-150 ± 3	94	160	150	3/4	50 x 20 x 28	Opt., Wood	Opt., Knit	300	6500.00	Pair													
	Ziggurat	Time Aligned, Tuned Port	12	8	Cone	3	Dome	M/T	32-20 ± 3	91	200	900, 6k	6/8	41 x 17 x 15	Opt., Wood	Opt., Knit	150	3500.00	Pair													
	Campanile I	Tuned Port	(2)8	4 1/2	Cone	3	Dome	M/T	38-20 ± 3	92	100	300, 2.5k	6/4	36 x 13 x 13	Opt., Wood	Opt., Knit	95	2000.00	Pair													
	Campanile II	Tuned Port	(2)10	8	Cone	3	Dome	M/T	35-22 ± 3	93	200	300, 2.5k	4/3	49 x 13 x 20	Opt., Wood	Opt., Knit	130	4000.00	Pair													
	Monolith 12P	Powered Tuned Port Subwoof.	12					W	32-150 ± 3	91	100	150	6/8	22 x 20 x 20	Opt., Wood	Opt., Knit	130	2000.00	Pair													
	Monolith 12	Tuned Port Subwoof.	12					No	32-150 ± 3	91	100	150	6/8	22 x 20 x 20	Opt., Wood	Opt., Knit	110	1200.00	Pair													
	Monolith 10P	Powered Tuned Port Subwoof.	10					W	32-150 ± 3	91	100	150	6/8	22 x 20 x 20	Opt., Wood	Opt., Knit	125	1800.00	Pair													
	Monolith 10	Tuned Port Subwoof.	10					No	32-150 ± 3	91	100	150	6/8	22 x 20 x 20	Opt., Wood	Opt., Knit	110	1100.00	Pair													
	Cornerstone Bookshelf	Powered Tuned Port Stereo Subwoof.	(2)4 1/2			3	Dome	No	120-20 ± 3	94	35	6k	4/6	18 x 8 x 12	Opt., Wood	Opt., Knit	30	600.00	Pair													
	Cornerstone 12SP	Powered Tuned Port Stereo Subwoof.	12					(2)W	38-150 ± 3	89	(2) 80 Inc.	150	4/3	22 x 20 x 20	Opt., Wood	Opt., Knit	130	1200.00	Each													
	Cornerstone 4/BSP	Powered Tuned Port Stereo Subwoof.	(4)8					(2)W	45-150 ± 3	94	(2) 80 Inc.	150	4/3	22 x 20 x 20	Opt., Wood	Opt., Knit	145	1350.00	Each													
Cornerstone 12S	Tuned Port Stereo Subwoof.	12					No	38-150 ± 3	89	100	150	4/3	22 x 20 x 20	Opt., Wood	Opt., Knit	115	800.00	Each														
Cornerstone 4/BS	Tuned Port Stereo Subwoof.	(4)8					No	45-150 ± 3	94	100	150	4/3	22 x 20 x 20	Opt., Wood	Opt., Knit	115	800.00	Each														
ADVENT	Heritage	Ac. Sus.	(2)8			1	Dome		42-23 ± 3	89.5	10	3.5k	8/4	38 x 10 x 13	Oiled Hardwood	Brown Knit	45	699.95	Pair													
	Legacy III	Ac. Sus.	10			1	Dome		40-23 ± 3	90	10	2.5k	8/6	32 x 14 x 10	Oiled Hardwood	Black Cloth	42	450.00	Pair													
	Graduate	Ac. Sus.	8			1/2	Dome		55-21 ± 3	89		4.5k	8/4	18 x 12 x 7	Oiled Pecan Wood	Black Wrap	18	249.00	Pair													
	Mini Advent	Ac. Sus.	5 1/4			1/2	Dome		110-21 ± 3	88	10	4.5k	6/4	11 x 6 x 5	Oiled Wood	Brown Knit	10	179.00	Pair													
	Mini Advent Subwoofer III	Ac. Sus. Subwoof.	(2)6 1/2						50-180 ± 3	91	10	180	6/4	13 x 15 x 8	Black Vinyl		20	199.00	Each													
	Baby III	Ac. Sus.	6 1/2			1/2	Dome		60-21 ± 3	89	10	4.5k	8/4	16 x 11 x 6	Opt.	Brown Knit	13	229.00	Pair													
	Video Shielded Prodigy Tower	A/V, Ac. Sus.	8			3/4	Dome		45-23 ± 3	89	10	3k	8/6	28 x 10 x 9	Black Hardwood	Black Cloth	25	379.00	Pair													
	Prodigy Tower	Ac. Sus.	8			3/4	Dome		45-23 ± 3	89	10	3k	8/4	28 x 10 x 9	Hardwood	Brown Knit	25 1/4	349.95	Pair													
	Indoor/Outdoor Mini II	Ac. Sus.	5 1/4			1/2	Dome		110-21 ± 3	88	10	4.5k	8/4	11 x 6 x 5	Opt.	Brown Poly.	10	179.00	Pair													
	Laureate	Ac. Sus.	(2)6 1/2			1	Dome		42-23 ± 3	90	10	3k	8/4	38 x 9 x 12	Black/Hardwood	Brown Knit	46	549.95	Pair													
AERIAL ACOUSTICS	In-Wall Gallery Series	In-Wall	6 1/2			1/2	Dome		60-21 ± 3	89	10	4.5k	6/4	13 x 9		Black		5	299.00	Pair												
	In-Wall Mini Gallery Series	In-Wall	5 1/4			1/2	Dome		80-21 ± 3	87	10	4.5k	8/6	12 x 9	White			5	199.00	Pair												
	Audio Focus	Clr. Ch.	(2)4						80-20 ± 3	92	10		8/	6 x 13 x 6	Black Vinyl	Black	6	129.00	Each													
AERIAL ACOUSTICS	10T	Vented	10 1/4	5 1/4	Cone	1	Dome		28-22 ± 2	86	100	360, 2.7k	4/3	42 x 13 x 19	Opt., Wood	Black Foam	110	4495.00	Pair													
	5	Ac. Sus.	7			1	Dome		60-22 ± 3	85	50	2.5k	4/3	13 x 8 x 10	Opt., Wood	Black Foam	25	1595.00	Pair													
AES	AES-25M	In-Wall	5 1/4						70-18	88	10		16/8	12 x 8 x 3	White Plast.	White Steel	5	79.95	Each													
	AES-50S	In-Wall	5 1/4			3/4	Dome		70-20	90	10	3k	8/4	12 x 8 x 3	White Plast.	White Steel	5	99.95	Each													
	AES-100S	In-Wall	6 1/2			3/4	Dome		55-20	90	10	3k	8/4	12 x 8 x 3	White Plast.	White Steel	6	124.95	Each													
	AES-200S	In-Wall	6 1/2			1	Dome		40-20	90	10	2.5k	8/4	12 x 8 x 3	White Plast.	White Steel	8	179.95	Each													
	AES-300W	In-Wall Subwoof.	6x9						28-90	90	10	90	8/4	12 x 8 x 3	White Plast.	White Steel	9	229.95	Each													
	AES-400W	In-Wall Subwoof.	6x9						28-90	90	10	90	8/4	12 x 8 x 3	White Plast.	White Steel	9	295.00	Each													



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Control? Woofer W. Midrange W. Tweeter - Y, Superwoofer - ST	Resonant Frequency Response, Hz to kHz, ± dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Cn.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
ALLISON ACOUSTICS	AL-100	Ac. Sus.	6			1	Dome		64-18 ± 3	90	15	2.5k	6/	15 x 10 x 7	Black	Black Knit	11	119.95 Each
	AL-105	Ac. Sus.	6			1	Dome		58-18 ± 3	90	15	2.5k	6/	15 x 10 x 8	Opt.	Black Knit	13	149.95 Each
	AL-110	Ac. Sus.	6			1	Inv. Cone		54-21 ± 3	90	15	2k	6/	15 x 10 x 9	Opt.	Black Knit	16	179.95 Each
	AL-115	Ac. Sus.	8			1	Inv. Cone		41-21 ± 3	90	15	2k	6/	20 x 11 x 10	Opt.	Black Knit	22	229.95 Each
	AL-120	Ac. Sus.	(2)6			1	Inv. Cone		52-21 ± 3	90	15	100,2k	6/	24 x 11 x 11	Opt.	Black Knit	33	329.95 Each
	AL-125	Ac. Sus.	(2)6	3 1/2	Inv. Cone	1	Inv. Cone		48-21 ± 3	90	15	450,4k	6/	31 x 11 x 12	Opt.	Black Knit	40	479.95 Each
	AL-130	Ac. Sus.	(2)8	3 1/2	Inv. Cone	1	Inv. Cone		35-21 ± 3	90	15	450,4k	6/	38 x 13 x 14	Opt.	Black Knit	57	599.95 Each
	AV-200/MS-200	Home Th. Sat.	4			1	Dome		90-22 ± 5	90	10	4k	8/	10 x 6 x 5	Opt.	Black Knit	6	199.95 Each From
	AV-202/MS-202	Home Th. Ctr. Ch.	(2)3			1	Dome		90-22 ± 5	86	10	4.5k	8/	5 x 19 x 11	Opt.	Black	10	129.95 Each From
AV-W4/MS-W4	Home Th. Subwoof.	8						40-200 ± 5	86	20	200	4/	11 x 11 x 11	Opt.	Black	16	159.95 Each	
ALÓN	V	Inf. Baf.	10	5	Dipole Cone	1	Dipole Dome	No	34-25 ± 3	87	75	400,3.5k	8/4	49 x 12 x 15	Opt.	Black	90	4800.00 Pair
	IV	Inf. Baf.	12	5	Cone	1	Dome	No	29-25 ± 3	87	100		8/3	46 x 15 x 18	Opt., Wood	Opt., Knit	105	3000.00 Pair
	II	Inf. Baf.	10	5	Cone	1	Dome	No	39-25 ± 3	87	100		8/4	40 x 11 x 13	Opt., Wood	Opt., Knit	60	1800.00 Pair
	I	Air Sus.	8	4 1/2	Dipole Cone	3/4	Dome	No	49-25 ± 3	87	50	500,3.5k	8/4	38 x 9 x 13	Opt., Oak	Black	40	1200.00 Pair
	C1	Bipolar Ctr. Ch.	(2)5			(2)1	Domes	No	80-25 ± 3	87	50	3.5k	8/4	7 x 15 x 9	Black	Black	20	600.00 Each
	Phalanx	Inf. Baf.	10	(5)5, 5	Cones, Dipole Cone	1	Dipole Dome	No	32-25 ± 3	87	140	125,400, 3.5k	8/4	58 x 13 x 18	Opt.	Black	140	20,000.00 Pair
	C2/C2S	Air Sus.	8	5	Dipole Cone	1	Dome	No	49-25 ± 3	87	50	400,3.5k	8/4	25 x 22 x 13	Black Ash	Black	45	From 1200.00 Pair
SW1	Isobaric Subwoof.	(2)12					No	25-500 ± 3	87	100		4/2	16 x 25 x 25	Black Ash	Black	80	990.00 Each	
ALTEC LANSING	75	Ac. Sus. Ctr. Ch.	5 1/4			1/2	Dome		50-20 ± 3	89	10	4k	8/	10 x 6 x 7	Opt., Vinyl	Black Knit	9	80.00 Each
	115	Ac. Sus.	6			1	Dome		50-20 ± 3	91	10	2.5k	8/	17 x 10 x 9	Opt., Vinyl	Black Knit	20	275.00 Pair
	215	Ac. Sus.	8	3 1/2	Dome	1	Dome		40-20 ± 3	91	10	250,3.5k	8/	22 x 12 x 9	Opt., Vinyl	Black Knit	35	500.00 Pair
	315	Ac. Sus.	10	2	Dome	1	Dome		30-20 ± 3	93	10	550,3.5k	8/	27 x 15 x 12	Opt., Vinyl	Black Knit	50	650.00 Pair
	515	Ac. Sus.	10	3 1/2	Dome	1	Dome		28-22 ± 3	92	10	250,3.5k	8/	34 x 12 x 13	Opt., Vinyl	Black Knit	54	700.00 Pair
	SW8	Subwoof.	8						35-250 ± 3	90	10	180	6/	10 x 14 x 11	Opt., Vinyl	Black Knit	25	150.00 Each
	PSW10	Powered Subwoof.	10						26-180	90	Inc.	50,80, 100,150		17 x 17 x 17	Opt.	Black Knit	62	850.00 Each
	ACS300	Computer Sat. & Subwoof.	(2)4	4		1/2	Dome	(2)W, T	35-20 ± 3	90		120,3.5k		Three Pieces			19 Sys.	400.00 Sys.
	ACS200	Computer Speaker	4			1/2	Dome	W, T	100-20 ± 3	90		3.5k					11	300.00 Pair
	ACS150	Powered Computer Subwoof.	(2)4						35-250 ± 3	Inc.		250		6 x 11 x 7	Beige		9	150.00 Each
	ACS100	Computer Speaker	3			1/2	Dome	W, T	80-20 ± 3						Gray		2 1/2	180.00 Pair
	ACS50	Powered Computer Speaker	2 1/2 x 1 1/4			3/4	Dome		100-20 ± 3	Inc.					Beige		1 1/2	100.00 Pair
	AHT-2300	THX; Powered Subwoof.	(2)10						26-180 ± 3	Inc.		50,80, 100,150 (Adj.)		15 x 27 x 19	Black		75	1200.00 Each
	AHT-2200	THX; Front THX	(2)5 1/4			(2)1/2	Domes		80-16 ± 3	89	20	2.5k	8/	16 x 8 x 7	Opt.	Opt., Mesh	6	300.00 Each
	AHT-2100	Surround In-Wall Inf. Baf.	(2)4	(4)3		(2)3/4	Domes		80-20 ± 3	89	20	180,3k, 3.5k	4/	15 x 11 x 6	White	White Mesh	22 1/2	900.00 Pair
	ITW 265	Sat.	6 1/2			7/8	Dome		40-20 ± 3	90	10	3.5k	6/	12 x 9 x 4	Plast.	White	10	300.00 Pair
	ITW 260	In-Wall Subwoof.	(2)6 1/2						32-250 ± 3	90	30	180	4/	20 x 13 x 4	Black Vinyl	White	45	400.00 Pair
	System 3	Sat. & Subwoof.	(2)8	(2)3		1/2	Dome		32-20 ± 3	90	10	180,4.5k	8/	Three Pieces	Opt.		40 Sys.	600.00 Sys.
	Bias 550	Pentamp., Ac. Sus.	(2)10, 8	6 1/2, 2	Cone, Dome	1	Dome	W, M, T	20-22 ± 2	90	Inc.	80,150, 450,1.5k, 4.5k		71 x 19 x 24	Wal. Ven.	Black Knit	437	12,000.00 Pair
	512	Triamp., Ac. Sus.	(2)10	6 1/2, 2	Cone, Dome	1	Dome	W, M, T	20-22 ± 3	90	75	180,1.5k, 3.5k	Inc.	57 x 13 x 14	Black Knit	Black Knit	120	4500.00 Pair
511	Ac. Sus.	(2)10	6 1/2, 2	Cone, Dome	1	Dome		20-22 ± 3	92	50	180,1.5k, 3.5k	4/	57 x 13 x 14	Opt.	Black Knit	110	3000.00 Pair	
510	Ac. Sus.	(2)10	2	Dome	1	Dome		20-22 ± 3	92	10	550,3.5k	4/	49 x 12 x 14	Opt.	Black Knit	100	1600.00 Pair	
(Continued)	508	Ac. Sus.	(2)8	2	Dome	1	Dome		32-22 ± 3	90.5	10	750,3.5k	6/	40 x 11 x 11	Opt.	Black Knit	63	1100.00 Pair



LOUDSPEAKERS

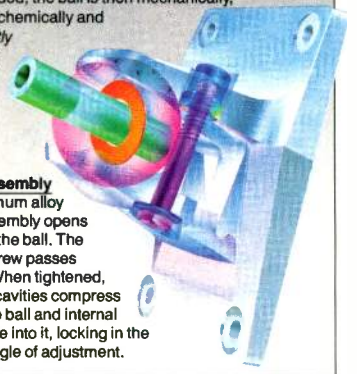
MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer: W, Midrange: M, Tweeter: T, Superwoofer: ST	Angle/Hz to kHz, \pm dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance Ohms: Nominal/Minimum	Dimensions Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
ALTEC LANSING (Continued)	100	Ac. Sus.	(2)B	4	Dome	3/4	Dome		38-20	91	10	250,3.5k	8/	41 x 11 x 11	Opt., Vinyl	Black Knit	63	500.00	
	96	Ac. Sus.	(2)6 1/2			3/4	Dome		39-20 \pm 3	91	10	3.5k	8/	32 x 9 x 10	Opt., Vinyl	Black Knit	30	400.00	
	95	Ac. Sus.	8	4	Dome	3/4	Dome		40-20 \pm 3	91	10	250,3.5k	8/	22 x 12 x 9	Opt., Vinyl	Black Knit	28	300.00	
	85	Ac. Sus.	6 1/2			3/4	Dome		50-20 \pm 3	91	10	3.5k	8/	17 x 10 x 9	Opt., Vinyl	Black Knit	17 1/2	200.00	
	66	Indoor/Outdoor; Ctr. Ch.	(2)6			3/4	Dome		45-20 \pm 3	90	10	3.5k	8/	16 x 8 x 7	Opt., Vinyl, ABS	Black Knit Opt., Mesh	15	200.00	
	56	Indoor/Outdoor	5 1/4			1/2	Dome		50-20 \pm 3	89	10	4k	8/	10 x 8 x 6	Opt.		6	125.00	
	55	Indoor/Outdoor; Ac. Sus. Ctr. Ch.	4			3/4	Dome		85-20 \pm 3	86	10	3.5k	6/	9 x 7 x 5	Black ABS	Opt., Mesh	5 1/2	250.00	
	44	Indoor/Outdoor; Ac. Sus. Ctr. Ch.	(2)4			1/2	Dome		80-21 \pm 3	90	10	3.5k	8/4	5 x 11 x 8	Black	Black Mesh	6	90.00	
AMBLÉ	Viola	Tuned Port	6 1/2			1	Dome		45-20 \pm 3	88	20	3.5k	8/6	14 x 10 x 12	Black Lacq. Oak	Black Knit	23	850.00	
	Bravo	Tuned Port	6 1/2			1	Dome		53-18 \pm 3	89	20	3.2k	8/6	16 x 10 x 8	Black Lacq. Oak	Black Knit	17	495.00	
	Mini-Viola	Tuned Port	4 1/2			3/4	Dome		60-20 \pm 3	86	20	4k	8/6	8 x 12 x 7	Black Lacq. Oak	Black Knit	16	650.00	
	HC1000	Home Th.	12	5 1/4	Cone	1	Dome		37-22 \pm 3	92	50	100,3.5k	8/6	Six Pieces	Black Lacq. Opt.	Black Knit	150 Sys.	1790.00	
AMC	WM50	In-Wall	5 1/2			1	Dome		60-20 \pm 5				8/			White Alum. White Alum. White Alum.		199.00	
	WM75	In-Wall	6 1/2			1	Dome		50-20 \pm 5				8/			White Alum. White Alum.		299.00	
	WM100	In-Wall	8			1	Dome		45-20 \pm 5				8/			White Alum.		399.00	
	B1-20	Subwoof.	8					W, M, T	30-270 +0, -3			40-270 (Var.)			Black Oak		Pair	749.95	
AMRITA AUDIO (Continued)	The AMRIT-Motif	Bass Ref.	6			1	Dome		43-20	92	7.5	4.5k	6/5.5	10 x 9 x 16	Opt.	Opt.	17	545.00	
	The AMRIT-Logos	Bass Ref.	8			1	Dome		35-20	90	7.5	3.2k	7/7	13 x 14 x 20	Opt.	Opt.	34	695.00	

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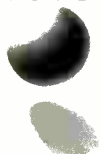
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MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls	Woofer W. Midrange M. Tweeter T. Super Tweeter ST	Anechoic Frequency Response, Hz to kHz, ± dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
AMRITA AUDIO (Continued)	The AMRIT-Thunderbird	Stereo Bandpass Subwoof. Inf. Baf.	(2)10							24-100	50		7/7	17 x 19 x 36	Opt.	Opt.	96	From 895.00 Each	
	The AMRIT-Reference Standard		13	(2)6½	Cones	1	Dome	No		34-20	92	30	180,4k	4/3.4	49 x 17 x 15	Opt.	Opt.	110	3795.00 Pair
	The AMRIT-Summit Towers	Ported	(2)10	6½	Cone	1	Dome	No		28-20	91	30	180,4k	4/3	42 x 16 x 14	Opt.	Opt.	85	2095.00 Pair
	The AMRIT-Allegro Towers	Ported	10	3	Dome	¾	Dome	No		32-20	90	30	600,4k	4/3	37 x 17 x 13	Opt.	Opt.	73	1195.00 Pair
	The AMRIT-HeartLand Towers	Bass Ref.	(4)8			1	Dome	No		31-20	96	30	3.4k	4/2	36 x 13 x 17	Opt.	Opt.	72	1295.00 Pair
	The AMRIT-MiniMonitors	Bass Ref.	(2)8			1	Dome	No		40-20	92	30	2.5k	4/3	17 x 11 x 12	Opt.	Opt.	37	995.00 Pair
	The AMRIT-Elan Towers	Bass Ref.	8			1	Dome	No		36-20	90	30	2k	6/5	35 x 11 x 12	Opt.	Opt.	50	845.00 Pair
	The AMRIT-Troppo Towers	Bass Ref.	6			1	Dome	No		46-20	90	30	3.5k	6/5	35 x 10 x 8	Opt.	Opt.	31	645.00 Pair
	The AMRIT-Ariel	Ac. Sus.	6			1	Dome	No		58-20	90	30	3.5k	6/5	15 x 10 x 8	Opt.	Opt.	16	495.00 Pair
	The AMRIT-Prospero	Powered Conjugate Subwoof. Tuned Port	(2)15					W				175 Inc.		4/3	30 Dia.	Opt.	Opt.	110	1995.00 Each
The AMRIT-Kronos Towers		(2)8	3½	Dome	1	Dome			24-20 +3,-5	90	7.5	650,4.5k	7/4	12 x 16 x 40	Opt.	Opt.	72	1645.00 Pair	
ANDANTE AUDIO	M100	Vented Sat. Subwoof.	4			¾	Dome			55-21	90	20	3k	8/	8 x 5 x 5	Opt.	Opt.	3	129.00 Pair
	CF65		(2)6½							30-120	90	50	120	8/6	25 x 14 x 11	Black	Black	34	399.00 Each
	VM150	A/V, Vented In-Wall	4			¾	Dome			55-21	90	20	3k	8/	8 x 5 x 5	Black	Black	3	169.00 Pair
	SP06		6½			1	Dome	T		50-21	90	20	2.2k	8/	12 x 9 x 3	White	White	4	199.00 Pair
ANTIPHON	Aphelion	Vented	(2) 8¼x 11¼	2	Dome	¾	Dome				87	100		4/	72 x 17 x 15	Opt.	Black Knit	150	14,500.00 Pair



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Sound as it was meant to be heard.

LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Tweeter Type		Separate and Combined Woofer W. Midrange - M, Tweeter - T, Superwoofer - ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min Amp Power, dB	Crossover Frequencies, Hz		Impedance Ohms - Nominal/Minimum	Dimensions Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
APOGEE ACOUSTICS	Studio Grand Ribbon Array	Ribbon	14x48			0.7x48	Ribbon	W, T	30-20		100	400	3/	66 x 29 x 3	Opt.			Black Knit	110	7500.00		
	Studio Stereo Subwoofer	Slot Loaded Subwoof.	(2)10					SW	20-70		100	70	3/	17 x 29 x 25	Gran. Black Cloth	Black Cloth	85	3995.00				
	Center Channel	Hybrid Ctr. Ch.	(2)6½			0.8x16	Ribbon		40-20		50	900	4/	24 x 27 x 6	Off-White Paint Opt.	Metal	30	895.00				
	Centaur	Ribbon Dipole	8			0.7x26	Ribbon	T	38-20		50	500	5/3	15 x 46 x 11	Black Knit	Black Knit	65	1795.00				
	Stage	Hybrid Ribbon Dipole	12x26			0.7x26	Ribbon	T	35-20		50	600	4/3	26 x 37 x 2	Opt.	Fbgls	60	From 2595.00				
	Centaur Minor	Ribbon Dipole	6½			0.7x26	Ribbon	W	40-20		50	1.2k	6/4	14 x 39 x 9	Gray	Black Knit	50	1295.00				
	Grand (w/Remote)	Powered Ribbon & Subwoof.	(2)12, 12x60	1.5x60	Ribbon	0.3x60	Ribbon	SW, W, M, T		15-25		100 Inc.	70, 250.9k	3/	32 x 86 x 38	Opt.	Black Knit	600	From 80,500.00			
Stage Subwoofer	Subwoof.	(2)8					W		20-80		75	80	3/	11 x 27 x 19	Gray Paint Matte Black	Black	55	2595.00				
	Ribbin-Wall	In-Wall	6½			0.7x26	Ribbon	W	40-20		50	1.2k	6/4	52 x 12 x 3		Metal	40	1350.00				
APOGEE SOUND	SSM	Vented	(2)4½			1	Dome		85-25 ±3	90	150	16/	13 x 6 x 6	Black Epoxy	Black Foam	11	550.00					
	AE-1S2	Vented	8			1	Dome		63-19 ±3	92	60	8/8	10 x 16 x 7	Black Epoxy	Black Metal	17	645.00					
	AE-2S2		(2)8		(2)1		Spheres		63-19 ±3	94	120	16/	32 x 11 x 10	Black Epoxy	Black Foam	38	1205.00					
	AE-3S2	Vented	10		1		Sphere		70-18 ±3	96	300	8/8	13 x 10 x 16	Black Epoxy	Black Foam	36	935.00					
	AE-4	Vented	12		1		Horn		60-16.5 ±3	100	200	8/8	14 x 23 x 14	Black Epoxy	Black Foam	59	1670.00					
	AE-5	Vented	12		1		Horn		53-17 ±3	99	400	8/8	14 x 23 x 17	Black Epoxy	Black Foam	76	2280.00					
	3X3S2	Horn-Loaded Vent Front Loaded	(2)15	2	Horn	1	Horn		55-17.3 ±3	105	1.1k	8/8	29 x 45 x 30	Black Epoxy	Black Foam	270	5315.00					
	MPTS-1		(5)12	(2)5½	Cones	2	Compr. Horn		20-18	93	100	80,200.2k	8/6	Eleven Pieces	Black	None	430 Sys.	21,255.00				
AR	Holographic Imaging M.5 M1	Ported	5¼			½	Dome		68-23 ±3	88	10	6k	6/4	6 x 9 x 7	Vinyl	Black Knit	7½	200.00				
	M2	Ac. Sus.	6			¾	Dome		65-20 ±3	88	10	3.6k	6/4	11 x 8 x 12	Vinyl	Black Knit	10½	230.00				
	M4	Ac. Sus.	8			¾	Dome		58-20 ±3	90	10	3.6k	6/4	16 x 9 x 14	Vinyl	Black Knit	17	300.00				
	M4.5	Ac. Sus.	6	6	Cone	¾	Dome		50-20 ±3	88	20	100,3.6k	6/4	29 x 8 x 15	Vinyl	Black Knit	26	500.00				
	MC.1	Ac. Sus.	8	8	Cone	¾	Dome		47-23 ±3	88	20	65,3.8k	6/4	36 x 9 x 12	Vinyl	Black Knit	37½	700.00				
	Classic 5	Pas. Rad. Ctr. Ch. Ported	4			¾	Dome		80-20 ±3	87	10	3.6k	6/6	5 x 7 x 18	Vinyl	Black Knit	11	150.00				
	Classic 6	Ac. Sus.	5			1	Dome		60-20 ±3	88	20	3k	6/4	7 x 9 x 14	Opt., Vinyl	Black Knit	13½	300.00				
	Classic 8	Ac. Sus.	6			1	Dome		55-20 ±3	88	20	3k	6/4	9 x 11 x 19	Opt., Vinyl	Black Knit	21½	350.00				
	Classic 12	Ac. Sus.	8			1	Dome		50-20 ±3	88	20	3k	6/4	10 x 13 x 22	Opt., Vinyl	Black Knit	30	450.00				
	Classic 18	Ac. Sus.	(2)6			1	Dome		46-20 ±3	88	30	2k	4/3.5	9 x 11 x 33	Opt., Ven.	Black Knit	50	1000.00				
	Classic 26	Ac. Sus.	8	(2)5	Cones	1	Dome		42-20 ±3	88	30	200,2k	4/3.5	10 x 13 x 36	Opt., Ven.	Black Knit	63	1300.00				
	Classic 30	Ac. Sus.	(2)8	(2)5	Cones	1	Dome		40-20 ±3	88	30	200,2k	4/3.5	10 x 13 x 46	Opt., Ven.	Black Knit	76	1800.00				
	Athena System	Ac. Sus.	(2)10	(2)5	Cones	1	Dome		38-20 ±3	88	50	200,2k	4/3.5	11 x 15 x 52	Opt., Ven.	Black Knit	153	2200.00				
	Limited Loudspeaker 3	Filt. Sus. Sat. & Subwoof. Ac. Sus.	8	(2)3½	Cones	(2)¾	Domes		48-20 ±3	89	10	140,6k	6/4	Three Pieces	Gray Nxtl.	Perf. Metal	40 Sys.	599.00				
	Powered Partner 570	Ac. Sus.	12	(2)3	Domes	1	Dome		38-20 ±3	88	50	300,2.5k	4/3	49 x 13 x 13	Black	Perf. Metal	85	6875.00				
Powered Partner 622	Ac. Sus.	5			1	Dome	W, T	40-25 ±3		Inc.	6k		6 x 11 x 8	Opt.	Perf. Metal	10	399.00					
Powered Partner 42	Ac. Sus.	6		(2)2½	Cones	W, T		50-20 ±3		Inc.	180		Three Pieces	Black	Perf. Metal	28 Sys.	349.00					
Powered Partner 22	Ac. Sus.	(2)2½					T	80-20 ±3		Inc.			3 x 3 x 9	Opt.	Perf. Metal	4½	229.00					
	Ac. Sus.	2½						100-20 ±3		Inc.			3 x 3 x 5	Opt.	Perf. Metal	3½	109.00					
ARANT	A-50	Inf. Baf.	5¼			1¼	Cone		70-20 ±3	89	15	3.5k	4/	10 x 7 x 5	Oiled Wal.	Black Knit	10	225.00				
	A-60	Vented	6½			1	Dome		49-22 ±3	90	12	3.3k	8/6	17 x 10 x 8	Oiled Wal.	Black Knit	15	300.00				
	A-80	Vented	8			1	Dome		38-22 ±3	91	10	2.7k	8/6	19 x 11 x 10	Oiled Wal.	Black Knit	19	475.00				
	A-100T	Inf. Baf.	8			1	Dome		27-25 ±3	87	12	2.5k	8/6	28 x 10 x 10	Oiled Wal.	Black Knit	30	600.00				
	A-140	Pas. Rad.	6½			1	Dome		40-22 ±3	89	12	2.2k	8/6	19 x 11 x 11	Oiled Wal.	Black Knit	25	550.00				
	A-200	Vented	10	4	Cone	1	Dome	M, T	25-22 ±3	93	15	800,2.7k	8/4	26 x 16 x 12	Oiled Wal.	Black Knit	50	825.00				

(Continued)

LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls Midrange, M; Tweeter, T	Capacitor? Woofer - W, Midrange - M, Tweeter - T	Impedance, Ohms: Nominal/Minimum	Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Dimensions, Inches: (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
ARAMT (Continued)	A-W6	In-Wall	6			1/8	Dome	T		60-20 ±3	91	10	3.5k	8/	12 x 3 x 8	White Metal	White	10	300.00 Pair
ARTEMIS SYSTEMS	EOS	Ported	7		1		Inv. Dome			48-32 ±2.5	87	40		8/6	17 x 14 x 16	Opt.	Black Knit	62	4900.00 Pair
ASB	AB-100	Bass Ref.	6		1		Dome			50-20 ±3	90	25	2.5k	8/6	8 x 11 x 20	Oiled Wal.	Black Knit	20	700.00 Pair
	AB-200	Bass Ref.	8	3 1/2	Cone	1	Dome			38-20 ±3	90	25	400,2.5k	8/6	10 x 11 x 27	Oiled Wal.	Black Knit	27	1000.00 Pair
	SR-I	Bass Ref.	5 1/4		1		Dome			45-20 ±3	90	30	4k	8/6	7 x 11 x 13	Oiled Wal.	Black Knit	20	1100.00 Pair
	SR-II	Trans. Line	5 1/4		1		Ribbon			38-25 ±3	90	30	5k	8/6	8 x 13 x 36	Oiled Wal.	Black Knit	60	1800.00 Pair
	SR-III	Trans. Line	(2)7		1		Ribbon			35-25 ±3	90	30	5k	8/6	10 x 14 x 44	Oiled Wal.	Black Knit	70	2600.00 Pair
	SR-IV	Line Bass Ref.	(2)8	5 1/4	Cone	(4)1	Ribbons			32-25 ±3	90	30	100	8/6	11 x 14 x 60	Oiled Wal.	Black Knit	85	4500.00 Pair
ATLANTIC TECHNOLOGY	Pattern 100	Sat. & Powered Subwoof.	(2)6 1/2		(2)3		Cones	W		38-20 ±3		Inc.	100	10k/ 2k	Three Pieces	Black Vinyl, Black Plast.	Black Plast., Black Metal	45 Sys.	399.00 Sys.
	Pattern 200 (w/Surround Decoder)	5 Sats. & Powered Subwoof.	(2)8		(2)3		Cones	W,M, T,ST		30-20 ±3		Inc.	100	10k/ 2k	Six Pieces	Black Vinyl, Black Plast., Black Metal	Black Plast., Black Metal	55 Sys.	899.00 Sys.
	151 LR	Sat.	4		1/2		Cone			80-20 ±3	88	10	1.5k	8/6	5 x 5 x 8	Opt., Plast.	Opt., Metal	3 1/2	149.00 Pair
	252 PBM	Powered Subwoof.	12					W,T		30-120 ±3		Inc.	80,120	10k/ 2k	20 x 14 x 14	Black Vinyl, Black Knit	Black Knit	45	599.00 Each
	152 PBM	Powered Subwoof.	8					W,T		30-120 ±3		Inc.	120	10k/ 2k	15 x 11 x 13	Black Vinyl, Black Plast.	Black Plast.	25	499.00 Each
	153 C	Ctr. Ch.	(2)3 1/2		1/2		Cone			80-20 ±3	89	10	1.5k	8/6	10 x 5 x 6	Black Vinyl, Black Plast.	Black Metal	4	139.00 Each
	154 SR	Surround	(2)3 1/2							120-12 ±3	88	10		8/6	5 x 5 x 8	Opt., Plast.	Opt., Metal	3 1/2	149.00 Pair
ATLAS/ SOUNDOLIER	ThundraPro 1	Subwoof.	(2)8							38-500 ±5	90	10		8/4	25 x 11 x 15	Opt., Gloss White	Opt., Knit White	32	599.00 Each
	ThundraPro 3	In-Wall Subwoof.	8							45-500 ±5	89	10		8/7	15 x 11 x 3	White	Perf. White Metal	5	199.00 Each
	AS83	In-Wall	8	4	Cone	1	Dome	T		45-20 ±3	86	10	2.2k,5k	8/	15 x 11 x 3	White	Perf. White Metal	7 1/2	450.00 Pair
	AS80	In-Wall	8		1		Dome	T		50-20 ±4	86	10	2.8k	8/	15 x 11 x 3	White	Perf. White Metal	5 1/2	275.00 Pair
	AS62	In-Wall	6 1/2		1		Dome	T		60-20 ±4	86	5	2.5k	8/	11 x 9 x 3	White	Perf. White Metal	4 1/2	220.00 Pair
	AS60	In-Wall	6 1/2		2		Cone			60-15 ±5	85	5	3.4k	8/	11 x 9 x 3	White	Perf. White Metal	3	99.00 Pair
	W150T	Ac. Sus. Sat.	5 1/4		1		Dome			75-20	86	20		8/	9 x 6 x 6	Opt.	Perf. Opt., Metal	8	194.00 Each
	W130T	Sat.	4		1		Dome			95-20	85	10		8/	7 x 5 x 4	Opt.	Perf. Opt., Metal	6	119.00 Each
	W115T	Sat.	4		1		Cone			140- 14.3	85	10		8/	7 x 5 x 4	Opt.	Perf. Opt., Metal	5	65.00 Each
	FA136	In-Ceiling Ac. Sus.	6 1/2		1/2		Dome			65-20 ±5	88	10	4k	8/	10 x 10 x 8	White	Perf. White Metal	3	36.00 Each
ATOMIC	1294	Subwoof.	12							30-120	88	30		4/3	14 x 14 x 30			50	800.00 Each
	0616	Coaxial; Inf. Baf.	6	2						40-19 ±4	90	60	2k	4/	6 x 6 x 3		Black Metal	6	144.00 Pair
AUDIENCE	Mikro Au	Sealed	4		1		Dome	No		60-20	85	40	4k	8/6	7 x 5 x 4	Fabr.	Black Knit	6	498.00 Pair
	Mikro Au Bass Module	Aperiodic Subwoof.	12							20-120	85	30	120	8/3	11 x 18 x 16	Black Lacq.	Black Knit		598.00 Each
AUDIGO	SGI	Biamp. Trans. Line	8	2 1/4	Dome	1 1/8	Dome			40-20 ±2.5	88	(2) 100	700.6k	4/2	15 x 11 x 14			49	4995.00 Pair
	One	Biamp. Trans. Line	8	2 1/4	Dome	1 1/8	Dome			40-20 ±2.5	88	(2) 100	700.6k	4/2	15 x 11 x 14			52	2995.00 Pair
AUDIXRON	VTS 5 + 1	Sat. & Subwoof.	12	(5)4 1/4	Cones	(5)1	Domes			20-20	87	30	90,2.5k	8/4	Six Pieces	Black	Black	44 1/4 Sys.	999.00 Sys.
AUDILE	ACT I (with Digital Signal Processor)		6 1/2		1/2		Dome			60-20 ±0.1	88	100	4k	8/6	14 x 11 x 20	Gloss Mnrl. Acryl.		35	7850.00 Pair w/DSP & Stands
	ACT I SB (with DSP)		13	6 1/2	Cone	1/2	Dome			20-20 ±0.1	88	200	100.4k	6/4	42 x 11 x 20	Gloss Mnrl. Acryl.	Black Knit	110	13,100. Pair w/DSP
AUDIO ARTISTRY (Continued)	Mozart	Tuned Port	(2)6		1		Dome			48-20 ±3	91.5	20	1.8k	4/3.8	44 x 8 x 15	Oak	Black	68	2495.00 Pair
	Mozart Signature	Tuned Port	(2)6		1		Inv. Dome			48-25 ±3	91.5	20	1.8k	4/3.8	44 x 8 x 15	Rswd.	Black	68	3995.00 Pair



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Tweeter Type	Separate Level Controls: Woofer, W. Midrange, M. Tweeter, T. Super Tweeter, ST	Analogic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
AUDIO ARTISTRY (Continued)	Mozart Grand	Dipole; 2 Sats. & 2 Subs. Dipole Woofer	(4)12	(2)8	Cones	1	Inv. Dome			20-25 ± 1.5	95	20	1.8k	4/4	Four Pieces	Black	Black	400 Sys.	11,995 Sys.	
	Mozart Woofer		(2)12					W		20-200 ± 1.5	95	20	Var.	4/4	26 x 12 x 15	Black	Black	75	2995.00 Pair	
AUDIO CENTRON	CE12H	Tuned Bass Ref.	12				Dome			60-18	97	50	5k	8/	20 x 18 x 12	Black Ozite	Perf. Metal	20	550.00 Pair	
	CE126	Tuned Bass Ref.	12	6	Cone	2½	Dome			60-18	97	75	1.6k,5k	8/	26 x 18 x 12	Black Ozite	Perf. Metal	40	750.00 Pair	
	CE156	Tuned Bass Ref.	15	6	Cone	2½	Dome			55-18	98	75	1.6k,5k	8/	29 x 19 x 15	Black Ozite	Perf. Metal		900.00 Pair	
	CE15H	Tuned Bass Ref.	15	10x8	Horn					55-20	98	75	2k	8/	29 x 19 x 15	Black Ozite	Perf. Metal		1150.00 Pair	
	CE1510	Tuned Bass Ref.	15	10	Cone	5x6	Horn			50-20	101	75	800,5k	8/	29 x 25 x 16	Black Ozite	Perf. Metal	85	1300.00 Pair	
	CE1510EV	Tuned Bass Ref.	15	10	Cone	5x6	Horn			50-20	101	75	800,5k	8/		Black Ozite	Perf. Steel	85	1700.00 Pair	
	CE50	Tuned Bass Ref.	(2)15	(2)10	Cones	(2)5x6	Horns			50-20	101	100	500,2k,5k	8/	39 x 39 x 19	Black Ozite	Perf. Steel	160	2400.00 Pair	
	ACE1	Tuned Bass Ref.	15			22x9½	Horn			40-15	101	75	1.6k	8/	32 x 25 x 17	Black Ozite	Perf. Steel	90	1200.00 Pair	
	CE18	Tuned Bass Ref.	18							30-300	97	75		4/	32 x 25 x 23	Black Ozite	Perf. Steel	93	1050.00 Pair	
	ACE-2T	Subwoof. Tuned Bass Ref.	(2)15	22x9½	Horn			M		30-15	103	100	1.8k	8/	49 x 25 x 17	Black Ozite		115	1600.00 Pair	
	ACE-1T	Tuned Bass Ref.	15	22x9½	Horn			M		40-15	101	75	1.8k	8/	32 x 25 x 17	Black Ozite		95	1300.00 Pair	
AUDIOFILE HOME THEATER	TV4.5	Clr. Ch.	(2)4½			¾	Dome			100-8 ± 5	89	50	5k	4/2	16 x 6 x 7	Black Ash	Black Knit	11	129.99 Each	
	Sat 4.0	Sat. or Rear Ch.	4			1	Dome			65-20 ± 5	88	50	6k	4/2	6 x 10 x 6	Black Ash	Black Knit	7	129.99 Pair	
	M6.5		6½			1	Dome			50-20 ± 5	89	55	4.5k	4/2	9 x 15 x 8	Black Ash	Black Knit	12	149.99 Pair	
	M12.0		12	3	Cone	1	Dome			50-20 ± 5	90	120	6k	4/2	14 x 30 x 11	Black Ash	Black Knit	32	149.99 Pair	
	Sub 6.5	Subwoof.	(2)6½							40-200 ± 5	88	100	180	4/2	22 x 9 x 14	Black Ash	Black Knit	25	149.99 Each	
	AF1200	Sat. & Subwoof.	12,4			1	Dome			40-20 ± 5	89	100	150,5k	8/4	Three Pieces	Black Ash	Black Knit	42 Sys.	229.99 Each	
AUDIO NOTE	1/B	Inf. Baf.	8			¾	Dome	No		65-19 ± 2	91	7	2.3k	8/4	18 x 11 x 8	Opt., Wood	Black Knit	19	895.00 Pair	
	1/SP	Inf. Baf.	8			¾	Dome	No		65-19 ± 2	91	7	2.3k	8/4	18 x 11 x 8	Opt., Wood	Black Knit	19	1295.00 Pair	
	1/SPX-SE	Inf. Baf.	8			¾	Dome	No		60-20 ± 1	92	6	2.3k	8/4	18 x 11 x 8	Opt.	Black Knit	19	5750.00 Pair	
	2/B	Ported	8			¾	Dome	No		42-21 ± 2	93	5	2.3k	6/4	23 x 13 x 10	Opt.	Black Knit	28	1395.00 Pair	
	2/SP	Ported	8			¾	Dome	No		42-21 ± 2	93	5	2.3k	6/4	23 x 13 x 10	Opt.	Black Knit	28	1795.00 Pair	
	2/SPX	Ported	8			¾	Dome	No		42-21 ± 2	93	5	2.3k	6/4	23 x 13 x 10	Opt.	Black Knit	28	2295.00 Pair	
	2/SPX-SE	Ported	8			¾	Dome	No		40-22 ± 1	94	4	2.3k	6/4	23 x 13 x 10	Opt.	Black Knit	28	6500.00 Pair	
	3/B	Ported	8			¾	Dome	No		36-21 ± 2	94	4	2.3k	6/4	32 x 14 x 11	Opt., Wood	Black Knit	43	1895.00 Pair	
	3/SP	Ported	8			¾	Dome	No		36-21 ± 2	94	4	2.3k	6/4	32 x 14 x 11	Opt., Wood	Black Knit	43	2395.00 Pair	
	3/SPX	Ported	8			¾	Dome	No		36-21 ± 2	94	4	2.3k	6/4	32 x 14 x 11	Opt., Wood	Black Knit	43	2995.00 Pair	
	3/SPX-SE	Ported	8			¾	Dome	No		33-22 ± 1	95	3	2.3k	6/4	32 x 14 x 11	Opt.	Black Knit	43	7500.00 Pair	
	3/SPC-SEC	Ported	8			¾	Dome	No		33-22 ± 1	95	3	2.3k	6/4	32 x 14 x 11	Opt.	Black Knit	44	9750.00 Pair	
	AUDIOSOURCE	LS.7	Inf. Baf.	4			1	Dome			110-20	88	5	2.5k	8/4	7 x 5 x 5	Opt.	Opt.	5	129.95 Pair
LS One		Inf. Baf.	4			1	Dome			80-20	87	10	2.5k	4/3	7 x 5 x 5	Opt., Metal	Opt.	5¼	199.95 Pair	
LS Six		Inf. Baf.	4			1	Dome	No		100-20	87	10	2.5k	8/4	7 x 5 x 5	Opt., Metal	Opt., Metal	5¼	219.95 Pair	
LS Two/A		Inf. Baf.	5½			1	Dome			60-20	89	10	2.5k	6/4	9 x 6 x 5	Opt., Metal	Opt.	5¾	249.95 Pair	
LS Ten/A		Inf. Baf.	4			2½				100-20	88	10	5k	4/	9 x 5 x 4	Black	Black	3½	99.95 Pair	
VS-One		Tuned Port	(2)4			1	Dome			70-20	93	5	5k	8/	13 x 5 x 5	Black	Black	8	119.95 Pair	
VS-Two		Powered Tuned Port	(2)4			1	Dome			70-20	30 Inc.	5k	8/	13 x 6 x 6	Wood	Black Metal	7	159.95 Pair		
VS-Three		Tuned Port	5¼			1	Dome								Wood	Black		139.95 Pair		
SW 3.1 System		Tuned Port Subwoof.	12							25-160	89	10	100	8/	12 x 18 x 16	Opt.	Opt.	27	399.95 Each	
SW 4		Powered Subwoof. In-Wall	12					W		25-200		100 Inc.	40-200 (Adj.)		13 x 8 x 16	Black	Black Metal	37	399.95 Each	
IW One		In-Wall	5¼			½	Dome				90	75		8/		White	White		129.95 Pair	
IW Two		In-Wall	6½			1	Dome				90	75		8/		White	White		199.95 Pair	
IW Three		In-Wall	8			1	Dome				92	100		8/		White	White		249.95 Pair	
IW Four		In-Wall Subwoof.	8								92	100		8/					149.95 Each	





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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Midrange				Tweeter		Separate Level Controls		Analogic Frequency Response		SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Impedance, Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Midrange M. Tweeter	Woofer W. Superwoofer ST	Hz to kHz, ±dB	Hz to kHz, ±dB	Crossover Frequencies, Hz										
AUDIOSTATIC	ES-100	ES							35-22 ±3	86	100		8/8	74 x 14 x 1	Satin Black	None	50	3000.00	Pair			
	ES-50	ES							45-22 ±3	86	100		8/8	54 x 14 x 1	Satin Black	None	37	2200.00	Pair			
	ES-300RS	ES							25-22 ±3	86	75		8/8	76 x 16 x 2	Gloss Black	None	68	4800.00	Pair			
	PDSW-1	Powered Subwoof.	8				W		35-110 ±3	Inc.	100			12 x 12 x 12	Black	None	40	1000.00	Each			
AUDIX	MM-5	Vented	5 1/4			1	Dome		50-18 ±3	88	25	3.2k	4/3	6 x 9 x 9	Matte Black	Black	8	249.00	Pair			
	HRM-1a	Vented	6 1/2			1	Dome		50-18 ±3	88	50	3k	8/3	10 x 16 x 7	Matte Black	Black	15	599.00	Pair			
	HRM-3a	Vented	(2)6 1/2			1	Dome		47-18 ±3	90	50	3k	4/3	12 x 19 x 10	Matte Black	Black	30	899.00	Pair			
	M-4	Vented	7			1	Dome		40-20 ±2	90	50	2.3k	8/2	11 x 22 x 13	Black Opt.	Black	35	1499.00	Pair			
	M-4T	Vented	7			1	Dome		40-20 ±2	90	50	2.3k	8/2	10 x 46 x 10	Opt.	Black	55	1799.00	Pair			
	M-7	Vented	10	4 1/2	Cone	1	Dome		35-20 ±2	89	50	2.5k	8/2	13 x 45 x 13	Opt.	Black	60	1999.00	Pair			
	M-8	Vented	6 1/2			1	Dome		40-20 ±2	87	50	2.2k	8/3	10 x 15 x 10	Opt.	Black Knit	30	1995.00	Pair			
	M-10	Vented	(2)6 1/2			1	Dome		38-20 ±2	89	50	2.2k	4/3	10 x 13 x 22	Opt.	Black Knit	55	2995.00	Pair			
	M-12	Vented	(2)6 1/2			1	Dome		38-20 ±2	89	50	2.2k	4/3	10 x 44 x 14	Opt.	Black Knit	90	3495.00	Pair			
	AVALON ACOUSTICS	Ascent	Sealed	11	2	Dome	1	Dome		28-24 ±3	87	50		6/5.5	Four Pieces	Wood	Black Knit	460 Sys.	16,500.00	Sys.		
Radian		Sealed	(2)9	3 1/2	Cone	1	Dome		20-24 ±3	88	50		4/3.6	48 x 12 x 19	Wood	Black Knit	170	10,500.00	Pair			
Eclipse		Sealed	9			1	Dome		35-24 ±3	86	30		6/5.5	39 x 11 x 15	Wood	Black Knit	95	7600.00	Pair			
Avatar		Sealed	8			1	Dome		35-24 ±3	85	30		6/5.5	34 x 10 x 13	Cherry	Black Knit	65	4350.00	Pair			
AVID DYNAMICS	60AD	Ac. Sus.	6 1/2			1	Dome		70-20 +0,-3	87	10	3.5k	8/	14 x 9 x 8	Birch Vinyl	Knit		180.00	Pair			
	80AD	Ac. Sus.	8			1	Dome		53-20 +0,-3	88	10	3k	8/	19 x 12 x 9	Birch Vinyl	Knit		240.00	Pair			
	102AD	Ac. Sus.	10			1	Dome		43-20 +0,-3	89	10	2.5k	8/	25 x 15 x 10	Birch Vinyl	Knit		300.00	Pair			
	232AD	Vented	12	4 1/2	Cone	1	Dome		40-20 +0,-3	90	8	650,5k	8/	28 x 15 x 10	Birch Vinyl	Knit		520.00	Pair			
AVONDALE AUDIO	Mini-Monitor	Ported	6			1	Dome		50-20 ±2	87	30	4k	8/3	15 x 10 x 7	Metal	Black	50	2995.00	Pair			
	SBM	Ported	(2)8			1 1/2	Dome		35-20 ±2	87	30	4k	8/3	27 x 14 x 10	Metal	Black	70	3995.00	Pair			
	DBM	Ported	(2)8	3	Dome	1 1/2	Dome		30-20 ±2	87	30	300,4k	8/4	35 x 14 x 10	Metal	Black	110	5995.00	Pair			
A.W.H.	AWH180A	Bipolar						20-20 ±2	96	20		8/6	60 x 13 x 12	Black Lacq.	Black Knit	45	495.00	Pair				
AXIOM	AX 1.5 Bookshelf	Tuned Port	6 1/2			3/4	Dome		50-22 ±2	89	15	3.5k	8/6	15 x 8 x 8	Opt., Oak	Black Knit	15	199.00	Pair			
	AX 1.5	Tuned Port	6 1/2			3/4	Dome		45-22 ±2	89	15	3.5k	8/6	19 x 8 x 8	Opt., Oak	Black Knit	18	299.00	Pair			
	AX 2 Bookshelf	Tuned Port	8			1	Dome		43-22 ±2	89	15	3.2k	8/6	19 x 10 x 10	Opt., Oak	Black Knit	22	459.00	Pair			
	AX 2	Tuned Port	8			1	Dome		40-22 ±2	89	15	3.2k	8/6	24 x 10 x 10	Opt., Oak	Black Knit	25	569.00	Pair			
	AX 3		8,5			1	Dome		36-22 ±2	88	30	3k	6/4	36 x 10 x 10	Opt., Oak	Black Knit	33	899.00	Pair			
	AX 1.5 Wallmount	In-Wall	6 1/2			3/4	Dome		45-22 ±2	89	15	3.5k	8/6	14 x 19 x 1	Opt., Oak	Black Knit	8	299.00	Pair			
	AX 5 Reference		10,5			1	Dome		29-22 ±2	87	40	3k	6/4	36 x 12 x 12	Opt., Oak	Black Knit	40	1649.00	Pair			
	AX 1 Reference	Tuned Port	5			1	Dome		70-22 ±2	87	30	3k	6/4	11 x 6 x 6	Opt., Oak	Black Knit	15	599.00	Pair			
BAG END	TA12-D	Time Align	12			4x6	Dome/Horn	No	70-19 ±3	103	10	3.3k	8/7	23 x 18 x 15	Oak	Black Knit	55	1476.00	Pair			
	TA12-JRD	Time Align	12			4x6	Dome/Horn	No	75-19 ±3	101	10	3.3k	8/7	21 x 14 x 12	Oak	Black Knit	40	1176.00	Pair			
	TA15-D	Time Align	15			8x16	Horn	No	50-19 ±3	103	10	1.7k	8/6	27 x 22 x 18	Oak	Black Knit	86	1976.00	Pair			
	AF1-D	Time Align	18	12	Cone	4x6	Dome/Horn	No	40-19 ±3	103	10	125,3.3k	4/3	43 x 22 x 18	Oak	Black Knit	140	3136.00	Pair			
	D18E-I	ELF Subwoof.	(2)18						8-80 ±2	95	400		4/4	43 x 22 x 18	Black Paint	Black Metal	130	1358.00	Each			
	S18E-D	ELF Subwoof.	18						8-80 ±2	92	200		8/8	22 x 22 x 18	Oak	Black Knit	65	738.00	Each			
	S10E-I	ELF Subwoof.	10						8-80 ±2	82	100		8/8	12 x 12 x 8	Black Paint	Black Knit	32	234.00	Each			
	BANG & OLUFSEN	Beovox CX50	Pressure Chamber	4			1	Dome		80-20 +4,-8	89	20	2.5k	6/6	5 x 8 x 8	Opt.	Opt.	7 3/4	175.00	Each		
Beovox CX100		Pressure Chamber	(2)4			1	Dome		50-20 +4,-8	89	20	2.5k	6/6	5 x 13 x 8	Opt.	Opt.	11	250.00	Each			
Beolab Penta 3		Powered Bass Ref.	(4)5	(4)3	Cones	1	Dome		40-20 +4,-8	92	Inc.	700,5k	8/8	64 x 13 x 15	Steel	Gray Cloth	53	1900.00	Each			
RL7000		Bass Ref.	(2)6 1/2	5	Cone	1	Dome		40-20 +4,-8	93	20	800,3k		28 x 20 x 10	Opt.	Opt.	33	600.00	Each			
RL6000		Bass Ref.							40-20 +4,-8	93	20			21 x 16 x 7	Opt.	Opt.	19 3/4	400.00	Each			

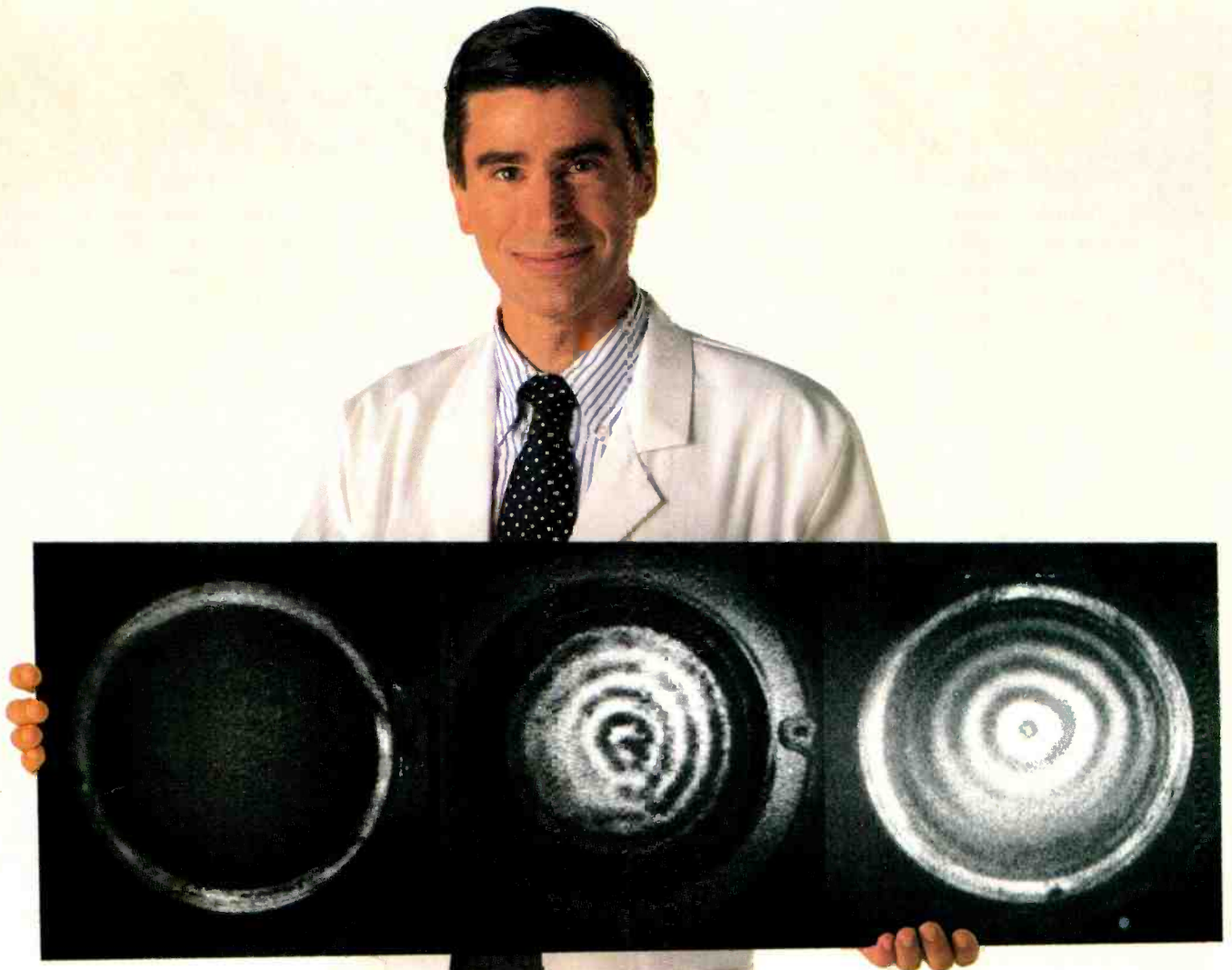
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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type		Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls	Woofer W. Midrange M. Tweeter T. Super Tweeter ST	Angular Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange																	
BANG & OLUFSEN (Continued)	RL1000	Bass Ref.																			
	IWS1000	In-Wall Inf. Baf.	5½				1	Dome			55-20 +3,-8	87	20	2.5k	8/8	16 x 13 x 5	Opt.	Opt.	7½	200.00 Each	
	IWS2000	In-Wall Inf. Baf.	5¼				1	Dome			55-30 +3,-8	87	20	2.5k	8/8	11 x 8 x 3	White	White Plast.	5	400.00 Pair	
	Beolab 8000	Biamped Bass Ref.	(2)4				¾	Dome			40-22 +4,-8	Inc.		4.2k		6 x 52 x 6	Alum.	Black Cloth	44	1500.00 Pair	
	Beolab 6000	Biamped Bass Ref.	(2)3¾				¾	Dome			70-22 +4,-8	Inc.		3k		8 x 44 x 9	Alum.	Black Cloth		2000.00 Each	
	Beolab 4500	Powered Bass Ref.	5				1	Dome			75-22 +4,-8	87	Inc.	3.5k	8/8	8 x 21 x 3	Steel	Opt.	8	850.00 Pair	
	Beovox 4500	Bass Ref.	5				1	Dome			75-20 +4,-8	87	20	3.5k	8/8	8 x 15 x 3	Steel	Opt.	25	350.00 Each	
B-I-C AMERICA	Venturi V12	Powered Subwof.	12								28-120 ±3	91	Inc.	85	8/8	21 x 17 x 19	Black	Black	40	600.00 Each, w/o Amp.	
	Venturi V52	Tuned Port	5				½	Dome			60-20 ±3	90	5	5k	8/	11 x 7 x 7	Oak	Black Knit	9	329.00 Pair	
	Venturi V52 Plus	Clr. Ch.	(2)5¼				½	Dome			55-20 ±3	90	5	5k	8/7	7 x 18 x 11	Black	Black Knit	13	165.00 Pair	
	Venturi V52S	Tuned Port	5				½	Dome			60-20 ±3	90	5	5k	8/	11 x 7 x 7	Black	Black Knit	9	85.00 Each	
	Venturi V62A	Venturi Vented	6				¾	Dome			50-20 ±3	91	10	4.5k	8/	14 x 8 x 9	Oak	Black Knit	14	219.00 Pair	
	Venturi V620A	Venturi Vented	6				¾	Dome			49-20 ±3	90	10	3k	8/	22 x 9 x 11	Oak	Black Knit	22	329.00 Pair	
	Venturi V820A	Venturi Vented	8				1	Dome			40-22 ±3	91	15	2.5k	8/	26 x 10 x 11	Oak	Black Knit	27	439.00 Pair	
	Venturi V630A	Venturi Vented	6	6	Cone		1	Dome			45-22 ±3	90	15	800,3k	8/	34 x 9 x 11	Oak	Black Knit	37	599.00 Pair	
	Venturi V830A	Venturi Vented	8	6	Cone		1	Dome			38-22 ±3	91	20	800,3k	8/	40 x 10 x 11	Oak	Black Knit	45	799.00 Pair	
	Realta	Venturi Vented	(2)10	(2)5¼	Cones		1	Dome			20-27	90	30	20,3k	4/3.5	53 x 12 x 15	Opt.	Black Knit	87	1199.00 Pair	
	Muro M-5	In-Wall	5				¼	Dome			60-21 ±4	90	5	5k	8/	11 x 7 x 3	White	White Metal	3	169.00 Pair	
	Muro M-6	In-Wall	6				1	Dome			50-22 ±4	90	5	4.5k	8/	12 x 8 x 3	White	White Metal	5	219.00 Pair	
	BOSE	901 VI	Ac. Matrix	(9)4½													21 x 13 x 13	Wal.	Brown Knit	35	1499.00 Pair
601 III		Ported	(2)8			(4)3		Cones								12 x 12 x 30	Wal.	Brown Knit	45	999.00 Pair	
501 IV		Ported	10			(2)3		Cones								16 x 14 x 25	Wal.	Brown Knit	40	699.00 Pair	
401		Ported	(2)6			2		Cone								12 x 12 x 30	Wal. Vinyl Opt., Knit	Opt., Vinyl Opt.	31	599.00 Pair	
301 III		Slotted Port	8			(2)3		Cones								11 x 17 x 10	Opt.	Opt.	16	369.00 Pair	
201 III		Slotted Port	6			2		Cone								8 x 15 x 9	Opt.	Opt.	10	229.00 Pair	
10.2 II		Acoustimass Ported	8	8	Cone		(2)2									39 x 12 x 12	Teak Ven.	Brown Cloth	46	1299.00 Pair	
6.2		Ported	8			(2)3		Cones								20 x 10 x 10	Teak Ven. Opt.	Brown Knit Opt.	9¾	599.00 Pair	
4.2 II		Slotted Port	8			(2)3		Cones								11 x 17 x 10	Opt.	Opt.	16	369.00 Pair	
2.2 II		Slotted Port	6			2		Cone								8 x 15 x 9	Opt.	Opt.	10	229.00 Pair	
Acoustimass 7 Home Theater System		Home Th.; Acoustimass Sat. & Acoustimass Subwoof.	(2)6			(6)2		Cones								Four Pieces	Black	Black	31 Sys.	999.00 Sys.	
Acoustimass 5 II System		Sat. & Acoustimass Subwoof.	(2)5¼			(2)2½		Cones								Three Pieces	Opt.	Opt.	33 Sys.	799.00 Sys.	
Acoustimass 4 Home Theater System		Home Th.; Acoustimass; 3 Sats. & Subwoof.	5¼			(3)2½		Cones								Four Pieces	Opt.	Opt.	17 Sys.	599.00 Sys.	
Acoustimass 3 II System		Sat. & Acoustimass Subwoof.	5¼			2½		Cone								Three Pieces	Opt.	Opt.	15 Sys.	499.00 Sys.	
Freestyle		Ported	4½													10 x 6 x 6	Opt.	Opt.	5	339.00 Pair	
100		Ported	4½													6 x 11 x 6	Opt.	Opt.	4	199.00 Pair	
101 Music Monitor		Ported	4½													6 x 9 x 5	Opt.	Opt.	5	219.00 Pair	
121 Mobile Monitor		Ported	4½													6 x 9 x 6	Black	Black Metal Opt., Steel Black Cloth	5	249.00 Pair	
151		Outdoor; Ported	4½													6 x 9 x 6	Opt.	Opt.	4	299.00 Pair	
VS-100		Tuned Port	4½													9 x 6 x 6	Black	Black Cloth	5½	129.00 Pair	
Acoustimass 3 Powered System	Powered Sat. & Acoustimass Subwoof.	6			(2)2		Cones						Inc.		Three Pieces	Opt.	Opt.	25 Sys.	799.00 Sys.		

(Continued)





Matthew B Polk

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

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

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

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

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

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

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

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before, entertained. Cerwin-Vega originally designed Sensurround (with MCA®) to bring deep bass into movie houses. Now we can bring it



into your house. Our 5-piece speaker system for direct-view televisions

(pictured here) and 7-piece system for projection TVs give you extremely high sensitivity and wide

dynamic range (both exceed 90 decibels). As a re-

sult, you'll feel violent explosions as well as violin

solos. On that note, Sensurround speakers are well-suited to music.



So you don't need separate speakers for audio and video. All that you will need is an AV receiver with Dolby Pro Logic® and a fairly large screen TV.



Not to mention, a tub of Orville Redenbacher's® and a ticket booth.

Cerwin-Vega Sensurround. It makes big screen television, positively huge.

Cerwin-Vega!



Sensurround Home Theater Speaker Systems

{Winner Of The 1992 Design And Engineering Award}

LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Control? Woofer, W. Midrange = H, Tweeter T, Supertweeter ST	Amplitude Frequency Response, Hz to kHz, ±dB	SPL, -1 Watt/1 Meter, dB	Recommended Min. Amp. Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
BOZAK AUDIO LABS (Continued)	Rhapsody II	Vented	8	5	Cone	¾	Dome			38-20 +1,-2	90	10	300,3k	8/	19 x 12 x 38	Opt., Wood Ven.	Opt., Knit	80	1900.00 Pair
	Sonata	Vented	8	5	Cone	¾	Dome			40-20 +1,-2	90	10	300,3k	8/	19 x 11 x 26	Opt., Wood Ven.	Opt., Knit	55	1400.00 Pair
	1	Tuned Port	6½			1	Dome			57-18	87	10	2.5k	8/	15 x 10 x 8	Opt., Vinyl	Black Knit	22	395.00 Pair
	2	Tuned Port	8			1	Dome			45-18	89	10	2.2k	8/	24 x 12 x 14	Opt., Vinyl	Black Knit	36	545.00 Pair
	3	Tuned Port	8			1	Dome			40-20	88	20	1.7k	8/	37 x 12 x 14	Opt., Vinyl	Black Knit	65	795.00 Pair
	4	Tuned Port	(2)8			1	Dome			35-20	89	30	400,1.7k	5/	42 x 12 x 15	Opt., Vinyl	Black Knit	85	1295.00 Pair
BRIGHT STAR AUDIO	Altair Pro	Dipole	10	5	Cone	1.1½	Dome, Ribbon Domes	No		32-20 ±3	89	40	400,3.15k	6/3	20 x 12 x 30	Sim. Gran.	Black Cloth	68	2450.00 Pair
	Altair	Dipole	10	5	Cone	1.¾	Domes	No		44-24 ±3	88	20	450,3.15k	6/3	20 x 12 x 28	Sim. Gran.	Black Cloth	40	1150.00 Pair
	Shadow	Corner Loading	8			1	Dome	No		50-24	87	15	2.6k	6/5	18 x 9 x 15	Sim. Gran.	Black Cloth	17	499.00 Pair
B & W	V201	Vented	6			¾	Cone			66-20 ±3	90	25	2.5k	4/	14 x 8 x 8	Black	Black Knit	9	200.00 Pair
	V202	Vented	8			1	Dome			48-20 ±3	90	25	2.5k	4/	20 x 10 x 9	Black	Black Knit	12½	300.00 Pair
	DM600	Sealed	6			1	Dome			80-20 ±2	87	30	2.5k	8/4	14 x 8 x 10	Black	Black Knit	10	350.00 Pair
	DM610	Sealed	8			1	Dome			70-20 ±2	89	30	2.5k	8/4	20 x 10 x 12	Black	Black Knit	17	500.00 Pair
	DM620	Sealed	8			1	Dome			58-20 ±2	90	25	3k	8/4	30 x 10 x 12	Black Wal.	Black Knit	31	800.00 Pair
	DM630	Vented	8	8	Cone	1	Dome			53-20 ±2	91	25	400,3k	8/4	34 x 9 x 16	Black Wal.	Black Knit	42	1100.00 Pair
	DM640	Vented	(2)8	5	Cone	1	Dome			46-20 ±2	91	25	300,3k	8/4	38 x 9 x 16	Black Wal.	Black Knit	53	1500.00 Pair
	Matrix 805	Vented	6½			1	Dome			45-20 ±2	87	50	3k	8/4	13 x 13 x 8	Black Wal.	Black Knit	19	1600.00 Pair
	Matrix 804	Vented	6½	6½	Cone	1	Dome			31-20 ±2	89	50	150,3k	8/4	36 x 10 x 10	Black Wal.	Black Knit	43	2200.00 Pair
	Matrix 803 Series 2	Vented	(2)6½	6½	Cone	1	Dome			25-20 ±2	90	50	150,3k	8/4	40 x 10 x 13	Black Wal.	Black Knit	59	3000.00 Pair
	Matrix 802 Series 3	Vented	(2)8	4	Cone	1	Dome			27-20 ±2	90	50	400,3k	8/4	41 x 12 x 15	Black Wal.	Black Knit	70	4000.00 Pair
	Matrix 801 Series 3	Vented	12	4	Cone	1	Dome			20-20 ±2	87	100	380,3k	8/4	40 x 17 x 22	Black Wal.	Black Knit	119	5500.00 Pair
	Matrix 800	Vented	(2)12	(2)4	Cones	1½	Dome			20-20 ±2	93	150	380,800,3k	4/	75 x 20 x 23	Black Wal.	Black Knit	240	15,000.00 Pair
	CWM5	In-Wall	5			¾	Cone			75-20 ±3	89	20	2.5k	8/4	9 x 6 x 3	White	White Metal		300.00 Pair
CWM6	In-Wall	6			1	Dome			45-20 ±3	89	20	2.5k	8/4	12 x 8 x 3	White	White Metal		400.00 Pair	
CWM8	In-Wall	8			1	Dome	T		35-20 ±3	90	20	2.5k	4/	14 x 11 x 3	White	White Metal		600.00 Pair	
CADAWAS ACOUSTICS	TC-1	Auto Damping	8,10	5¼	Cone	1.2	Dome, Cone	M,T			87	25	250,3.5k,8k	8/6.5	24 x 15 x 11	Oiled Wal.	Brown Cloth	44	1195.00 Pair
	Mobile Monitor One	Auto Damping	(2)5¼			1	Dome	T			87	15	2.5k	8/	14 x 8 x 8	Oiled Wal.	Brown Cloth	15	595.00 Pair
	TC-2	Auto Damping Subwoof.	8,10					W	20-125	87	25	125	8/	24 x 15 x 11	Oiled Wal.	Brown Cloth	40	650.00 Pair	
CALIBRATION STANDARD INSTRUMENTS	MOM-4	Ported	(2)6½			3½	Cone			60-17 ±3	89	15	1.5k	8/5	19 x 13 x 10	Rswd. Lam.	Brown Cloth	25	1490.00 Pair
	MDM-TA2	Time Align	6½			¾	Dome	T		60-20 ±3	87	15	2.5k	8/5	16 x 12 x 9	Rswd. Lam.	Alum.	20	1490.00 Pair
	MDM-TA3	Time Align	(2)6½	3½	Cone	¾	Dome	M,T		45-20 ±3	91	15	1.8k,7k	8/4	19 x 16 x 12	Rswd. Lam.	None	35	1990.00 Pair
	B8/70	ELF Subwoof.	8							30-100 ±1	91	100	100	8/4	16 x 19 x 12	Black Lam.	Black Cloth	35	1290.00 Pair
	B18	ELF Subwoof.	18							16-100 ±1	97	300	100	8/6	20 x 20 x 12	Black Lam.	Black Cloth	60	1990.00 Pair
CALRAD	20-337	In-Wall	8			1	Dome			30-20	60		2.5k	8/8	14 x 4 x 10	White	White		190.00 Pair
	20-330	In-Wall	5¼			½	Dome			50-20	35		3k	8/	8 x 11	White	White		79.00 Pair
	20-335	In-Wall	6			1	Dome			40-20	50		2.5k	8/	9 x 12	White	White		125.00 Pair
	20-318		4	2		1	Dome			50-18	30		6.5k	4/	8 x 4 x 4	Opt.	Opt.		35.00 Each
	20-320	Outdoor	4	2		1	Dome			50-20	30			8/	8 x 4 x 4	White	White		50.00 Pair
CAMBER	1.0ti	Bass Ref.	6½			¾	Dome			60-20 ±3	86	10	3k	8/7	15 x 9 x 12	Black Ash Vinyl	Black Knit	17½	399.00 Pair
	2.0ti	Bass Ref.	6½			¾	Dome			55-20 ±2	86	10	2.6k	8/7	17 x 9 x 12	Black Lacq.	Black Knit	20	499.00 Pair
	3.0ti	Bass Ref.	8½			¾	Dome			50-20 ±2	87	15	2.7k	8/6	20 x 11 x 12	Black Lacq.	Black Knit	29	599.00 Pair
	3.5ti	Bass Ref.	8½			¾	Dome			45-21 ±2	87	15	2.5k	8/6	25 x 11 x 12	Black Lacq.	Black Knit	35	799.00 Pair

(Continued)



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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer: W Midrange: M, Tweeter: T, Subwoofer: ST	Angular Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
CAMBER (Continued)	4.5ii	Bass Ref.	(2)6½			¾	Dome		40-21 ±2	89	20	2.6k	8/6	38 x 9 x 12	Text. Black Knit	Black Knit	44	999.00 Pair
	LS1 AV	Ac. Sus.	6½			½	Dome		60-20 ±3	86	10	3k	8/7	12 x 8 x 9	Black Lacq. Black Knit	Black Knit	15	269.00 Pair
	LS3	Bass Ref.	6½			½	Dome		60-20 ±3	86	10	3k	8/7	16 x 8 x 9	Vinyl Black Ash Knit	Black Knit	17	249.00 Pair
	LS7	Bass Ref.	8			¾	Dome		40-22 ±3	87	10	2.8k	8/7	24 x 10 x 11	Vinyl Black Ash Knit	Black Knit	35	499.00 Pair
	LS9 MKII	Bass Ref.	(2)6½			¾	Dome		40-22 ±3	89	15	2.7k	8/6	37 x 8 x 12	Vinyl Black Ash Knit	Black Knit	50	699.00 Pair
	LS Sub	Bass Ref. Subwoof.	8						20-120	86	10	120	8/6	24 x 12 x 10	Vinyl Black Ash Knit	Black Knit	35	499.00 Pair
	SC300	Bass Ref.	6½			½	Dome		60-20 ±3	86	10	3k	8/7	16 x 8 x 9	Vinyl Black Ash Knit	Black Knit	17	249.00 Pair
	SC700	Bass Ref.	8			¾	Dome		20-10 ±2	87	10	2.8k	8/6	24 x 10 x 11	Vinyl Black Ash Knit	Black Knit	35	499.00 Pair
	SC900	Bass Ref.	8			¾	Dome		80-10 ±2	89	15	2.7k	8/6	37 x 8 x 12	Vinyl Black Ash Knit	Black Knit	50	699.00 Pair
CAMBRIDGE PHYSICS	G-7II	Vented	6½			¾	Dome		60-22 ±3	8	2.2k	8/5	16 x 12 x 5	Oak Knit	Brown Knit	12	300.00 Pair	
	G-11II	Vented	8			1	Inv. Dome		38-25 ±2	12	1.5k	5/4	19 x 12 x 8	Oak Knit	Brown Knit	18	450.00 Pair	
	G-33II	Pas. Rad.	8			1	Inv. Dome		28-25 ±2	15	1.5k	5/4	29 x 18 x 8	Vinyl Oak Knit	Brown Knit	28	700.00 Pair	
	G-66II	Vented	(2)8	3	Dome	1	Inv. Dome		23-25 ±3	30	400,4k	6/4	44 x 18 x 12	Oak Knit	Brown Knit	81	2000.00 Pair	
	K-5	Inf. Baf.	5¼			¾	Inv. Dome		70-20	89	10	5.5k	6/	12 x 8 x 7	Oak Knit	Black Cloth	18	225.00 Pair
	KW-7	In-Wall	6½			1	Dome		40-20	8	2.5k	8/	12 x 9	White Plast.	White Perf. Metal		300.00 Pair	

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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Special Level Controls: Woofer, W. Midrange, M. Tweeter, T. Superwoofer - ST	Angular Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter											
CAMBRIDGE SOUNDWORKS	Eleven A	Powered	7	3	Cone	¾	Dome					Inc.	200, 2.2k		Suitcase System	Black Metal	Black Metal	23 Sys.	699.00 Sys. w/Amp	649.00 Sys.		
	Eleven Stationary	Powered Ac. Sus. Sat. & Subwoof.	7	3	Cone	¾	Dome					Inc.	200, 2.2k		Three Pieces	Gray, Black	Black Metal	36 Sys.				
	Ensemble	Powered Ac. Sus. Sat. & Subwoof.	(2)8, 4			1¾, ½	Dome, Cone	No			85	25	140, 1.9k	6/	Four Pieces	Opt.	Black Metal	52 Sys.	599.00 Sys.			
	Ensemble II	Powered Ac. Sus. Sat. & Subwoof.				1¾, ½	Dome, Cone	No			85	25	140, 1.9k	6/	Three Pieces	Opt.	Black Metal	36 Sys.	399.00 Sys.			
	Ensemble Utility	Powered Ac. Sus. Sat. & Subwoof.	(2)8, 4			1¾, ½	Dome, Cone	No			85	25	140, 1.9k	6/	Four Pieces	Nxtl., Vinyl	Black Metal	52 Sys.	499.00 Sys.			
	Ambiance	Ac. Sus.	6½			1	Dome	No			83	20	1.8k	8/	7 x 11 x 5	Opt.	Black Metal	10	From 350.00 Pair			
	Ambiance In-Wall Ten	In-Wall Ac. Sus.	6½			1	Dome				83	20	1.8k	8/	8 x 12 x 4		Metal	9	329.00 Pair			
	Six	Ac. Sus.	3			¾	Dome	No			83	10	2.2k	4	4 x 7 x 3	Nxtl.	Black Metal	3	150.00 Pair			
	Surround	Ac. Sus.	8			1¾, ½	Cone, Dome				90	15	2k	8/6.5	18 x 11 x 7	Opt., Wood	Black Metal	19	238.00 Pair			
	Surround II	Dipole	4			(2)2½	Cones							8/	8 x 5 x 6	Nxtl.	Black Metal		399.00 Pair			
	Surround II	Dipole	3½			2½	Cone							8/	5 x 7 x 5	Nxtl.	Black Metal		249.00 Pair			
	Powered Subwoofer	Powered Ac. Sus. Subwoof.	12					W			140 Inc.		60, 80, 100, 140 (Sel.)		27 x 16 x 10	Black	Black Metal	56	599.00 Each			
	Slave Subwoofer	Ac. Sus. Subwoof.	12												27 x 16 x 10	Black	Black Metal	53	299.00 Each			
Center Channel Plus	Ac. Sus. Ctr. Ch.											2k		25 x 7 x 4	Black	Black Metal	12	219.00 Each				
Center Channel	Ac. Sus. Ctr. Ch.											2k		8 x 5 x 5	Nxtl.	Black Metal	5	149.00 Each				
CANTON	AV 500	Bass Ref.	(2)4			1	Dome		40-30	88		3k	4/	17 x 5 x 6	Opt.	Opt., Metal	10	400.00 Each				
	AV 950	Bass Ref.	(2)7			1	Dome		26-30	88		2.8k	4/	9 x 20 x 10	Opt.	Opt., Metal	25	700.00 Each				
	Patio 160	Outdoor Ac. Sus.	6			1	Dome		42-30	87		2.5k	4/	7 x 11 x 5	Opt.	Opt., Metal	8	450.00 Pair				
	Combi 24 DC System	Ac. Sus. Sat. & Bandpass Subwoof.	(2)8	(2)4	Cones	(2)1	Domes		22-30	88		120, 2.5k	4/	Three Pieces	Opt.	Opt., Metal	37 Sys.	995.00 Sys.				
	Combi SC	Bass Ref. Sat. & Subwoof. w/Active EQ	9	4	Cone	1	Dome		22-30	86		120, 3.3k	4/	Three Pieces	Opt.	Opt., Metal	25 Sys.	1500.00 Sys.				
	HC 100	Ac. Sus.	4			1	Dome		48-30	87		1.7k	4/	5 x 8 x 6	Opt.	Opt., Metal	5	300.00 Pair				
	Plus S	Ac. Sus.	4			1	Dome		45-30	87		2.2k	4/	8 x 5 x 4	Opt.	Opt., Metal	6	350.00 Pair				
	Plus X	Ac. Sus.	4½			1	Dome		45-30	87		2.5k	4/	5 x 8 x 5	Opt.	Opt., Metal	6	375.00 Each				
	Plus F	Ac. Sus.	4			1	Dome		48-30	87		2.5k	4/	7 x 11 x 3	Opt.	Opt., Metal	5	400.00 Pair				
	Plus D	Bass Ref.	6			1	Dome		41-30	88		2.5k	4/	7 x 11 x 7	Opt.	Opt., Metal	9	500.00 Pair				
	Plus C	Ac. Sus. Subwoof.	12						22-120	89		120	4/	14 x 14 x 13	Opt.	Opt., Metal	26	600.00 Each				
	Plus E	Ac. Sus. Subwoof.	12						18-120	91		120	4/	22 x 14 x 14	Opt.	Opt., Metal	60	1000.00 Each				
	Plus Alpha 1	Powered Ac. Sus. Subwoof.	12					W	20-120			60-120 (Var.)	4/	13 x 15 x 15	Opt.	Opt., Metal	40	1100.00 Each				
	Fonum 251	Bass Ref.	6			1	Dome		42-26			3.2k	4/	8 x 12 x 8	Black Vinyl	Black Metal	10	329.00 Pair				
	Fonum 301	Bass Ref.	8			1	Dome		38-26			3k	4/	9 x 14 x 9	Black Vinyl	Black Metal	13	439.00 Pair				
	Fonum 401	Bass Ref.	9			1	Dome		35-26			3k	4/	10 x 17 x 10	Black Vinyl	Black Metal	18	549.00 Pair				
	Fonum 501	Bass Ref.	8			1	Dome		30-26			3.2k	4/	10 x 32 x 11	Black Vinyl	Black Metal	34	829.00 Pair				
	Fonum 601	Bass Ref.	8	8	Cone	1	Dome		25-26			300, 3k	4/	10 x 35 x 11	Black Vinyl	Black Metal	40	1139.00 Pair				
	Fonum 701	Bass Ref.	(2)8	6	Cone	1	Dome		20-26			300, 3.5k	4/	10 x 39 x 12	Black Vinyl	Black Metal	49	1549.00 Pair				
	InWall F	In-Wall Ac. Sus.	4			1	Dome		48-30	87		2.5k	4/	7 x 11 x 3	White	White Metal		500.00 Pair				
InWall P	Outdoor, In-Wall Ac. Sus.	6			1	Dome		42-30	87		2.5k	4/	7 x 11 x 5	White	White Metal		550.00 Pair					
InWall D	In-Wall Ac. Sus.	6			1	Dome		41-30	88		2.5k	4/	7 x 11 x 7	White	White Metal		650.00 Pair					
InWall 6	In-Wall Ac. Sus.	6			½	Dome		45-22	89		2.5k	8/	7 x 7 x 3	Opt.	Opt., Metal	5	450.00 Pair					
InWall 9	In-Wall Inf. Baf.	9			1	Dome		34-22	89		2.5k	8/	10 x 10 x 3	Opt.	Opt., Metal	7	600.00 Pair					
Karat 920 DC	In-Wall Inf. Baf. Bass Ref.	8			1	Dome		36-30	91		2.8k	4/	9 x 13 x 9	Opt.	Opt., Metal	12	750.00 Pair					

(Continued)

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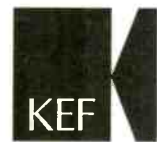
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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls? Woofer - W, Midrange - M, Tweeter - T, Superwoofer - ST		Anechoic Frequency Response, Hz to kHz, ±dB		SPL, 1 Watt/1 Meter, dB		Recommended Min. Amp Power, Watts Ch.		Impedance, Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish		Grille Color and Material		Weight, Lbs. Each		Price, \$	
			Woofer	Midrange	Tweeter	W	M	T	ST	W	M	T	ST	W	M	T	ST	W	M	W	H	D	Black	Other	W	H	W	H
CELESTION (Continued)	100	Inf. Baf.	6½			1¼	Dome				53-20 ±3	84	50	2.2k	8/	17 x 8 x 10	Opt., Wood	Black Knit	21	1199.00	Pair							
	300	Trans. Line	6½			1¼	Dome				26-20 ±3	84	50	2.2k	8/	38 x 8 x 13	Opt., Wood	Black Knit	44	1799.00	Pair							
	600	Inf. Baf.	6½			1¼	Dome				60-20 ±3	82	50	2.3k	8/	15 x 8 x 9	Wood Gray Nxtl. Black	Black Knit	11	2099.00	Pair							
	DLP-600	Digital Processor for 600s														10 x 7 x 2	Black Nxtl. Black	Black Knit	3	699.00	Each							
	700	Inf. Baf.	6½			1¼	Dome				50-20 ±3	82	50	3k	8/	15 x 8 x 10	Gray Nxtl. Gray Nxtl.	Black Knit Black Knit	14	3399.00	Pair							
System 6000 (w/Controller)	Dipole Subwoof.	(4)12					W				20-100 ±3	82	50	100	8/	18 x 15 x 21	Gray Nxtl. Gray Nxtl.	Black Knit Black Knit	76	3100.00	Pair w/ Stands							
CELLO LTD.	Stradivari Premiere	Vario- Vent	12	3	Dome	1	Dome						50	500,7k	6/4	17 x 18 x 45	Dpt.	Black	260	From 10,000.	Pair							
	Stradivari Master	Ac. Sus.	(2)12	(4)2	Domes	(4)¾	Domes						200	500,5k	3/2	17 x 18 x 62	Dpt.	Black	370	From 26,000.	Pair							
	Stradivari Grand Master	Ac. Sus.	(2)12	(8)2	Domes	(8)¾	Domes						200	500,5k	2/1	17 x 18 x 87	Dpt.	Black	500	From 48,000.	Pair							
	Amati	Ac. Sus.	12	(4)1½	Domes	(4)¾	Domes						50	400,5k	4/2	27 x 20 x 10	Dak	Black	85	10,000.	Pair							
	Center Channel	Ac. Sus. Ctr. Ch.	12	3	Dome	1	Dome						50	500,7k	8/4	28 x 13 x 15	Black	Black	80	3000.00	Each							
CERWIN-VEGA	L-7	Ported	7			1	Dome				40-20 ±3	92	5	4k	8/6	9 x 14 x 8	Rswd. Vinyl	Black Knit	28	170.00	Each							
	L-9	Ported	10			1	Dome				40-20 ±3	93	5	4k	8/6	13 x 22 x 11	Rswd. Vinyl	Black Knit	34	220.00	Each							
	Q-1	Horn- Flex	10			1	Dome				30-20 ±2	100	25	3.5k	4/4	15 x 26 x 15	Vinyl Wal. Van.	Black Knit	39	1489.00	Pair							
	SW-12B	Vented Subwoof. Bass Ref.	12								28-110	92	5	110	6/4.5	13 x 25 x 16	Wood Vinyl	Black Knit	48	320.00	Each							
	VS-80	Bass Ref.	8			1	Dome				38-20 ±3	94	5	4k	6/4	10 x 10 x 11	Vinyl Wal.	Black Knit	26	205.00	Each							
	VS-100	Bass Ref.	10	4	Cone	1	Dome				37-20 ±3	94	5	600,5k	6/4	12 x 27 x 11	Vinyl Wal.	Black Knit	40	310.00	Each							
	VS-120	Bass Ref.	12	4	Cone	1	Dome				28-22 ±3	97	5	500,4k	4/3.5	16 x 32 x 14	Vinyl Wal.	Black Knit	57	345.00	Each							
	VS-150	Bass Ref.	15	6½	Cone	1	Dome				28-22 ±3	102	5	300,5k	4/3.4	18 x 35 x 18	Vinyl Wal.	Black Knit	90	540.00	Each							
	DX-1	Bass Ref.	8			1	Dome				40-18 ±3	92	5	2.5k	8/6.4	11 x 20 x 11	Vinyl Wood	Black Knit	25	205.00	Each							
	DX-3	Bass Ref.	10	4	Cone	1	Dome				37-18 ±3	94	5	350,5k	8/6.4	13 x 28 x 11	Wood Vinyl	Black Knit	34	320.00	Each							
	DX-5	Bass Ref.	12	4	Cone	1	Dome				36-18 ±3	96	5	500,4k	8/6.4	15 x 31 x 10	Wood Vinyl	Black Knit	44	345.00	Each							
	DX-7	Bass Ref.	12	6½	Cone	1	Dome				34-20 ±3	98	5	250,5k	4/3.5	15 x 34 x 15	Vinyl Wood	Black Knit	64	410.00	Each							
	DX-9	Bass Ref.	15	6½	Cone	1	Dome				30-20 ±3	101	5	250,5k	4/3.5	18 x 36 x 18	Vinyl Wood	Black Knit	85	555.00	Each							
	AT-8	Bass Ref.	8			1	Dome	M,T			38-22 ±3	94	5	3k	6/4	12 x 21 x 10	Vinyl Dpt.	Black Knit	26	410.00	Pair							
	AT-10	Bass Ref.	10	5	Cone	1	Dome	M,T			30-22 ±3	95	5	400,3k	6/4	14 x 28 x 13	Vinyl Dpt.	Black Knit	40	620.00	Pair							
	AT-12	Bass Ref.	12	5	Cone	1	Dome	M,T			28-28 ±3	97	5	400,3k	6/4	16 x 30 x 14	Vinyl Dpt.	Black Knit	55	690.00	Pair							
	AT-15	Bass Ref.	15	(2)5	Cones	1	Dome	M,T			28-28 ±3	102	5	400,3k	4/4	19 x 36 x 18	Vinyl Dpt.	Black Knit	85	1080.00	Pair							
	HT-CTR	Home Th. Vented Ctr. Ch.	(2)6½			1	Dome				80-20 ±3	94	5		8/6.5	16 x 8 x 11	Vinyl Black Wood	Black Knit		320.00	Each							
	HT-SMC	Home Th. Vented Ctr. Ch.	4x10								100-10 ±2	91	5		8/8	6 x 15 x 8	Vinyl Black Wood	Black Knit	9	165.00	Each							
	HT-110	Home Th. Vented Subwoof.	10								38-125	94	5	100	8/7	13 x 17 x 24	Vinyl Black Wood	Black Knit		290.00	Each							
	HT-S6	Home Th. Vented Sat.	6½			1	Dome				80-20 ±3	92	5		8/6.5	8 x 11 x 11	Vinyl Black Wood	Black Knit		380.00	Pair							
	HT-S5	Home Th. Vented Sat.	5			1	Dome				125-20	60	5	125	8/8	9 x 7 x 7	Vinyl Black Wood	Black Knit	10½	330.00	Pair							
	HT-210C	Home Th. Ctr. Ch./ Vented Subwoof.	(2)10	6½	Cone	1	Dome				38-20 ±3	94	5		8/8	33 x 19 x 20	Vinyl Black Wood	Black Knit		650.00	Each							
HT-10D	Home Th. Vented Subwoof.	10								38-125	94	5	125	8/8	13 x 19 x 17	Black Wood Vinyl	Black Knit	34	330.00	Each								
HT-12D	Home Th. Vented Subwoof.	12								38-125	94	5	125	8/8	15 x 19 x 24	Vinyl Black Wood	Black Knit	54	445.00	Each								
HT System 7	Home Th., 4 Sats., Ctr. Ch. & 2 Subs.														Seven Pieces	Vinyl Black Wood	Black Knit		1660.00	Sys.								
HT System 6	Home Th., 4 Sats., Ctr. Ch. & Subwoof.														Six Pieces	Black Wood Vinyl	Black Knit		1155.00	Sys.								

(Continued)

Can you get deep,
accurate bass from
small loudspeakers?



THE KEF COUPLED
CAVITY BASS SYSTEM
COMBINES DEEP BASS
WITH HIGH EFFICIENCY.

The laws of physics dictate that deep bass can only be produced by larger loudspeakers or by inefficient, smaller designs. While the laws of physics can't be broken, they can be bent a little. KEF's loudspeaker science has developed the Coupled Cavity Bass system, which combines the deep bass extension of sealed enclosures with the high efficiency of ported designs. The result? Speakers capable of full concert volume with deep, tight bass and crisp transients... without requiring excess power or space. Realistic deep bass and audio/video compatible magnetic shielding make KEF Reference loudspeakers ideal for home theater applications.

The Coupled Cavity Bass System, joins such other KEF scientific advances as the Uni-Q® Driver, which helps eliminate the adverse effects of room acoustics; and Conjugate Load Matching, which makes it less strenuous for your amplifier to drive your speakers.

Together, these advances have earned KEF its international reputation for real-world performance. For KEF, the world's finest speakers are those that sound best in your home.

KEF Electronics of America, Inc.
89 Doug Brown Way, Holliston, MA 01746

Enter No. 51 on Reader Service Card



The Science of Loudspeakers™

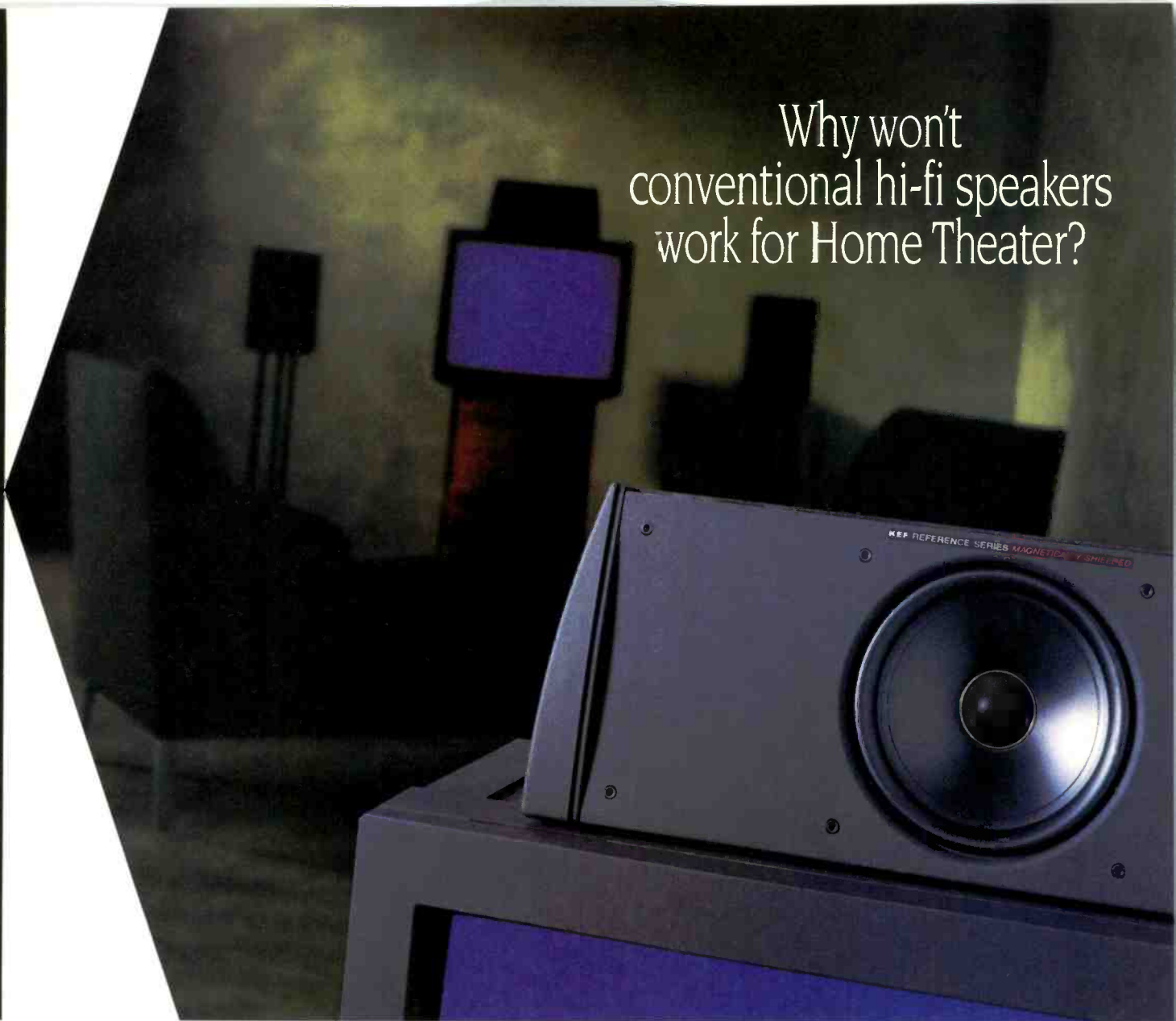
LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Tweeter Type		Separate Level Controls? Woofer W Midrange M, Tweeter T, Superwoofer ST		Anechoic Frequency Response, Hz to kHz, ± dB		SPL, 1 Watt/1 Meter, dB		Recommended Min. Amp Power, Watts/Ch.		Crossover Frequencies, Hz		Impedance, Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish		Grille Color and Material		Weight, Lbs. Each		Price, \$							
			Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange						
CERWIN-VEGA (Continued)	W-8x2	Home Th. In-Wall	8																																530.00 Pair			
	W-SUB8	Home Th. In-Wall Subwoof.	8																																450.00 Pair			
CHAPMAN SOUND	T-7	Compr. Line	10	7	Cone	1		Dome	No																										1999.00 Pair			
CHARIO	Academy 1	Bass Ref.	5				1/4	Dome																											2500.00 Pair			
CLARK AUDIO®	Contrabass	Subwoof.	(2)12							SW																									2000.00 Each w/Xover			
CLASSIC AUDIO REPRODUCTIONS	Hartsfield	Folded Horn	15	2	Horn	(2)1 1/2	Slot Horns	M,T																												8950.00 Pair		
CLEARFIELD	Metropolitan	Vented Trans. Line	(2)8	(2)6	Cones	1	Dome	W,T																												6000.00 Pair		
	Continental	Vented Trans. Line	(2)6 1/2			1	Dome	W																												3500.00 Pair		
	Diplomat	Sealed	6 1/2			1	Dome																													1200.00 Pair		
	Embassy	Slotted Port Subwoof. A/V Sat.	8					W																												800.00 Pair		
	Orpheum	A/V Sat.	6 1/2			1	Dome																													895.00 Pair		
	Bijou	A/V Ctr. Ch. Dipole Surround	(2)5 1/4			1	Dome																													495.00 Each		
	Mystic		(2)5 1/4			(2)1	Domes																													795.00 Pair		
CLEMETS	Reference RT-7	Compr. Line	8			7	Ribbon	M,T																													5595.00 Pair	
	Reference 1	Compr. Line	5 1/4			5	Ribbon	M,T																													2795.00 Pair	
	800si	Compr. Line																																			1200.00 Pair	
	600sl	Compr. Line																																			950.00 Pair	
	300si	Compr. Line																																			650.00 Pair	
	Vsi	Ctr. Ch.; 4th Order Vented	(2)4 1/2			3/4	Dome																														200.00 Each	
	308di	4th Order Vented	(2)8			1	Dome																													800.00 Pair		
	208di	4th Order Vented	8			1	Dome																														600.00 Pair	
	108di	4th Order Vented	8			3/4	Dome																														400.00 Pair	
	106di	4th Order Vented	6				Dome																														300.00 Pair	
104di	4th Order Vented	4 1/2				Dome																														200.00 Pair		
CLIF DESIGNS	KR-708	Sat. & Subwoof.	12	4	Cone	3/4	Dome																														749.00 Sys.	
	KR-608	Sat. & Subwoof.	8	4	Cone	3/4	Dome																														699.00 Sys.	
	KR-508	Sat. & Subwoof.	8	4	Cone	3/4	Dome																														599.00 Sys.	
	K-101	Sat. & Subwoof. Ctr. Ch.	4 1/2			3/4	Dome																														249.00 Each	
	K-100	Ctr. Ch.	4 1/2			1/2	Dome																														199.00 Each	
	K-400		8		Cone	1	Dome																														249.00 Each	
	K-350		5		Cone	3/4	Dome																														199.00 Each	
	K-300	Sat.		4	Cone	3/4	Dome																														299.00 Pair	
	K-200	Sat.		4	Cone	3/4	Dome																														199.00 Pair	
	COLLETTI SPEAKER SYSTEMS	Minuscolo	Bass Ref.	4			3 1/2	Horn																														From 249.00 Pair
Bambino		Bass Ref.	6 1/2			3 1/2	Horn																														From 399.00 Pair	
Piccolo		Bass Ref.	6 1/2			3 1/2	Horn																														From 499.00 Pair	
Grande		Tuned Port	8	5 1/4	Cone	3 1/2	Horn																														From 899.00 Pair	
Quattro		Sat. & Subwoof.	(2)12	(2)5 1/4	Cones	(2)3 1/2	Horns																														From 1199.00 Sys.	
Ultimo		Sat. & Subwoof.	(2)15	(2)5 1/4	Cones	(2)3 1/2	Horns																														From 1339.00 Sys.	

(Continued)



Why won't
conventional hi-fi speakers
work for Home Theater?

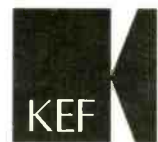


UNI-Q DRIVER TECHNOLOGY
LETS EVERYONE BE IN
THE "SWEET SPOT."

You need three front speakers - left, right and center - to achieve realistic home theater. A stereo pair would place the dialog in the center (where it belongs) from only one listening position. You can't use conventional hi-fi speakers for the center channel, even shielded models, because their dispersion patterns prohibit raising them too high or laying them on their sides.

KEF's proprietary Uni-Q® driver, which places its tweeter at the center of the woofer, allowed KEF's engineers to create the ideal center channel speakers, the Models 100 and 90. Their uniform dispersion patterns let them be placed beautifully above or below the screen, creating the impression that the sound is coming *directly* from the screen. Moreover, the Models 100 and 90 are both Reference Series, which not only ensures their quality and consistency; it permits their use as satellites and their seamless integration with other KEF Reference and Q-Series loudspeakers.

The Uni-Q driver. One of a series of KEF scientific achievements dedicated to one goal: the most realistic performance in your home.



The Science of Loudspeakers™

LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls? Woofer = W, Midrange = M, Tweeter = T, Superwoofer = ST		Anchored Frequency Response, Hz to kHz, ± dB		SPL, 1 Watt/1 Meter, dB		Recommended Min. Amp Power, Watts/Ct.		Impedance, Ohms, Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
COLLETTI SPEAKER SYSTEMS (Continued)	Torre	Tuned Port	12	5 1/4	Cone	3 1/2	Horn		25-20	92	15	155, 2.96k	8/	36 x 17 x 17	Opt.	Opt.	92					1469.00 Pair	From 3000.00 Sys.	
	Siciliano	Sat. & Subwoof.	(4)15	(4)5 1/4	Cones	(4)3 1/2	Horns		20-20	92	100	155, 2.96k	8/	Eight Pieces	Opt.	Opt.	350 Sys.							
COMMUNITY PROFESSIONAL SOUND SYSTEMS	CSV52	Bass Ref.	15	6 1/2	Cone	1	PZT		40-18 ± 4	98	200	500,5k	4/4	34 x 18 x 18	Oak Lam.	Brown Knit	90						880.00 Each	
	CSV35	Bass Ref.	15			1	PZT		60-18	99	150	2.5k	8/6	24 x 17 x 14	Oak Lam.	Brown Knit	43						510.00 Each	
	CSV25	Bass Ref.	12			1	PZT		70-18	97	100	3k	8/6	18 x 15 x 14	Oak Lam.	Brown Knit	32						438.00 Each	
	CSV8	Bass Ref.	8			1	PZT		70-18	94	100	2.5k	8/7	13 x 13 x 9	Oak Lam.	Brown Knit	23						226.00 Each	
CREATIVE ACOUSTICS	DECO 7	In-Ceiling Inf. Baf.	6 1/2			3/4	Dome		55-19 ± 3	89	20	5k	6/4	8 Dia.	White	White Perf. ABS	5						450.00 Pair	
	DECO 5	In-Ceiling	5 1/4			3/4	Dome		65-19 ± 3	89	20	5k	8/6	8 Dia.	White	White Perf. ABS	3						290.00 Pair	
	DECO 7W	In-Ceiling Inf. Baf. Reflect.	6 1/2			3/4	Dome		60-19 ± 3	89	20	5k	6/4	8 Dia.	White	White Perf. ABS	5						550.00 Pair	
CROSBY AUDIO WORKS	CAW-1	Quad ESL-63 Modification							36-20 ± 5	86	100		8/6.2	26 x 36 x 10	Black	Black	68						2900.00 Pair	
CSI	SP-802A	In-Wall	8			1	Dome	T	35-20 ± 3	90	60	2.2k	8/	14 x 10 x 4	ABS	White Metal	5 1/2						157.50 Each	
	SP-602A	In-Wall	6			1	Dome	T	40-22 ± 3	90	40	2.5k	8/	12 x 9 x 3	ABS	White Metal	4						135.00 Each	
	SP-502A	In-Wall	5 1/4			1	Dome		50-20 ± 3	90	20	3k	8/	11 x 8 x 3	ABS	White Metal	3						67.95 Each	
	SP-402	In-Wall	4			1	Dome		50-20 ± 3	90	15	3k	8/	8 x 5 x 3	ABS	White Metal	2 1/2						39.95 Each	
	SP-100/100W		3 1/2			2	Dome		55-22 ± 3	90	45		8/	7 x 5 x 4	Plast.	White Metal	5						139.95 Pair	
	SW-850	Subwoof.	8						35-240 ± 3	90	50		8/	20 x 13 x 5	Black Wood	Black	20							149.50 Each
OHLQUIST	OQ-30i	Phased Array	10	5	Cone	7/8	Dome		27-25 ± 3	89	50	280,3.3k	4/4	47 x 18 x 15	Opt., Wood	Gray Knit	69						2000.00 Pair	
	DQ-28	Phased Array	8	4	Cone	7/8	Dome		37-25 ± 3	91	25	470,4k	4/4	44 x 16 x 12	Opt., Wood	Gray Knit	50						1400.00 Pair	
	OQ-18	Phased Array	8			7/8	Dome		37-25 ± 3	91	25	2.1k	4/4	42 x 15 x 12	Opt., Wood	Gray Knit	46						1000.00 Pair	
	OQ-16	Phased Array	6			7/8	Dome		38-25 ± 3	89	25	2.5k	4/4	38 x 11 x 10	Black Ash	Gray Knit	30						750.00 Pair	
	DQ-6ci	Phased Array	6			7/8	Dome		50-25 ± 3	89	25	2.5k	4/4	23 x 11 x 11	Black Vinyl	Gray Knit	20							500.00 Pair
DANA AUDIO	1	Ac. Sus.	6 1/2			3/4	Dome		63-20 ± 3	89	15	3.15k	8/8	15 x 9 x 7	Black Vinyl	Black Knit	13						199.00 Pair	
	Signature	Ac. Sus.	6 1/2			1	Dome		55-20 ± 3	89	15	3k	8/8	15 x 9 x 7	Black Vinyl	Black Knit	15						399.00 Pair	
	Sub-1	Ported Subwoof.	8						25-100 ± 3	92	30	80	8/8	38 x 10 x 13	Black Vinyl, Varn. Red Oak	Black Metal	28						295.00 Each	
	System 1	Sat. & Subwoof.	8	6 1/2		3/4	Dome		25-20 ± 3	90	30	80,3.15k	8/8	Three Pieces	Black Vinyl, Varn. Red Oak	Black Knit, Black Metal	54 Sys.						494.00 Sys.	
	System 2	2 Sats. & 2 Subs.	(2)8	6 1/2		3/4	Dome		25-20 ± 3	90	30	80,3.15k	8/8	Four Pieces	Black Vinyl, Varn. Red Oak	Black Knit, Black Metal	82 Sys.						789.00 Sys.	
DATAWAVE	WS-7	Wireless System		4	Cone			M	140-10	50	4			9 x 5 x 5	ABS	Opt., Plast.	3						99.95 Each	
	S-7	Wireless Speaker Only		4	Cone			M	140-10		4			9 x 5 x 5	Opt.	Opt., Plast.	2						69.95 Each	
	WRS-10	Wireless System		5	Cone			M	140-10	50	4			8 x 17 x 10	Fbgls Rock	Gray	5						149.95 Each	
	RS-10	Wireless Speaker Only		5	Cone			M	140-10		5			10 x 8 x 18	Fbgls Rock	Gray	3 1/4						99.95 Each	
	WSH7	Wireless Shower System		4	Cone			M	140-10	50	4			12 x 5 x 4	ABS	White Plast.	3						129.95 Each	
	SH7	Wireless Shower Speaker Only		4	Cone			M	140-10		1			12 x 4 x 3	Opt.	White Plast.	2						79.95 Each	
	WOS-7	Wireless Outdoor System		4	Cone			M	140-10	50	4			12 x 5 x 4	ABS	Gray Plast.	3						129.95 Each	
	OS-7	Wireless Outdoor Speaker Only		4	Cone			M	140-10		4			12 x 4 x 3	Opt.	Gray Plast.	2						79.95 Each	



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Low Contour? Woofer, W. Midrange = M, Tweeter = T, Superwoofer = ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
D-BOX	Ouverture	Sat. & Subwoof. Powered	(2)5	4	Cone	1	Dome		52-20 ±3	86	50	150,2.6k	5/4	Three Pieces	Black Metal	Black Metal	24 Sys.	669.00
	Finale	Sat. & Subwoof. Powered	(2)5	4	Cone	1	Dome		52-20 ±3		50 Inc.	150,2.6k		Three Pieces	Black Metal	Black Metal	27 Sys.	899.00
	M-55A	Sat. & Subwoof. Powered	4			1	Dome		80-20			4.7k		9 x 5 x 6	Black Metal	Black Metal	9 1/4	295.00
	SV-100A	Ac. Sus. Powered Subwoof.	(2)5						40-100			80		7 x 14 x 12	Black Metal	Black Metal	22	Each
	Minimax	Ac. Sus. Powered	4						60-20		25 Inc.			9 x 5 x 6	Black Wood	Black Metal	11 1/2	270.00
	SO20AS	Ac. Sus. Powered	4						80-15 ±4.5		10 Inc.	10k		9 x 5 x 6	Black Metal	Black Metal	5	Pair
	SO40A	Ac. Sus. Powered	4			1	Dome		80-20 ±4.5		20 Inc.	2.6k	15k	9 x 5 x 6	Black	Black Metal	5 1/2	Pair
	SD70A	Ac. Sus. Powered	4			1	Dome		80-20 ±4.5		35 Inc.	4.4k	15k	9 x 5 x 6	Black	Black Metal	6	Pair
	SD35PS	Ac. Sus.	4						90-14 ±3	86	5		4/	9 x 5 x 6	Opt.	Opt., Metal	4	Pair
	SO50P	Ac. Sus.	4			1	Dome		90-20 ±4.5	86	5	4.4k	4/	9 x 5 x 6	Opt.	Opt., Metal	4 1/4	Pair
S100	Bass Ref. Subwoof.	(2)5						52-150 ±3	86	5	150	4/	7 x 14 x 12	Dpt.	Opt., Metal	10	Pair	
DCM	TimeWindow Seven	Staggered Trans. Line	(2)9	(2)6 1/2	Cones	(3)3/4	Domes		28-25 ±3	92	10		4/	48 x 14 x 19	Gloss Black	Black Knit	70	2999.00
	TimeWindow TW-3	Folded Trans. Line	8	6 1/2	Cone	(2)3/4	Domes	M, T	24-20	89	5		8/	39 x 17 x 12	Dak	Black Knit	45	1499.00
	TimeWindow TW-1A	Hybrid Trans. Line	(2)6 1/2			(2)3/4	Domes		30-20	90	5		8/	36 x 15 x 12	Oak	Black Knit	30	949.00
	TimeFrame TF-1000	Folded Tapered Trans. Line	8	4	Cone	3/4	Dome		26-20	90	5		8/	49 x 20 x 8	Opt., Oak	Black Knit	49	1099.00
	TimeFrame TF-600	Staggered Trans. Line	6 1/2	6 1/2	Cone	(3)3/4	Domes		30-20	92	5		6/	41 x 17 x 8	Opt., Oak	Black Knit	47	699.00
	TimeFrame TF-400 Series Two	Staggered Trans. Line	6 1/2	6 1/2	Cone	(2)3/4	Domes		40-20	92	5		6/	38 x 15 x 8	Opt., Oak	Black	38	598.00
	Monitor Cx-Center	Ac. Sus.	(2)4			3/4	Dome		90-20	89	5		8/	17 x 5 x 10	Black	Gray	9	124.50
	Monitor CX-007	Ac. Sus.	4			3/4	Dome		90-20	88	5		8/	6 x 8 x 5	Black	Black	3	139.00
	Monitor CX-07	Bass Ref.	6 1/2			3/4	Dome		55-20	91	5		8/	15 x 8 x 9	Black	Black Knit	12	249.00
	Monitor CX-17	Trans. Line	6 1/2			3/4	Dome		45-20	92	5		8/	17 x 9 x 10	Opt.	Black Knit	15	349.00
Monitor CX-27 Series Two	Trans. Line	6 1/2	6 1/2	Cone	3/4	Dome		35-20	93	5		6/	27 x 10 x 11	Black	Black Knit	25	519.00	
Sub 712	Powered Subwoof.	8					SW	28-80 (Adj.)		inc.	75			Black	Black		699.00	
Sub 710	Powered Subwoof.	(2)6 1/2					SW	32-120 (Adj.)		inc.	100			Black	Black		Each	
DEFINITIVE TECHNOLOGY	BP20	Bipolar Trans. Line	(4)6 1/2			(2)1	Domes		18-28	90	20	2.5k	6/4	9 x 15 x 46	Opt.	Black Knit	70	799.00
	BP10	Bipolar Trans. Line	(2)6 1/2			(2)1	Domes		20-28	90	20	2.5k	6/4	9 x 12 x 42	Opt.	Black Knit	55	550.00
	BP8	Bipolar Trans. Line	(2)5 1/4			(2)3/4	Domes		22-28	90	20	3.5k	8/4	7 x 11 x 38	Opt.		38	399.00
	DR7 Tower	Trans. Line	6 1/2			1	Dome		22-28	90	20	2.6k	8/4	8 x 11 x 35	Black	Black Knit	38	299.00
	DR7 Bookshelf	Trans. Line	6 1/2			1	Dome		26-28	90	20	2.6k	8/4	8 x 11 x 22	Black	Black Knit	28	249.00
	BP2	Bipolar Trans. Line	(2)5 1/4			(2)3/4	Domes		50-28	90	10	3.5k	8/4	7 x 7 x 11	Opt.	Opt., Knit	10	250.00
	C1	Sat., Surround Ctr. Ch.	(2)5 1/4			1	Dome		45-28	90	10	3.5k	8/4	19 x 6 x 8	Black	Black Knit	21	299.00
	C/L/R 1000	A/V; Front or Ctr. Ch.	(2)6 1/2			1	Dome		25-28	90	20	2.6k	8/4	8 x 12 x 22	Black	Black Knit	32	450.00
	PowerField 1500	Powered Subwoof.	15						15-150	93	250 Inc.	Var.		18 x 18 x 20	Opt.	Black Knit	90	995.00
DENNESEN	ESL-X	Hybrid ES	6 1/2			(4)3 1/2	ES	No	65-35	89	50	3k	8/5	26 x 9 x 13	Opt.	Black Foam	40	1850.00
	ESL-Mini	Hybrid ES	5			(4)3 1/2	ES	No	75-35	89	50	3k	8/5	24 x 7 x 10	Opt.	Black Foam	25	1250.00
OENDN	SC-7.5	Ported	6 1/2			1 1/2	Dome		40-20	89	10		8/	8 x 14 x 9	Gray Text.	Black Knit	11	500.00
	SC-5.5	Ported	5 1/4			1	Cone		40-20	88	10		8/	6 x 12 x 7	Gray Text.	Black Knit	4	200.00
	DSW-1	Powered Subwoof.	5 1/4						39-150		inc.			8 x 14 x 13	Gray Text.	Black Knit	11	250.00



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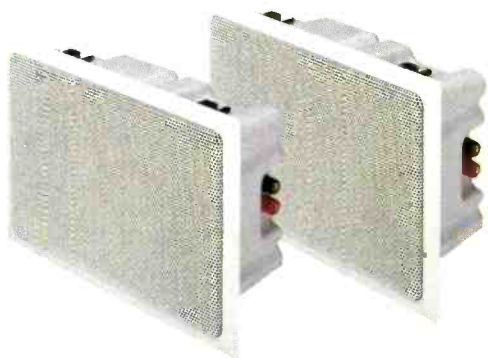


The Powered Subwoofer (\$599) and Slave Subwoofer (\$299) by Henry Kloss provide room-shaking bass (over 100 dB at 30 Hz!). Great for pipe organs and effects in movie soundtracks. Built-in 200w amplifier. 15½" × 26½" × 10¼" (each model)

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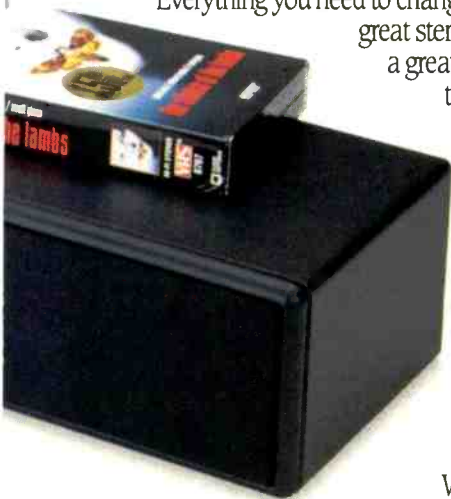
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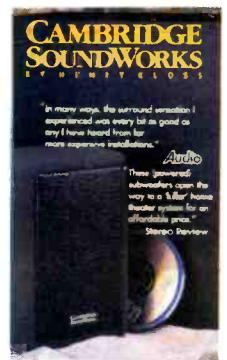


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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle - Enclosure or System Type	Woofer Diameter - Inches	Midrange Diameter - Inches	Midrange Type	Tweeter Diameter - Inches	Tweeter Type	Separate Level Controls? Woofer: W, Midrange: M, Tweeter: T, Super-tweeter: ST	Amplifier Frequency Response, Hz to kHz, ±dB	SPL - 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies - Hz	Impedance Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
DESIGN ACOUSTICS	Summit Series DA1000	Vented	10	(2)5	Cones	¾	Dome		30-25	89	15	110,3.5k	8/	11 x 42 x 15	Opt.	Black	64	1100.00 Pair
	Summit Series DA900	Vented	8	5	Cone	¾	Dome		40-25	88	15	130,3.5k	8/	9 x 37 x 11	Opt.	Black	52	800.00 Pair
	Summit Series DA800	Vented	8	5	Cone	¾	Dome		47-22	88	15	150,4k	8/	9 x 17 x 11	Opt.	Black	22	600.00 Pair
	PS-24	Ctr. Ch., Vented	(2)4			¾	Dome		50-20	89	10	10k	8/	20 x 5 x 14	Black Vinyl	Black	19	189.95 Each
	PS-SW	Vented Subwoof.	10						30-130		15		8/	16 x 22 x 11	Black Vinyl	Black	38	339.95 Each
	PS-CV	Ctr. Ch., Video	5¼			¾	Dome		65-20	88	10	4k	8/	7 x 10 x 6	Black Vinyl	Black	6	119.95 Each
	DA360	Outdoor	6			1½	Cone		90-18	84	10	3k	8/	7 Dia. x 10	Tan ABS	Black	5	89.95 Each
	PS-55	Vented	5¼			¾	Dome		65-20	88	10	4k	8/	7 x 10 x 6	Black Vinyl	Black	6	219.90 Pair
	PS-6a	Ac. Sus.	6½			¾	Dome		55-20	88	10	3k	8/	8 x 12 x 12	Opt.	Black	12	279.90 Pair
	PS-8c	Ac. Sus.	8			1	Dome		50-20	90	15	2.8k	8/	10 x 13 x 12	Opt.	Black	15	379.90 Pair
	PS-9	Ac. Sus.	8	5¼	Cone	¾	Dome		47-20	90	15	200,3k	8/	10 x 15 x 12	Opt.	Black	20	499.90 Pair
	PS-10a	Ac. Sus.	10	5¼	Cone	1	Dome		45-22	91	20	200,3k	8/	11 x 16 x 13	Opt.	Black	23	599.90 Pair
	CLW	Ac. Sus. Subwoof.	10						40-150	88	15		8	12 x 14 x 12	Black Vinyl		24	249.95 Each
DGX AUDIO	DDL-1	Powered Bass Ref.	12	2	Dome	1	Dome	No	20-20 ±3	91	100 Inc.	2.3k,6.3k	8/4	16 x 11 x 40	Opt.	Black Knit	68	1995.00 Pair w/ DDA-1 Amp
DIGITAL PHASE	AP-5	Acousta-Reed	3			1	Dome		35-20 ±2	81		3k	8/7	13 x 8 x 9	Opt., Lacq. Oak	Black Knit	17	650.00 Pair
	SM-1	Acousta-Reed	6			1	Dome	T	35-20 ±2	87		3k	8/6	24 x 13 x 12	Opt., Lacq. Oak	Black Knit	35	950.00 Pair
	AP-1	Acousta-Reed	6			1	Dome		34-20 ±1.5	87		3k	8/6	38 x 10 x 11	Opt., Lacq. Oak	Black Knit	43	1250.00 Pair
	AP-2	Acousta-Reed	(2)6			1	Dome		34-20 ±1.5	91		3k	4/4	42 x 13 x 14	Opt., Lacq. Oak	Black Knit	76	1700.00 Pair
	AP-4	Acousta-Reed	(4)6			(4)1	Domes		30-20 ±1	92		3k	8/5	50 x 16 x 17	Opt., Lacq. Oak	Black Knit	110	3200.00 Pair
DUAL	CLX 9200	Closed Box	2(7)	4½	Cone	¾	Dome	W,M,T	27-20 ±2	88	20		4/	10 x 12 x 37	Black Paint	Black Knit	35	1800.00 Pair
	CLX 9100	Closed Box	7	7	Cone	¾	Dome	W,M,T		88	20		4/	9 x 11 x 34	Black Paint	Black Knit	25	1050.00 Pair
	CL 9040	Closed Box	8	5	Cone	1	Dome	W,M,T		87	20		8/	10 x 11 x 22	Black Paint	Black Knit	20	495.00 Pair
	CL 9020	Closed Box	6½	4	Cone	¾	Dome	W,M,T		86	20		8/	10 x 11 x 20	Black Paint	Black Knit	16	360.00 Pair
	CL 9010	Closed Box	6½	4	Cone	2½	Dome	W,M,T		86	20		8/	10 x 7 x 16	Black Paint	Black Knit	10	220.00 Pair
DUNTECH	Sovereign C-7000	Pulse Coherent	(2)12, (2)7	(2)2	Domes	¾	Dome	W,M,T	27-20 ±2	90	100	300,2k,6k	4/3	74 x 14 x 35	Rswd.	Black Knit	375	30,000.00 Pair w/Krell KBX Xover
	Sovereign C-6000	Pulse Coherent	(2)12, (2)7	(2)2	Domes	¾	Dome		27-20 ±2	90	100	300,2k,6k	4/3	74 x 14 x 35	Oak	Black Knit	375	19,995.00 Pair
	Princess C-5000	Pulse Coherent	(2)9	(2)5	Cones	1	Dome		38-20 ±2	90	100	500,5k	4/3	74 x 12 x 20	Oak	Black Knit	146	9995.00 Pair
	Marquis C-4000	Pulse Coherent	(2)8	(2)4	Cones	1	Dome		45-20 ±2	92	60	1k,5k	4/3	59 x 11 x 18	Dak	Black Knit	117	5995.00 Pair
	Regent D400	Pulse Coherent	(2)12	(2)7	Cones	1	Dome		30-20 ±3	90	80	450,4k	4/3	74 x 14 x 23	Satin Black	Black Knit	161	6995.00 Pair
	Baron D300	Pulse Coherent	(2)8	(2)4	Cones	1	Dome		45-20 ±3	92	40	1k,5k	4/3	57 x 11 x 14	Satin Black	Black Knit	99	3995.00 Pair
	Viscount D200	Pulse Coherent	(2)6¾			1	Dome		50-20 ±3	91	30	3k	4/3	34 x 11 x 14	Satin Black	Black Knit	53	2495.00 Pair
	Esquire D100	Pulse Coherent	(2)6¾			1	Dome		55-20 ±3	91	30	3k	4/3	26 x 11 x 14	Satin Black	Black Knit	40	1995.00 Pair
	Duchess PCL15	Pulse Coherent	7			1	Dome		70-20 ±3	83	40	3.5k	6/4	13 x 9 x 8	Black Oak	Black Knit	14	1395.00 Pair
	Contessa MRM1	Sealed	4						85-13 ±3	85	30		8/6	9 x 6 x 5	Satin Black	Black Knit	3¾	698.00 Pair
DZURKO ACOUSTICS	Shadow	Aperiodic	(2)8½	(2)5	Cones	1	Dome	W	45-20 ±3	91	40	200,3.5k	4/3.5	49 x 10 x 17	Opt., Wood	Black Knit	180	8250.00 Pair
EDGE ELECTRONICS	CS-5	Ported			Flat	1½			80-20 ±2	91	10	2.5k	6/4	12 x 10 x 3	Oak	Black	7½	220.00 Pair
	CS-1	Ported			Flat	1½			55-20 ±2	91	10	2.5k	6/4	13 x 11 x 7	Oak	Black	11½	399.00 Pair
	CS-3	Sealed	8	5¼	Cone	2			38-20 ±2	92	10	150,2.5k,5k	6/4	12 Dia. x 31	Oak	Black	23	699.00 Pair
	CS-7	Sealed	(4)6½	5¼	Cone	2			31-20 ±2	90	40	150,2.5k,5k	6/4	12 Dia. x 46	Cloth	Black	42	1200.00 Pair
	CS-9	Sealed	(4)6½	(2)5¼	Cones	2			28-20 ±2	88	40	80,1.5k,4k,8k	4/4	12 Dia. x 61	Cloth	Black	62	2700.00 Pair
	SW-1	Subwoof.	(2)10						20-200	90	50		4/4	18 x 21 x 10	Oak		59	650.00 Each





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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Tweeter Type		Separate Level Controls? Woofer: W, Midrange: M, Tweeter: T, Superwoofer: ST		Anechoic Frequency Response, Hz to kHz, ±dB		SPL, 1 Watt/1 Meter, dB		Recommended Min. Amp Power, Watts/Ch.		Crossover Frequencies, Hz		Impedance, Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
E.F.A.	2	Bass Ref.	8				1 1/8	Dome					38-20 ±3	90	25	2k	8/6	35 x 11 x 12	Opt.	Black Knit	50				1495.00 Pair			
EGGLESTON-WORKS	Bookshelf	Vented	5 1/4				3/4	Dome					48-20 ±3		20		8/7	9 x 14 x 8	Lacq.	Dpt.	18			1895.00 Pair				
	Pedestal	Vented	6				1	Dome					45-20 ±3		20		8/7	17 x 13 x 13	Lacq.	Opt.	28			3250.00 Pair				
	Heppelewhite	Vented	(2)6, 8				1	Dome					31-20 ±3		30		6/5	30 x 24 x 15	Lacq.	Opt.	50			7695.00 Pair				
	End Table	Vented	(3)6, 10				1 1/8	Dome					22-20 ±3		30		8/7	25 x 16 x 26	Lacq.	Opt.	75			9925.00 Pair				
ELECTRO-VOICE	S-40 Monitor	B4 Vented	5 1/4				1	Dome					85-20 ±3	85		3.5k	4/3.7	10 x 7 x 6	Opt., Paint Black	Opt., Paint Gray	6			346.00 Pair				
	Sentry 100A Monitor	B4 Vented	8				1 1/2	Dome	T				45-18 ±3	91		2k	6/4.5	17 x 12 x 11	Vinyl Black	Gray Knit	28			426.00 Each				
	Sentry 100EL Monitor	Powered B4 Vented	8				1 1/2	Dome	T				45-18 ±3	Inc.	2k	30k/10k	17 x 12 x 12	Vinyl Black	Gray Knit	33			900.00 Each					
	Sentry 500 Monitor	B4 Vented	12				1 1/2	Dome	T				40-18 ±3	96		1.5k	8/6	24 x 27 x 13	Vinyl Black	Gray Knit	70			850.00 Each				
	Sentry 505 Monitor S-181	B4 Vented	12				1 1/2	Dome	T				40-18 ±3	96		1.5k	8/6	19 x 26 x 19	Vinyl Black	Gray Knit	60			872.00 Each				
		Subwoof.	18										48-200 ±3	98	50	200		28 x 21 x 23	Vinyl Black Cptg.	Black Steel	78			820.00 Each				
ELITE	S-F100	In-Wall	6 1/2				1	Dome					200-20 ±2.5		60 Max		6.5	8 x 16 x 4			4 3/8			350.00 Pair				
EMINENT TECHNOLOGY	LFT-VI	Planar Mag. Planar Mag. Hybrid	321 Sq. in.	94 Sq. in.	Planar Mag. Planar Mag.	10 Sq. in.	Planar Mag. Planar Mag.	M, T					38-20 ±4	83	100	400, 10k	6/4	78 x 18 x 2	Oiled Oak	Black Poly	90			3250.00 Pair				
	LFT-VIII	Planar Mag. Hybrid	8	160 Sq. in.	Planar Mag.	5 Sq. in.	Planar Mag.	T					36-20 ±4	84	75	180, 10k	8/6	60 x 13 x 18	Oiled Oak	Black Poly	60			1500.00 Pair				
ENERGY	ESAT-2	Bass Ref. Sat.	4 1/2				3/4	Dome					140-22 ±3	86	15	2.5k	8/6	8 x 5 x 5	Opt.	Opt.	5			349.99 Pair				
	ESUB-2	6th Order Bandpass Subwoof. Ctr. Ch., Vented	6 1/2										37-140	86	15	140	6/4	12 x 8 x 14	Black Ash	Black	18			349.99 Pair				
	ECC-1	Home Th., Front, Ctr. Ch. Vented	(2)4 1/2				1/2	Dome					60-20 ±3	90	15	2.5k	12/8	6 x 20 x 8	Black Ash	Black	15			169.99 Each				
	RVS-1/RVS-2	Home Th., Front, Ctr. Ch. Vented	(2)5 1/4				1	Dome					45-23 ±3	86	50	2k	4/	8 x 19 x 12	Black Gloss	Black	18			350.00 Each				
	Veritas V2.8	Vented	(2)8	3	Hybrid Dome Hybrid Dome	1	Hybrid Dome Hybrid Dome						29-30 ±3	85	100	350, 2.2k	6/4	6 x 19 x 8	Gray Gloss	Black	120			6000.00 Pair				
	Veritas V1.8	Vented	8	3	Hybrid Dome Hybrid Dome	1	Hybrid Dome Hybrid Dome						30-30	87	75	400, 2.2k	6/4	45 x 12 x 15	Gray Gloss	Black	115			3000.00 Pair				
	22.3	Vented	(2)6 1/2				3/4	Dome					30-23	87.5	50	1.9k	6/4	40 x 10 x 16	Opt., Wood	Black	67			2000.00 Pair				
	22.2	Vented	7				3/4	Dome					32-23 ±3	86	50	1.9k	6/4	27 x 10 x 12	Opt., Wood	Black	45			1400.00 Pair				
	22.1	Vented	6 1/2				3/4	Dome					40-23 ±3	85	50	1.9k	6/4	16 x 10 x 12	Opt., Wood	Black	27			1000.00 Pair				
	5.1e	Vented	(2)7				1	Dome					35-20 ±3	89	40	2.1k	6/4	33 x 10 x 16	Opt., Wood	Black	55			1000.00 Pair				
	4.1e	Vented	7				1	Dome					35-20 ±3	87	40	2.1k	6/4	24 x 10 x 12	Opt.	Black	36			750.00 Pair				
	3.1e	Vented	8				3/4	Dome					40-20 ±3	87	30	2.3k	6/4	19 x 10 x 10	Opt.	Black	22			450.00 Pair				
	2.1e	Vented	6 1/2				3/4	Dome					45-20 ±3	86	30	2.3k	6/4	16 x 10 x 10	Opt.	Black	18			300.00 Pair				
	.1e	Vented	5 1/4				3/4	Dome					55-20	86	30	2.6k	6/4	12 x 7 x 8	Opt.	Black	9			200.00 Pair				
	Excel	Bass Ref.	5 1/4				1/2	Dome					60-20 ±3	86	30	3.5k	6/4	11 x 8 x 10	Opt.	Opt.	17			150.00 Pair				
	Encore	Bass Ref.	6 1/2				1/2	Dome					48-20 ±3	87.5	30	2.5k	6/4	13 x 8 x 10	Opt.	Opt.	22			200.00 Pair				
	EAS6.5	In-Wall	6 1/2				1	Dome					45-22	87	5	2k	8/	9 x 13 x 3	White	White Metal				400.00 Pair				
	EAS5.25	In-Wall	5 1/4				1/2	Dome					60-20	86	5	3.5k	8/	7 x 7 x 3	White	White Metal				250.00 Pair				
	SAS-400	Powered Subwoof.	(3)10							SW			18-150 ±3	Inc.				18 x 17 x 24	Pearl Gloss	Black	85			2000.00 Each w/Xover				
	AS-180	Powered Subwoof.	12							W			25-150	180 Inc. 90 Inc.	Var.			17 x 18 x 19	Black Ash	Black				750.00 Each				
AS-90	Powered Subwoof.	12							W			28-150	Inc.	Var.			17 x 16 x 17	Black Ash	Black				550.00 Each					
ENSEMBLE	Profundo	Tuned Port Subwoof.	7										35-250 ±3	91	30	250	8/5	9 x 12 x 26	Black Satin		29			4480.00 Pair				
	Reference	Pas. Rad.	5				3/4	Dome					60-20 ±2	90	25	2.5k	4/3.2	9 x 9 x 14	Opt.	Opt., Knit	16			5000.00 Pair, Bi-wire				
	PA-1	Pas. Rad.	5				3/4	Dome					60-20 ±2.5	89	25	2.5k		9 x 9 x 14	Opt.	Opt., Knit	15			5300.00 Pair				
	Tango	Bass Ref.	6 1/2				3/4	Dome					80-19 ±3	91	20		6.5/5.5	13 x 9 x 5	Black Satin	Black Satin	16			2580.00 Pair				
	Prima Donna	Tuned Port	(2)10										40-20 ±2	92	25	2.6k	4/3.2	45 x 14 x 12	Black Satin	Black Satin	75			9900.00 Pair				
ENTEC (Continued)	L2f-20	Powered Servo Subwoof.	(2)10						W			15-180	Inc.	Adj.			12 x 24 x 24	Black Lam.	Gray	87				5995.00 Pair				



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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer = W, Midrange = M, Tweeter = T, Subwoofer = ST	Amplifier Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
ENTEC (Continued)	L ₂ I-40	Powered Servo Subwoof.	(4)10				W	15-180	Inc.	Adj.		Four Pieces	Black Lam.	Gray	170 Side	9995.00 Sys.		
	L ₂ I-60	Powered Servo Subwoof.	(6)10				W	15-180	Inc.	Adj.		Six Pieces	Black Lam.	Gray	255 Side	15,495.00 Sys.		
	L ₂ I-120	Powered Servo Subwoof.	(12)10				W	15-180	Inc.	Adj.		Twelve Pieces	Black	Gray	510 Side	25,000.00 Sys.		
	100DL-f	Powered Servo Subwoof.	10				W	18-180	Inc.	60,100, 180 (Adj.)		12 x 18 x 24	Black Lam.	Gray	45	2100.00 Each		
	90	Vented	7		1	Dome	W	40-19 ±6 18-19 ±6	88	25	100, 3.5k	8/	8 x 8 x 42	Black	Black Mesh	45	4100.00 Pair	
	9020S	Vented Sat. & Powered Servo Subs.	(2)10	7	Cone	1	Dome	W	18-19 ±6	88	25, Inc.	100, 3.5k	8/	Four Pieces	Black	Black Mesh	260 Sys.	9171.00 Sys.
	9020M	Vented Sat. & Powered Servo Subwoof. Hybrid	10	7	Cone	1	Dome	W	18-19 ±6	88	25, Inc.	100, 3.5k	8/	Three Pieces	Black	Black Mesh	180 Sys.	6690.00 Sys.
100		(6)10	(9)4	Cones	2	Ribbon		12-45				Four Pieces	Clear Plexi-glass		300 Side	100,000.00 Sys.		
EPIK MONITOR SYSTEMS	Ultima X	Trans. Line	6½		1	Inv. Dome	No	35-27 ±2	88	50	1.8k	10/8	14 x 15 x 43	Cherry	Black	110	5450.00 Pair	
	Ultima Y	Trans. Line	8	4	Inv. Dome	¾	No	28-27 ±2	86	100	800, 5.2k	10/8	16 x 17 x 50	Cherry	Black	140	8800.00 Pair	
	Ultima YSIG	Trans. Line	(2)6½	4	Inv. Dome	1	No	22-27 ±2	86	100	800, 5.2k	6/4	18 x 20 x 50	Opt.	Black	175	From 7500.00 Pair	
	Ultima XW	Trans. Line Subwoof.	8					25-100	88	100	100	10/8	14 x 15 x 60	Cherry	Black	110	4995.00 Pair	
EPOS	ES14	Inf. Baf.	8		1	Dome		50-20	86	35		8/7	20 x 19 x 12	Opt., Wood Opt., Wood	Black Foam	25	1295.00 Pair	
	ES11	Inf. Baf.	6½		1	Dome		60-20	87	30		8/7			Black Foam	20	850.00 Pair	
ESPER SIGNALS	E-401	Rear Vented	5¼		1	Dome		60-20 ±3	83	50		4/3	12 x 7 x 8	Black Wood	Black Knit	13½	1095.00 Pair	
	E-601	Rear Vented	6½		1	Dome		45-20 ±3	86	50		8/7	24 x 8 x 11	Black Wood	Black Knit	26½	1595.00 Pair	
	E-808	Vented	(2)5¼		1	Dome		40-20 ±3	84	50		4/3	24 x 10 x 11	Black Wood	Black Knit	35	2975.00 Pair	
ESSENCE	Gem	Trans. Line	6½		1	Dome		38-21 ±3	89	20	2k	4/3.6	20 x 10 x 13	Opt., Wood	Opt., Knit	34	1495.00 Pair	
	Super Gem	Trans. Line	6½		1	Dome		34-21 ±2	89	30	2k	4/3.6	23 x 10 x 15	Opt., Wood	Opt., Knit	52	2450.00 Pair	
	Reference Super Gem	Trans. Line	6½		1	Dome			89	30	2k	4/3.6	23 x 10 x 15	Opt., Wood	Opt., Knit	54	4975.00 Pair	
	Sardonyx	Trans. Line	8	5	Cone	1	Dome	26-23 ±2	89	50	200, 2k	8/6.6	52 x 14 x 16	Opt., Wood	Opt., Knit	85	5850.00 Pair	
	Amethyst 10A	Trans. Line	11	6, 1½	Cone, Dome	1, ¾	Domes	24-23 ±3	89	60	80, 1k, 2k, 6.5k (Adj.)	8/6	51 x 15 x 25	Opt., Wood	Opt., Knit	240	From 19,850.00 Pair	
	Reference Subwoofer	Trans. Line Subwoof.	(2)13					16-100 ±1	89	150		8/6	72 x 16 x 25	Opt., Wood	Opt., Knit	420	19,850.00 Pair	
EUGENEX	Heavyside	2 Sats. & 2 Subs.	(2)15	10	Cone	1½x4	Ribbon	24-27 ±3	95	20	100, 1.2k	4/4	Four Pieces	Opt.	Knit	360 Sys.	4400.00 Sys.	
	lo	2 Sats. & 2 Subs.	(2)10	8	Cone	1¾x4	Ribbon	29-25 ±3	91	50	100, 1.2k	4/4	Four Pieces	Opt.	Knit	220 Sys.	2900.00 Sys.	
FIDELUS AUDIO	903FL	Slot Loaded Port Subwoof.	9	5	Cone	1¼	Dome	No	30-22 ±3	88	50	250, 6.5k	8/5	13 x 14 x 48	Oiled Oak	Opt.	80	2295.00 Pair
	Contra-Bass		12					16-100 ±3	90	50	Ext.	8/4	22 x 22 x 48	Oiled Oak	None	185	1795.00 Each	
FISHER	ST58B	Bass Ref.	8		3	Cone		50-20	90		6k	8/	10 x 17 x 10	Black	Black Knit	13½	199.99 Pair	
	ST56B	Bass Ref.	6½		3	Cone		60-20	88		6k	8/	8 x 14 x 9	Black	Black Knit	10	179.99 Pair	
	ST54B	Bass Ref.	4½		3	Cone		60-20	88		6k	8/	7 x 12 x 9	Black	Black Knit	8	169.99 Pair	
	ST515	Bass Ref.	15	4	Cone	½		40-20	91		1.5k, 6k	8/	18 x 36 x 13	Oak	Black Knit	40	399.99 Pair	
	ST512	Bass Ref.	12	4	Cone	½		45-20	90		1.5k, 6k	8/	14 x 33 x 13	Oak	Black Knit	27	299.99 Pair	
	ST510	Bass Ref.	10	4	Cone	½		45-20	90		1.5k, 6k	8/	12 x 28 x 11	Oak	Black Knit	20	199.99 Pair	
FLATLINE DESIGN	175	Ribbon Hybrid	10	5		69	Ribbon	No	35-40	88	50	100, 350	5/3	15 x 15 x 69	Opt.	Black Knit	80	4000.00 Pair
FOSGATE-AUDIONICS	MC110	Sat.	5		1	Dome		85-23 ±3	88	25	3k	8/6	11 x 8 x 6	Black	Black Knit	15	899.00 Pair	
	MC220 THX	THX; Inf. Baf.	(2)6½		(2)1	Domes		60-23 ±2.5	91	20	3k	4/3	25 x 11 x 14	Black	Black Knit	35	1599.00 Each	
	CPS200 THX	THX; Powered Subwoof.	12					30-100 ±3	91	Inc.		8/6		Black	Black Knit	55	1299.00 Each	

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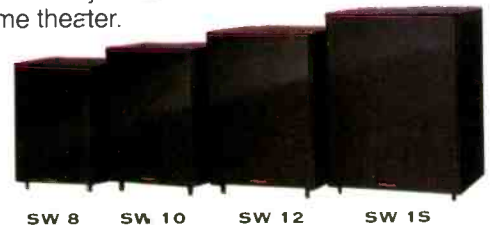


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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer, W. Midrange = M, Tweeter = T, Subwoofer = ST		Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
FOSGATE-AUDIOMICS (Continued)	CSS200 THX	THX; Subwoof.	12							30-100 ±3	91		8/6			Black	Black Knit	48	599.00
	FS400 THX	THX; Subwoof.	14							26-100 ±3	91		8/6			Black	Black Knit	85	999.00
	SD90 THX	THX Surround; Dipole	(2)5			(2)1	Domes			100-20 ±3	91	20	3k	8/4	11 x 14 x 6	Black	Black Knit	15	699.00
	SD180 THX	THX Surround; Dipole	(2)5½			(2)1	Domes			85-20 ±3	91	20	3k	8/4	22 x 14 x 8	Black	Black Knit	35	1850.00
	AS502	In-Wall	5			1	Dome			65-22 ±4	88	10	3k	8/5	11 x 8 x 3	White	White	9	229.00
	AS602	In-Wall	6			1	Dome			50-22 ±3	88	10	3k	8/5	12 x 9 x 4	White	White	12	299.00
	AS820	In-Wall	8			1	Dome			40-25 ±4	88	10	2.5k	8/5	15 x 11 x 3	White	White	18	349.00
FRIED PRODUCTS	Beta V	Distrib. Loading Line Tun.	6½			1	Dome			60-20 ±3	89	20	3.5k	8/6	14 x 8 x 8	Opt.	Black Cloth	15	399.00
	Q/5	Line Tun.	8			1	Dome			37-20 ±3	89	25	2.5k	8/5	20 x 11 x 9	Opt.	Black Cloth	24	599.00
	A/5	Line Tun.	8			1	Dome			32-20 ±3	89	25	2.5k	8/6	34 x 10 x 12	Opt.	Black Cloth	52	825.00
	R/5	Trans. Line & Line Tun.	10	5½	Cone	1	Dome			30-20 ±3	89	25	300,3k	8/5	34 x 12 x 12	Opt., Wood	Black Cloth	61	1495.00
	Studio V	Dual Trans. Line	8	6½	Cone	¾	Dome			26-22 ±2	90	25	200,2.7k	8/6	39 x 12 x 18	Opt.	Black Cloth	90	3595.00
	C/5	Trans. Line	6½			¾	Dome			60-22 ±3	90	25	2.7k	8/6.3	14 x 11 x 16	Opt.	Black Cloth	20	2495.00
	D/2	Trans. Line	8							25-99 ±3	90	25	100	8/6.3	36 x 11 x 16	Opt.	Black Cloth	80	2995.00
	Valhalla System	Subwoof. Trans. Line; 2 Sats. & 2 Subs.	8	6½	Cone	¾	Dome			25-22 ±3	90	25	100,2.7k	8/6.3	Four Pieces	Opt.	Black Cloth	200 Sys.	5490.00
GC ELECTRONICS	30-3500	In-Wall	5¼			1	Dome			50-20 ±3	90	20	2.8k	8/	8 x 11 x 2	White Plast.	White Metal		125.00
	30-3506	In-Wall	6½			1	Dome			50-20 ±3	90	20		8/	12 x 9 x 3	White Plast.	White Metal		155.00
	30-3508	In-Wall	8			1	Dome			40-20 ±3	90	20		8/	14 x 10 x 4	White Plast.	White Metal		212.00
	30-3510	Ac. Sus.	5¼			½	Horn			50-20 ±3	89	20		4/	9 x 6 x 5	Black Plast.	Black Metal		165.00
	30-3526	In-Wall	6½			½	Dome			65-20 ±3	92	20		8/	8 x 8 x 2	White Plast.	White Metal		105.00
GEMINI SOUND PRODUCTS	MB-150					3	Piezo			4k-30k					19 x 9 x 5	Cptg.		9	122.00
	MB-160			4x10	Horn	3	Piezo			3k-30k					19 x 9 x 5	Cptg.		10	140.00
	MB-350		10	4x10	Horn					32-18			8/	21 x 10 x 15	Cptg.		27	173.00	
	MB-360		12	4x10	Horn					40-16			8/	25 x 16 x 12	Cptg.		36	186.00	
	MB-365		12	4x10	Horn	3	Piezo			40-16			8/	25 x 16 x 12	Cptg.		37	221.00	
	MB-410		15			3	Piezo			40-15			8/	29 x 19 x 14			51	242.00	
	MB-415		15	4x10	Horn	3	Piezo			40-15			8/	29 x 19 x 14			53	265.00	
	MB-425		15	15x7	Horn	3	Piezo			40-15			8/	29 x 19 x 14			56	325.00	
	MB-475		15	4x10	Horn	3	Piezo			40-15			8/	33 x 24 x 16			74	347.00	
	MB-550		(2)15	4x10	Horn	3	Piezo			30-16			8/	44 x 24 x 16			96	450.00	
	MB-565		(2)15	15x7	Horn	3	Piezo			30-16			8/	44 x 24 x 16			99	535.00	
GENESIS TECHNOLOGIES	IM 5200		5½			1	Planar Ribbon	T		77-34 ±2	85	60		4/2.8	14 x 11	Piano Black Opt.	Black Knit	20	895.00
	Servo 10	Powered Subwoof.	10							32-160 ±3		Inc.	100k			Black Knit	45	895.00	
	Servo 12	Powered Subwoof.	12							22-160 ±3		Inc.	100k			Black Knit	70	1695.00	
	Genesis III		(2)8	3	Dome	1	Planar Ribbon	T, (2) M, W, T		32-34 ±3	87	200	70,250, 850,4.2k	4/2	52 x 20 x 17	Opt.	Black Knit	156	5999.00
	Genesis I	Powered Line Source Dipole	(6)12	60	Ribbon	(26)1	Planar Ribbons			16-34	90	100	70,3.5k	4/3	Four Pieces	Rswd.	Black Knit	2000 Sys.	60,000.00
	Genre I	Interior Cylin.	8	4½	Cone	1	Planar Ribbon			46-34	88	75	500,3.7k	4/3	39 x 10 x 14	Opt.	Black	65	1300.00
	Genre II	Interior Cylin.	6½			1	Planar Ribbon			49-34	87	50	3.8k	4/3	36 x 9 x 14	Opt.	Black	53	800.00
	Genre III	Interior Cylin.	6½			¾	Ome			55-22	87	50	3.8k	4/3	34 x 8 x 13	Opt.	Black	40	500.00
	8300F		8	3	Dome	1	Planar Ribbon	M, T		41-34 ±3	87	100	3.2k	4/2.5	39 x 11 x 11	Opt.	Black Knit	55	2599.00
8200F		8			1	Planar Ribbon	T		47-34 ±3	86	100	3.2k	4/3	37 x 12 x 11	Opt.	Black Knit	50	1999.00	



Some Assembly Required



AT \$1175 per pair, the new Magneplanar® MG-10 was designed for use with subwoofers. The 10-1/2" wide MG-10 offers sweet sound with the combination of quasi-ribbons and planar technology from 80Hz to 22kHz at a modest cost--an ideal product for the music lover who also enjoys an occasional movie.

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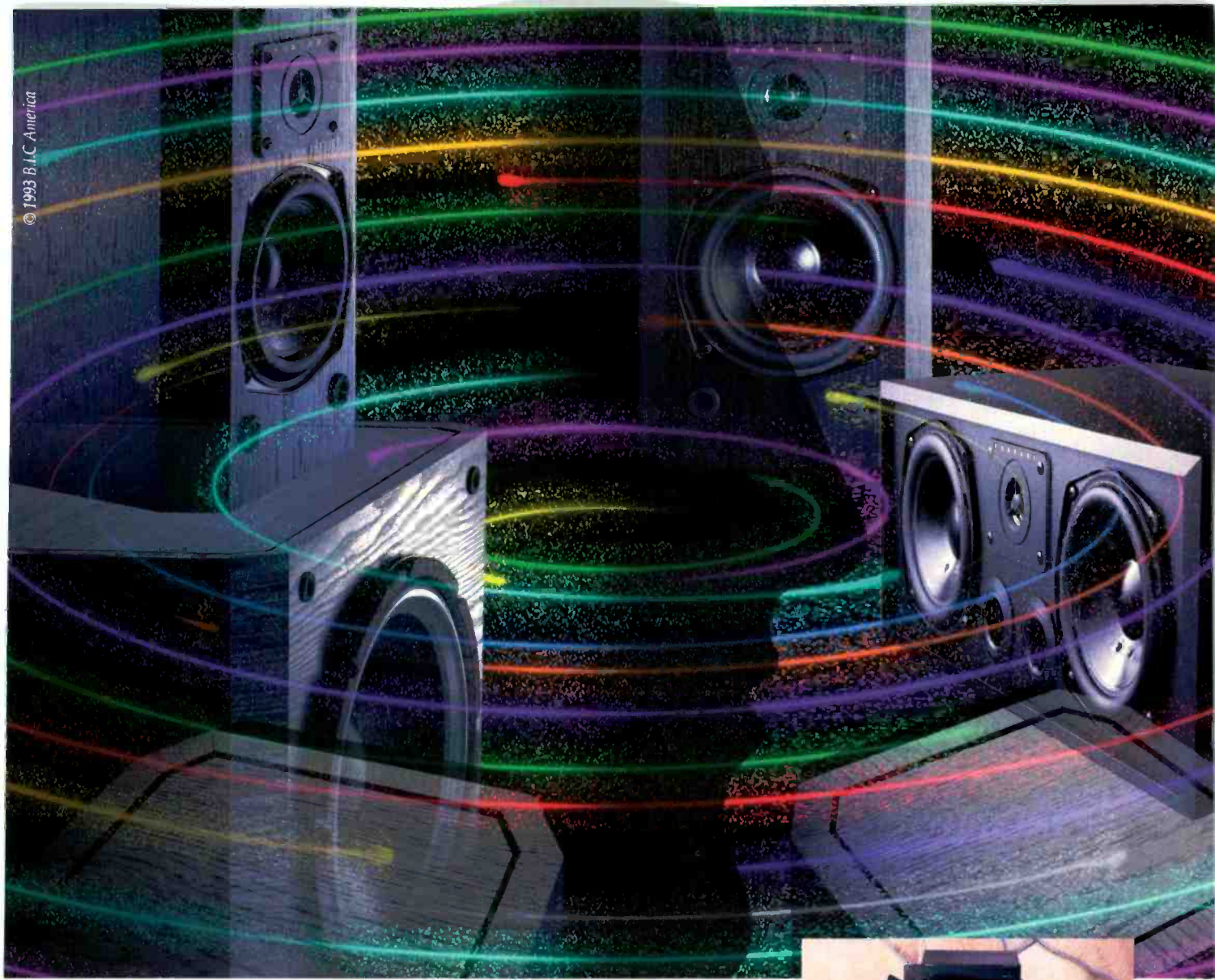
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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate and Control? Woofer = W, Tweeter = T	Acoustic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Dn	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
GERTNER AUDIO	CEL 3096	Angled Port	12	10	Cone	1½	Dome			24-20 ±5	96	5	450,2k	8/8	16 x 16 x 46	Opt.	Black Knit	112	4250.00
	CEL 1596	Angled Port	10			1½	Dome			30-20 ±5	96	5	2k	8/8	14 x 14 x 32	Opt.	Black Knit	62	2150.00
	CEL 1091	Angled Port	8			1½	Dome			35-20 ±5	91	5	2k	8/8	13 x 12 x 24	Opt.	Black Knit	40	1395.00
GILLUM	g2R	Pas. Rad.	8			1¼	Horn			38-20 ±3	92		2.8k	4/4	35 x 9 x 12	Opt.	Opt.	36	998.00
	g2P	Inf. Baf.	8			1¼	Horn			58-20 ±3,5	91		2.8k	4/4	14 x 10 x 10	Opt.	Opt.	14	400.00
	g2M	Inf. Baf.	8			1¼	Horn			55-20 ±3,5	91		2.8k	4/4	20 x 10 x 9	Opt., Wood	Opt., Cloth	26	450.00
	g3	Inf. Baf.	12	2	Horn	1	Horn			50-17 ±4	97		750,6.5k	8/9	24 x 14 x 13	Opt., Wood	Opt., Cloth	55	1100.00
	gC	Inf. Baf.	6			1¼	Horn			60-20 ±3	89		3.2k	4/4	14 x 9 x 7	Opt., Wood	Opt., Cloth	13	300.00
GNP	1	Sealed Subwoof.	8							40-125 ±3	89	20	125	4/3	25 x 12 x 12	Opt.	Black Knit	36	450.00
	2	Sealed Subwoof.	(2)6½							34-125 ±3	90	30	125	12/10	25 x 12 x 15	Opt.	Black Knit	48	600.00
	05	Sealed Sat.		5¼	Cone	1	Dome	T		100-20 ±3	89	10	3k	4/3	11 x 7 x 6	Opt.	Black Knit	9½	299.00
	10	Sealed Sat.	6½			1	Dome	T		68-20 ±3	90	10	3k	8/6	12 x 8 x 7	Opt.	Black Knit	15	399.00
	25	Sealed Sat.	6½	2	Dome	1	Dome	M,T		58-20 ±3	90	20	800,3k	8/6	18 x 9 x 9	Opt.	Black Knit	24	799.00
	Valkyrie Series IV	Sealed	(2)6½	2	Dome	1	Dome	M,T		34-20 ±3	90	50	125,800,3k	12/10	Three Pieces Per Side	Opt.	Black Knit	78 Side	2295.00 Sys.
GOLDMUND	Dialogue	Tuned Port	7	7	Cone	1	Inv. Dome				96			4/	14 x 14 x 47	Black Lacq.	Black Knit	150	7200.00
	Super Dialogue	Tuned Port	10	7	Cone	1	Inv. Dome				96			4/	50 x 14 x 18	Black Lacq.	Black Knit	170	13,500.00
	Analogue	Tuned Port	13	8	Cone	(2)1	Domes				95			4/	26 x 65 x 65	Black Lacq.	Black Knit	330	41,250.00
	Apologue	Inf. Baf.	(2)12	8	Cone	(2)1	Domes				100			4/	34 x 46 x 74	Black Lacq.	Black Knit	700	82,500.00
GOLD SOUND	.2AV		5¼			¾	Dome			49-20 ±3	88	5	3k	8/	8 x 12 x 7	Opt.	Black Knit	12	129.00
	.2AVI	In-Wall	5¼			¾	Dome			49-20 ±3	88	5	3k	8/	16 x 12 x 4	Opt.	White Knit	16	129.00
	.6AV		6½			1	Dome			44-20 ±3	89	5	3k	8/	10 x 16 x 7	Opt.	Black Knit	23	169.00
	.6AVI	In-Wall	6½			1	Dome			44-20 ±3	89	5	3k	8/	16 x 20 x 4	Opt.	White Knit	28	169.00
	.9AV		(2)5¼			1	Dome			41-20 ±3	92	5	3k	4/	10 x 16 x 7	Opt.	Black Knit	26	239.00
	.9AVI	In-Wall	(2)5¼			1	Dome			41-20 ±3	92	5	3k	4/	16 x 20 x 4	Opt.	White Knit	31	239.00
	BAV		6½			1	Dome			48-20	89	5	3k	8/	10 x 16 x 7	Opt.	Black Knit	25	479.00
	BAVI	In-Wall	6½			1	Dome			48-20	89	5	3k	8/	16 x 20 x 4	Opt.	White Knit	31	479.00
	CAV		(2)6½			1	Dome			46-20	92	5	3k	4/	10 x 16 x 7	Opt.	Black Knit	30	749.00
	CAVI	In-Wall	(2)6½			1	Dome			46-20	92	5	3k	4/	16 x 20 x 4	Opt.	White Knit	35	749.00
	Dynaudio A	Sat.	5			¾	Dome			72-22 ±3	89	5	3k	8/8	12 x 8 x 7	Opt.	Opt.	11½	329.00
	Oynaudio B	Sat.	6			1	Oome			58-22	89	5	3k	8/8	16 x 10 x 8	Opt.	Opt.	14	479.00
	Oynaudio C	Symm. Array	(2)6			1	Dome			54-22	92	5	3k	4/4	19 x 12 x 10	Opt.	Opt.	19½	749.00
	GS6		12	(2)6½	Cones	1	Dome			32-30	93	5	60,300,3k		37 x 14 x 11	Oak	Opt.	98	999.00
	GS.8	Symm. Array	(2)4½			1	Dome			61-20 ±3	89	10	3k	8/4	16 x 8 x 7	Opt.	Opt.		299.00
	Kit #1494	Vented	18	10,8	Cone, Horn	5	Horn	M,T		28-21 ±3	98	5	100,1.2k,5k	8/	46 x 29 x 19	Opt.	Brown Knit	196	Kit, 2999.00
	Kit #.2	Sealed	5¼			¾	Dome			68-20 ±3	91	5	3k	4/8	12 x 8 x 7	Opt.	Brown Knit	9	Kit, 109.00
	Kit #.6	Sealed	6½			1	Oome	T		58-20 ±3	92	5	3k	4/8	16 x 10 x 8	Opt.	Opt.	12	Kit, 149.00
	Kit #1	Vented	8			1¼	Dome	T		45-20 ±3	93	5	2k	4/8	25 x 14 x 11	Opt.	Opt.	29	Kit, 149.00
	Kit #294	Vented	8	4	Cone	1	Dome			45-30 ±3	91	5	90,300,4k	4/8	19 x 12 x 10	Opt.	Opt.	18	Kit, 449.00
Kit #394	Vented	12	5¼	Cone	1	Dome			38-30 ±3	92	5	80,200,3k	4/8	25 x 14 x 11	Opt.	Opt.	34½	Kit, 549.00	
Kit #494	Vented	10	(2)4½	Cones	1	Dome			33-30 ±3	93	5	70,250,3k	4/8	37 x 14 x 11	Dpt.	Opt.	64	Kit, 629.00	
Kit #594	Vented	12	(2)6	Cones	1	Dome	M		32-30 ±3	93	5	60,300,3k	4/8	37 x 14 x 11	Opt.	Opt.	79	Kit, 699.00	
Kit #794	Vented	(2)10	(2)6½	Cones	1	Dome			28-35 ±3	93	5	50,300,3k,8k	4/8	37 x 14 x 11	Opt.	Opt.	116	Kit, 1199.00	

(Continued)



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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls? Woofer W. Midrange M. Tweeter T. Superwoofer ST		Anechoic Frequency Response, Hz to kHz, ±dB		SPL, 1 Watt/1 Meter, dB		Recommended Min. Amp Power, Watts/Ch.		Crossover Frequencies, Hz		Impedance, Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
GOLD SOUND (Continued)	Kit #894	Vented	(2)12	(2)6	Cones	1	Dome				26-25 ±3	95	5	200,4k	4/8	44 x 18 x 14	Opt.	Opt.							Kit, 1399.00 Pair	
	Kit #1194	Vented	15	8	Cone	5x5	Horn	M,T			28-21 ±3	93	5	200,5k	8/	44 x 18 x 14	Opt.	Opt.	109						Kit, 1599.00 Pair	
	Performance Pro 12 Kit	Sealed	12			3x7	Horn	T			50-21 ±3	93	5	3k	8/	20 x 16 x 15	Opt.	Black Metal	39½						Kit, 108.00 Each	
	M15	Sealed	15	7	Cone	3x7	Horn				45-21 ±3	95	5	500,5k	8/	30 x 17 x 14	Opt.	Black Metal	57						Kit, 349.00 Each	
	Performance Pro 15 Kit	Vented	15	7	Cone	8x10, 3x7	Horns	M,T			45-21 ±3	96	5	400,5k	8/	44 x 18 x 14	Opt.	Black Metal	70						Kit, 679.00 Each	
	Performance Pro Double 15 Kit	Vented	(2)15	7	Cone	8x10, (2)3x7	Horns	M,T			43-21 ±3	98	5	400,5k	4/	46 x 24 x 21	Opt.	Black Metal	120						Kit, 999.00 Each	
	Performance Pro Double 18 Kit	Vented	(2)18	10	Cone	8x10, 5x5	Horns	M,T, ST			33-21 ±3	99	5	200,2k, 10k	4	Two Pieces Per Side	Opt.	Black Metal	240 Side						Kit, 1249.00 Side	
	Performance Pro 12JBL Kit	Sealed	12			3x7	Horn	T			45-21 ±3	95	5	3k	8/	20 x 16 x 15	Opt.	Black Metal							Kit, 589.00 Each	
	M15JBL	Sealed	15	7	Cone	3x7	Horn				39-21 ±3	97	5	500,5k	8/	30 x 17 x 14	Opt.	Black Metal	62						Kit, 799.00 Each	
	Performance Pro 15JBL Kit	Vented	15	7	Cone	8x10, 3x7	Horns	M,T			39-21 ±3	98	5	400,5k	8/	44 x 18 x 14	Opt.	Black Metal	80						Kit, 799.00 Each	
	Performance Pro Double 15JBL Kit	Vented	(2)15	7	Cone	8x10, (2)3x7	Horns	M,T			38-21 ±3	100	5	400,5k	4/	46 x 24 x 21	Opt.	Black Metal	130						Kit, 1299.00 Each	
	Performance Pro Double 18JBL Kit	Vented	(2)18	10	Cone	8x10, 5x5	Horns	M,T, ST			29-21 ±3	101	5	200,2k, 10k	4/	Two Pieces Per Side	Opt.	Black Metal	280						Kit, 1949.00 Each	
	GS12 Kit	Subwoof.	12								32-150 ±3	92	5	150	4,8	18 x 18 x 16	Opt.	Opt.	18						Kit, 99.00 Each	
	GS12(2) Kit	Compd. Load Subwoof.	(2)12								25-150 ±3	95	5	150	4,8	18 x 18 x 16	Opt.	Opt.	18						Kit, 189.00 Pair	
	JBL15 Kit	Subwoof.	15								28-150 ±3	96	5	150	8/	44 x 18 x 14	Opt.	Opt.	25						Kit, 315.00 Each	
	JBL15(2) Kit	Compd. Load Subwoof.	(2)15								23-150 ±3	99	5	150	8/	44 x 18 x 14	Opt.	Opt.	50						Kit, 598.00 Pair	
	JBL18 Kit	Subwoof.	18								28-150 ±3	95	5	150	8/		Opt.	Opt.	33						Kit, 495.00 Each	
	JBL18(2) Kit	Compd. Load Subwoof.	(2)18								23-150 ±3	98	5	150	8/		Opt.	Opt.	66						Kit, 969.00 Pair	
8C	In-Wall	8			1¼	Dome				40-25 ±3	92	5	4k	4/8		Opt.	Opt.	10						Pair 258.00		
8AC	In-Wall	8			2	Cone				32-20 ±3	92	5	3k	4/8		Opt.	Opt.	18						Pair 318.00		
824	In-Wall Subwoof.	8								32-2 ±3	92	5		4/8		Opt.	Opt.	16						Pair 199.00		
844	In-Wall Subwoof.	8								30-2 ±3	92	5		4/8		Opt.	Opt.	24						Pair 249.00		
GRADIENT	1.3	Line Source Dipole & Bass Ref.	8	12	Cone	(4)1½	Cones			45-20 ±2.5	86	25	250,1.5k	4/3.5	38 x 15 x 11	Opt.	Opt., Metal	25						2500.00 Pair		
	Avanti	Bass Ref.	6			¾	Dome			60-22 ±2	86	25	3k	8/	20 x 10 x 12	Opt.	Opt., Foam	10						1250.00 Pair w/ Stands		
GREEN MOUNTAIN AUDIO	Imago Series II	Trans. Line	10	4	Cone	(2)1½, ½x2	Domes, Ribbon Dome	W,M, T,ST		35-35 ±3	90	35	350,3k,9k	8/5	14 x 18 x 52	Lacq. Chrry Mrbl.	Black Knit	200							7495.00 Pair	
	Diamante	Trans. Line	8	4	Cone	1½	Dome	M,T		42-23 ±3	88	35	350,3k	8/5	14 x 14 x 42	Black Mesh	110							3795.00 Pair		
	Continuum 1	Trans. Line	12	4½	Cone	1½	Dome	W,M, T		38-23 ±3	90	35	300,3k	8/6	14 x 14 x 45	Marbl & Chrry	Black Mesh	85						2995.00 Pair		
REUBEN GUSS	Custom Monitor	Sat. & Inf. Baf.	(24)15	(48)5	Domes	(32)1, (100)3	Domes, Piezos	M,T		10-30 ±3	98	100	400,460, 950,3.5k, 4k	6/4	Six Pieces	Opt.	Black Knit	2200 Sys.						100,000. Sys.		
	System 1 Monitor	Sat. & Inf. Baf.	(12)15	(24)5	Domes	(16)1, (50)3	Domes, Piezos	M,T		15-30 ±3	98	50	400,560, 950,3.5k, 5k	6/4	Four Pieces	Opt.	Black Knit	1100 Sys.						50,000. Sys.		
	System 2C Symphony	Sat. & Inf. Baf.	(4)15	(6)5	Domes	(4)1, (12)3	Domes, Piezos	M,T		20-30 ±3	96	50	400,560, 950,3.5k, 5k	4/3	Four Pieces	Opt.	Black Knit	355 Sys.						16,000. Sys.		
	System 3 Concerto	Sat. & Inf. Baf.	(4)12	(6)5	Domes	(4)1, (8)3	Domes, Piezos	M,T		30-30 ±3	92	50	400,560, 950,3.5k, 5k	4/3	Four Pieces	Opt.	Black Knit	350 Sys.						10,000. Sys.		
	System 4 Sonata System 5 Monitor	Sat. & Inf. Baf. Sat. & Inf. Baf.	(2)12 (2)15	(2)5 (2)5	Domes Domes	(2)1, (6)3 (2)1, (6)3	Domes, Piezos Domes, Piezos	M,T M,T		30-30 ±4 25-30 ±3	88 88	50 50	460,3.5k 460,4k	8/6 5/4	Four Pieces Four Pieces	Mahog Mahog	Black Knit Black Knit	140 200 Sys. Sys.						5000.00 Sys. 6000.00 Sys.		
HALES AUDIO (Continued)	System Three	Inf. Baf.	10	5	Cone	1	Dome			31-20	84	100		5/5	13 x 20 x 45	Opt.	Black Knit	120						2650.00 Pair		
	System Two	Inf. Baf.	(2)7			1	Dome			45-26 ±3	89	30		4/	11 x 16 x 38	Opt.	Black Knit	92						3300.00 Pair		



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Separate Level Controls: Woofer, W. Midrange, M. Tweeter, T. Subwoofer, ST	Ancholic Frequency Response, SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Impedance Ohms: Nominal/Minimum	Crossover Frequencies, Hz	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
HALES AUDIO (Continued)	System Two Signature	Inf. Baf.	(2)7			1	Dome		45-26 ±3	87	50		4/	11 x 21 x 48	Opt.	Black Knit	181	5900.00 Pair w/Xover			
	System One Reference	Inf. Baf.	11	2		Dome	1	Dome	28-34 ±3	88	50		6/	13 x 35 x 52	Opt.	Black Knit	270	16,000.00 Pair w/Xover			
HARBETH ACOUSTICS	HL5	Ported	8			1	Dome		50-18 ±3	86.5	25		8/	25 x 13 x 13	Teak	Black Foam	45	2700.00 Pair			
	HL Compact	Ported	8			1	Dome		50-18 ±3	88	25		8/	21 x 11 x 11	Black Ash Wal.	Black Foam	25	1600.00 Pair			
	HLP3	Sealed Box	4 1/2			3/4	Dome		80-20 ±3	82.5	15		6/	12 x 7 x 7	Black Wal.	Black Foam	12	1100.00 Pair			
	LS3.5a	Sealed Box	4 1/2			3/4	Dome		80-18 ±3	82	15		10/	12 x 7 x 7	Teak	Black Foam Black Tygan	12	1000.00 Pair			
HARMAN KARDON	Ten	Tuned Port	5 1/4			3/4	Dome		65-20 ±2	86	15	3.3k	6/4	13 x 7 x 9	Gloss Black	Black Knit	12	229.00 Each			
	Twenty	Tuned Port	6 1/2			3/4	Dome		50-20 ±2	87	15	2.2k	6/4	19 x 9 x 10	Gloss Black	Black Knit	21 1/2	329.00 Each			
	Thirty	Tuned Port	8			1	Dome		45-20 ±2	88	12	2.2k	6/4	23 x 10 x 11	Gloss Black	Black Knit	28 1/2	449.00 Each			
	Forty	Tuned Port	(2)6 1/2			1	Dome		40-20 ±2	90	10	2.2k	6/4	38 x 14 x 10	Gloss Black	Gray Knit	52	699.00 Each			
	Fifty	Tuned Port	(2)8			1	Dome		35-20 ±2	91	10	400,2.5k	6/4	43 x 16 x 12	Gloss Black	Gray Knit	75	1099.00 Each			
	Sixty	Tuned Port	(2)8	3		Dome	3/4	Dome	30-20 ±2	90	10	500,2.8k	6/4	50 x 19 x 12	Gloss Black	Opt. Knit	100	1599.00 Each			
	One	Tuned Port	5 1/4			1/2	Dome		70-20 ±3	87	15		6/4	11 x 7 x 6	Black	Black Metal	7	119.50 Each			
	Two	Tuned Port	6 1/2			3/8	Dome		60-20 ±3	88	12		6/4	17 x 9 x 8	Black	Black Metal	14	174.50 Each			
	Three	Tuned Port	8	6 1/2		3/8	Dome		45-20 ±3	90	10		6/4	35 x 9 x 10	Black	Black Metal	35	334.50 Each			
	CS5	Tuned Port	(2)4			1/2	Dome		75-20 ±3	87	15		8/4	5 x 18 x 8	Black	Black Metal	18	179.00 Each			
AVS-30	Home Th.	(2)8	(3)5 1/4, (2)4		Cones	(3)1	Domes	35-20 ±3	90	30		6/4, 8/4	Seven Pieces	Gray	Black Knit Gray Metal	55 Sys.	1099.00 Sys.				
HARMONIC PRECISION	15C		6 1/2			1	Dome		47-20	88	40	2.7k	8/6	16 x 9 x 15	Wood	Black Knit	25	695.00 Pair			
	Echelon	Phase Aligned	8 1/2	2		Dome	1	Dome	39-20	90	60	1.4k,7.5k	8/6	45 x 11 x 14	Oiled Wal.	Black Knit	65	1795.00 Pair			
HARMS SOUND LABS	Mini	Inf. Baf.	5 1/4			1	Dome		70-20 ±2	87	10	3k	8/7	13 x 9 x 16	Wal.	Black Knit	12	280.00 Pair			
	HL1	Pas. Rad.	5 1/4			1	Dome		45-20 ±2	87	10	3k	8/7	20 x 10 x 9	Wal.	Black Knit	18	380.00 Pair			
	HL1P	Pas. Rad.	6 1/2			1	Dome		37-20 ±2	90	10	3k	8/7	22 x 10 x 10	Wal.	Black Knit	22	480.00 Pair			
	HL2	Pas. Rad.	8			1	Dome		30-20 ±2	91	10	3k	8/7	24 x 14 x 10	Wal.	Black Knit	35	580.00 Pair			
	HL3	Pas. Rad.	10	6 1/2		Cone	1	Dome	26-20 ±2	90	10	300,3k	8/7	34 x 12 x 13	Wal.	Black Knit	50	780.00 Pair			
	HL4	Sat. & Pas. Rad. Subwoof.	12	(2)6 1/2		Cones	(2)1	Domes	22-20 ±2	94	10	200,3k	8/4	Four Pieces	Wal. Stain	Black Knit	164 Sys.	1200.00 Sys.			
	HL5	Sat. & Pas. Rad. Subwoof.	(2)12	(4)5 1/4		Cones	(4)1	Domes	18-20 ±2	97	10	150,3k	8/4	Six Pieces	Wal. Stain	Black Knit	230 Sys.	3000.00 Sys.			
	Small Subwoofer	Pas. Rad. Subwoof.	10						To 150 ±3	91	30	125	4/4	25 x 14 x 10	Wal.	Black Knit	38	249.00 Each			
	Large Subwoofer	Pas. Rad. Subwoof.	12						To 150 ±3	94	50	125	4/4	32 x 17 x 13	Wal.	Black Knit	53	399.00 Each			
	HL Small Loud	Bass Ref.	8			4x4	Horn		40-18	96	10	4k	8/8	22 x 10 x 10	Black Lacq.	Black Knit	22	199.00 Pair			
	HL Large Loud	Bass Ref.	10			4x4	Horn		35-18	96	10	4k	8/8	24 x 14 x 10	Black Lacq.	Black Knit	29	299.00 Pair			
	HL Small PA	Bass Ref.	12	2x7		Horn	2x5	Horn	55-22	101	10	2k,4k	8/8	25 x 16 x 14	Cptg. Metal	35	399.00 Pair				
HL Large PA	Bass Ref.	15	10		Cone	2x5	Horn	40-22	102	10	250,4k	8/8	33 x 19 x 14	Cptg. Metal	61	599.00 Pair					
HARRISON LABORATORIES	PM-Cube	Subwoof.	10						30-90 ±3	94	50		4/2	16 x 16 x 16	Oak Ven.	Black	35	249.00 Each			
	PM-Bass	Powered Trans. Line Woofer	6 1/2					W	40-120 ±3	110 Max	Inc.	120		31 x 9 x 5	Black	Black	18	399.00 Each			
	PM-3Way	Triamp; Trans. Line	6 1/2	3		Cone	1 1/2	Crystal	40-20 ±5	116 Max	Inc.	120,2.5k		31 x 9 x 5	Black	Black	20	499.00 Each			
HARTLEY PRODUCTS	Compact Reference Tower	Air Col.	6 1/2			1	Dome	No	45-25 ±4	87	10	5k	8/6	12 x 12 x 16	Opt., Wood	Black Knit	30	400.00 Pair			
	Reference Mini-Tower	Air Col.	(4)6 1/2			(4)1	Domes	No	24-25 ±3	95	5	3.6k	5/4	18 x 18 x 45	Opt., Wood	Black Knit	100	1500.00 Pair			
	Reference Concertmaster	Air Col.	(2)6 1/2			1	Dome	No	32-25 ±3	93	5	3.1k	5/4	33 x 12 x 12	Opt., Wood	Black Knit	50	695.00 Pair			
	Reference	Inf. Baf.	18	10		Cone	(2)7	Cones	16-25 ±3	92.5	25	125,3k,8k	8/5	29 x 18 x 42	Opt., Wood	Black Knit	175	6095.00 Pair			
		Inf. Baf.	24	10		Cone	(2)7	Cones	16-25 ±3	93	25	125,3k,8k	8/5	36 x 24 x 50	Opt., Wood	Black Knit	300	7295.00 Pair			
	SW-10	Air Col. Subwoof.	10					No	25-3.8 ±3	93	15		8/6	18 x 18 x 24	Opt., Wood	Black Knit	70	550.00 Each			
	SW-18	Inf. Baf. Subwoof.	18					No	16-350 ±4	92.5	25		5/4	29 x 18 x 42	Opt., Wood	Black Knit	150	1100.00 Each			
SW-24	Inf. Baf. Subwoof.	24					No	16-250 ±3	93	25		5/4	36 x 24 x 50	Opt., Wood	Black Knit	250	1495.00 Each				





Matthew S. Polk

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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls	Woofer W. M. Torque	Tweeter W. M. Torque	Supertweeter ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
HIGH BISCUIS	Kevin Ingram One	Vented	(6)7	28x13	Horn	5/4x 5/4	Horn, Leaf		40-85	94		600,3.5k, 12k	8/6	68 x 28 x 32	Mahog	None	130	1350.00	Each		
HINSON AUDIO	Jade Signature	Inf. Baf.	8	2	Dome	1	Inv. Dome		50-25 ±2	87	50	800,4.5k	8/6	11 x 11 x 40	Opt., Wood	Black Knit	88	5000.00	Pair		
	Pearl Signature		7			1	Inv. Dome		55-25 ±2	85	50	2k	8/6	10 x 10 x 18	Opt., Wood	Black Knit	35	3000.00	Pair		
HSU RESEARCH	HRSW 10	Bass Ref. Subwoof.	10					SW	20-100 ±1		40	40-100	8/7	14 Dia. x 27	Oiled Wal.	Black Knit	23	800.00	Pair		
	HRSW 12	Bass Ref. Subwoof.	12					SW	19-100 ±1		40	40-100	8/6	13 Dia. x 82	Oiled Wal.	Black Knit	35	1600.00	Pair		
	HRSW 212	Bass Ref. Subwoof.	(2)12					SW	16-100 ±1		100	28-91		21 Dia. x 90	Rswd.	Black Knit	100	5000.00	Pair		
	HRIBR	Bass Ref. Subwoof.	(16)18					SW	10-100 ±1		1k	20-40	8/6	Sixteen Pieces	Rswd.	Black Knit	2400 Sys.	80,000.00	Pair		
ICON ACDUSTICS	Lumen	Bass Ref.	6 1/2			1	Dome		55-22 ±3	90	20	1.5k	8/5	10 x 11 x 18	Opt.	Black Knit	26	795.00	Pair		
	Lumen SE	Bass Ref.	6 1/2			1	Dome		55-22 ±3	90	20	1.5k	8/5	10 x 11 x 18	Opt.	Black Knit	28	995.00	Pair		
	Joule	Bass Ref.	8			1	Dome		32-22 ±3	88	40	1.5k	8/5	11 x 11 x 44	Opt.	Black Knit	70	1495.00	Pair		
	Parsec	Bass Ref.	10	6 1/2	Cone	1	Dome		25-22 ±3	90	40	350,1.5k	8/5	12 x 16 x 47	Dpt.	Black Knit	98	1995.00	Pair		
	Micron	Bass Ref.	7			1	Dome		42-35 ±3	88	30	1.5k	8/5	15 x 18 x 22	Dpt.	Black Knit	50	4995.00	Pair		
IMPULSE	LeF II	Sat. & Ported Subwoof.	12			(4)2	Cones	T	28-22 ±3	88	100	250	4/2	Two Pieces Per Side	Oak	Black Knit	80 Side	3000.00	Side		
	LeF III	Ported	8			2	Cone		46-22 ±3	88	100	250	4/2	10 x 8 x 14	Oak	Black Knit	32	2500.00	Pair		
	LeF VDG	Horn	18	4	Horn	2	Horn	W, M, T	40-18 ±3	110	(3) 100	150,4k	8/4	74 x 48	Fbgls	Black Knit	300	30,000.00	Pair w/ Xover		
INCUS	GFS-5	Ported	5											11 x 7 x 9	Black	Black Knit		230.00	Pair		
	GFS-6II	Ac. Sus.	6											12 x 8 x 9	Black	Black Knit		260.00	Pair		
	GFS-8	Ac. Sus.	8											17 x 10 x 8	Black	Black Knit		360.00	Pair		
	GFS-12	Ported	12	5	Cone	2 1/2	Cone							25 x 3 x 11	Black	Black Knit		380.00	Pair		
	GFS-Sub	Subwoof.	(2)6											13 x 21 x 11	Black	Black Knit		290.00	Each		
	CTR-14	Ctr. Ch.	4												Black	Black Knit		150.00	Each		
	IFS-525	In-Wall	5 1/4			1	Dome							9 x 7 x 3	White	White Metal		200.00	Pair		
	IFS-650	In-Wall	6 1/2			1	Dome							12 x 9 x 3	White	White Metal		250.00	Pair		
IFS-800	In-Wall	8			1	Dome								White	White Metal		430.00	Pair			
INFINITY	IRS Series V	Servo	(12)12	(24) 4x6	EMIMs	(72) 1/2x2 (2)	EMITs	M, T, ST	16-44 ±2	87	108	70,5k	4/3	Four Pieces	Santos Opt.	Brown Cloth	1550 Sys.	60,000.00	Sys.		
	IRS Epsilon	Planar Mag.	12		Planar Mag.		EMITs	W, M, T	25-35 ±1.5	86	150	150,500, 3k	4/	59 x 18 x 15	Opt.	Black Cloth	150	10,000.00	Sys.		
	Kappa 5.1	Ported	6 1/2				EMIT R								Dpt.	Black Cloth		850.00	Pair		
	Kappa 6.1	Ported	8	3	Dome		EMIT R		45-35 ±2	89	30	500,4.5k	6/	38 x 12 x 9	Opt.	Black Cloth	48	629.00	Each		
	Kappa 7.1	Ported	10	3	Dome		EMIT R		39-35 ±2	89	40	500,4.5k	6/	43 x 14 x 10	Opt.	Black Cloth	63	799.00	Each		
	Kappa 8.1	Ported	12	6 1/2	Dome		EMIT R	M, T	32-35 ±2	89	40	180,700, 4.7k	6/	48 x 17 x 12	Opt.	Black Cloth	87	2198.00	Pair		
	Kappa Video	Ported	(2)5 1/2				EMIT R		90-35 ±2	89	25	4k	6/	21 x 8 x 6	Dpt.	Black Cloth	16	399.95	Each		
	SM 152	Ported	15	(2)4 1/2	Cones	1	Dome	M, T	44-25 ±3	102	10	500,5.5k	8/	40 x 18 x 13	Vinyl	Black Cloth	76	1198.00	Pair		
	SM 122	Ported	12	4 1/2	Cone	1	Dome	M, T	49-25 ±3	100	10	750,5.5k	8/	35 x 15 x 13	Vinyl	Black Cloth	66	918.00	Pair		
	SM 112	Ported	10	4 1/2	Cone	1	Dome	T	59-25 ±3	100	10	900,5.5k	8/	30 x 14 x 13	Vinyl	Black Cloth	56	738.00	Pair		
	SM 102	Ported	10			1	Dome		65-25 ±3	100	10	3.3k	8/	21 x 12 x 12	Vinyl	Black Cloth	34	538.00	Pair		
	SM 82	Ported	8			1	Dome		72-25 ±3	98	10	2.8k	8/	18 x 11 x 11	Vinyl	Black Cloth		438.00	Pair		
	SM 62	Ported	6 1/2			3/4	Dome		78-25 ±3	94	10	5k	8/	13 x 8 x 13	Opt., Vinyl	Black Cloth	13	279.95	Pair		
	SL 10	Sealed Box	5 1/4			1/2	Dome		74-20 ±3	90	10	4.5k	6/	8 x 12 x 6	Opt., Vinyl	Black Cloth	9	158.00	Pair		
	SL 20	Sealed Box	6 1/2			1/2	Dome		70-20 ±3	90	10	3.5k	6/	9 x 14 x 7	Opt., Vinyl	Black Cloth	12 3/4	198.00	Pair		
	SL 30	Ported	6 1/2			3/4	Dome		65-20 ±3	92	20	3.3k	6/	11 x 18 x 9	Opt., Vinyl	Black Cloth	19 1/2	278.00	Pair		
	SL 40	Pas. Rad.	8	6 1/2	Cone	3/4	Dome		52-20 ±3	92	20	3.3k	6/	11 x 31 x 12	Opt., Vinyl	Black Cloth	32 1/2	378.00	Pair		
	SL 50	Pas. Rad.	(2)8	8	Cone	3/4	Dome		40-20 ±3	92	20	3.3k	6/	11 x 38 x 12	Opt., Vinyl	Black Cloth	40 1/2	594.00	Pair		
	SL Micro System	Sealed Sat. & Ported Subwoof.	(2)6 1/2	3 1/2	Cone	1/2	Dome		50-22 ±3	87	10		6/	Three Pieces	Opt., Vinyl	Black Cloth	31 Sys.	399.00	Pair		
	SL Micro Satellites	3 Sealed Sats.		3 1/2	Cone	1/2	Dome		150-22 ±3	87	10		6/	Three Pieces	Black Vinyl	Black Metal	14 Sys.	199.00	Pair		

(Continued)

The Velodyne 15" Subwoofer: Controlling Brute Force Through Superb Engineering

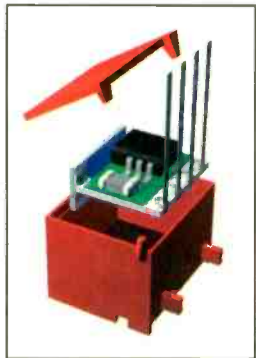
High-output, low distortion bass response can only be achieved by creating and controlling the power of brute force. Perfection of such an accomplishment demands superb engineering, critical manufacturing, and dedication to ideals: A feat, according to the audio press and listeners worldwide, that has been attained only by Velodyne Acoustics.

More than a decade of engineering excellence has generated Velodyne's "High Gain Servo" speakers to the forefront of the audio industry.

Velodyne's patented speakers are built in-house, to the most exacting specifications, using the finest materials available. With their superb design, engineering, and error-correction electronics, Velodyne's subwoofers remain the standard by which all others are judged.

LOW MASS (2.5 GRAMS)

ACCELEROMETER The brains of Velodyne's patented "High Gain Servo System," this amazing device is mounted directly on the voice coil, and measures the actual movement of the driver. The information is sent to a circuit, which makes corrections for any deviations from the pure input signal. This "error correction" circuit virtually controls the motion of the driver, and eliminates distortion.



HOLE PATTERN IN CONE Used to break up unwanted standing waves radiating from the throat of the cone.

**HIGH DENSITY FOAM SURROUND
PENOLIC IMPREGNATED LINEN SPIDER
AND SPACER**

To handle the long, 5/8 inch peak-to-peak cone excursion, Velodyne uses the strongest most durable surround and spider available.

**3 OUNCE RESIN
REINFORCED
CELLULOSE CONE**

Disatisfied with "off the shelf" cones that flex and distort when called upon to reproduce the lowest bass frequencies, Velodyne designed the strongest and stiffest cone ever produced.

**3 INCH EDGEWOUND
COPPER VOICE COIL**

Carefully matched to the massive magnet structure, it assures constant linearity and instant response.

STEEL BASKET

Specially designed to accept the deep cone and voice coil structure.

26 LB TOTAL MAGNET STRUCTURE

One of the largest magnet structures on any speaker, it provides the necessary torque required for maximum high-output, low distortion bass response. Includes:

STEEL TOP AND BOTTOM PLATES

10 LB. CERAMIC MAGNET

STEEL POLE PIECE

3 1/2 LB. CERAMIC SHIELDING MAGNET

Velodyne

The Bottom Line In Bass

Velodyne Acoustics, Inc.

1070 Commercial St., Suite 101 San Jose, CA 95112

408/436-7270 800/835-6396

LOUDSPEAKERS

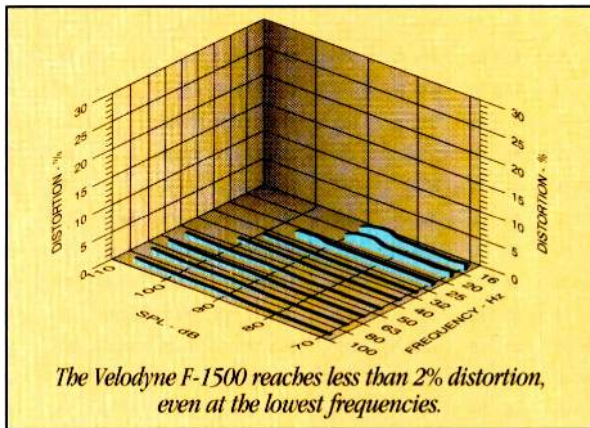
MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Series Level Control	Impedance	Frequency Response	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp. Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
								Several Level Controls: W, M, H; M, Tweeter - T, Supertweeter - ST		Anchoic Frequency Response, Hz to kHz, ±dB									
INFINITY (Continued)	SS 2001	Sealed Box	5¼			½	Dome		74-20 ±3	90 10	4.5k	6/	6 x 12 x 6	Black Vinyl	Black Cloth	9	159.00		
	SS 2002	Sealed Box	6½			½	Dome		70-20 ±3	90 10	3.5k	6/	9 x 14 x 8	Black Vinyl	Black Cloth	14½	219.00		
	SS 2003	Sealed Box	8			1	Dome		50-25 ±3	90 10	3k	6/	11 x 18 x 9	Black Vinyl	Black Cloth	20½	329.00		
	SS 2004	Sealed Box	8			1	Dome		47-25 ±3	90 15	3k	6/	11 x 33 x 9	Black Vinyl	Black Cloth	35	429.00		
	SS 2005	Sealed Box	8	5	Cone	1	Dome		40-25 ±3	90 20	400,3.5k	6/	11 x 22 x 12	Black Vinyl	Black Cloth	51	559.00		
	CS 3006	Ported	8	5	Cone	1	EMIT R		55-35 ±3	86 30	450,3k	6/3		Black Vinyl Opt.	Black Cloth	25½	899.00		
	CS 3007	Ported	(2)8	5	Cone	1	EMIT R		50-35 ±3	87 30	450,3k	6/3		Opt.	Black Cloth	54	1199.00		
	CS 3008	Ported	10	5,6½	Cones	1	EMIT R		45-45 ±3	87 40	300,1.1k, 3k	6/3		Opt.	Black Cloth	63	1599.00		
	CS 3009	Ported	(2)10	5,6½	Cones	1	EMIT R		40-35 ±3	87 40	300,1.1k, 3k	6/3		Opt.	Black Cloth	76	1999.00		
	RS125	Sealed Box	5¼			½	Dome		74-20 ±3	90 10	4.5k	6/	8 x 12 x 7	Opt., Black Vinyl	Black Cloth	7¼	179.00		
	RS225	Sealed Box	6½			½	Dome		70-20 ±3	90 10	3k	6/	9 x 14 x 8	Opt., Black Vinyl	Black Cloth	11½	219.00		
	RS325	Ported	6½			¾	Dome		65-25 ±3	92 20	3.3k	6/	9 x 17 x 11	Opt., Black Vinyl	Black Cloth	13½	289.00		
	RS425	Pas. Rad.	(2)6½			¾	Dome		50-25 ±3	92 20	3.1k	6/	9 x 23 x 11	Opt., Black Vinyl	Black Cloth	21¼	459.00		
	RS525	Pas. Rad.	(2)6½			1	Dome		52-25 ±3	92 20	2.8k	6/	9 x 32 x 12	Opt., Black Vinyl	Black Cloth	32½	550.00		
	RS625	Pas. Rad.	(2)8			1	Dome		40-25 ±3	92 25	2.8k	6/	11 x 38 x 14	Opt., Black Vinyl	Black Cloth	44	650.00		
	RS Video	Ported	(2)5¼			1	Dome		100-25 ±3	89 20	2.2k	8/	19 x 7 x 6	Opt., Black Vinyl	Black Cloth	15	299.00		
	RS10 SUB	Ported Subwoof.	10					W	40-200 ±3		50-200 (Var.)			13 x 13 x 13	Opt., Black Vinyl	Black Cloth	34	779.00	
	RS12 SUB	Ported Subwoof.	12					W	35-200 ±3		50-200 (Var.)			17 x 17 x 17	Opt., Black Vinyl	Black Cloth	54	999.00	
	Renaissance 80	Sealed Box	8		EMIM		EMIT		35-45 ±3	87 75	550,3k	4/	41 x 14 x 11	Opt., Black Dsk	Black Dsk	65	999.00		
	Renaissance 90	Sealed Box	10		EMIM		EMIT		27-45 ±3	87 75	200,600, 3k	4/	49 x 17 x 12	Opt., Black Dsk	Black Dsk	80	1599.00		
	Infinitesimal Four	Ported	5¼				EMIT R		100-40 ±3	90 10	5k	6/	10 x 6 x 7	Opt., Black Strct.	Black Metal	19½	419.95		
	Infinitesimal Video	Ported Cir. Ch.	(2)5¼				EMIT R		100-40 ±3	90 10	5k	6/		Foam Black Vinyl	Black Metal		299.00		
	Infinitesimal SUB	Ported Subwoof.	10					W	40-200 ±3		50-200 (Var.)			13 x 13 x 13	Opt., Black Vinyl	Black Cloth	34	648.00	
	Infinitesimal Video One	Ported Cir. Ch.	5½			½	Dome		50-20 ±3	89 5	4.5k	8/	18 x 7 x 5	Opt., Black Vinyl	Black Cloth	14	189.00		
Micro II	Sat. & Ported Subwoof.	(2)6½	4	Cone	½	Dome		25-40 ±3	90 20	5k,150	6/4	Three Pieces	Black	Black	36 Sys.	779.00			
SSW-210	Sealed Box Subwoof.	(2)10					W	30-120 ±3		40-120 (Var.)			18 x 26 x 9	Opt.	Black	57	1098.00		
SSW-212	Sealed Box Subwoof.	(2)12					W	25-120 ±3		40-120 (Var.)			20 x 31 x 11	Opt.	Black	71	1598.00		
ERS 440	In-Wall	4						90-15 ±3	85 8		4/	7 x 7 x 3	White ABS	White Metal	2¾	180.00			
ERS 540	In-Wall	5¼			¾	Dome		75-22 ±3	85 10	6k	4/	8 x 8 x 3	White ABS	White Metal	3½	250.00			
ERS 640	In-Wall	6			¾	Dome		60-22 ±3	85 15	3.8k	4/	13 x 9 x 3	White ABS	White Metal	5	320.00			
ERS 840	In-Wall	8						50-45 ±3	85 20	3.8k	4/	16 x 11 x 4	White ABS	White Metal	7¼	580.00			
INTERSONICS	Contra Bass	Powered Pas. Rad. Subwoof.	(2)15					16-100 ±1.5	91 100 Inc.	80-100 (Adj.)	4/ 2.75		18 x 22 x 37	Opt.	Opt.	120	2160.00		
IN-WALL AUDIO	IWA808	In-Wall Ported	(2)8		1	Inv. Dome		35-25	92 30	3.2k	8/6		48 x 14 x 3	Black Lam.	Opt., Cloth	21	1095.00		
	IWA800	In-Wall Ported	8		1	Inv. Dome		40-25	89 30	3.2k	8/6		36 x 14 x 3	Black Lam.	Opt., Cloth	18	892.00		
	IWA650	In-Wall Ported	6½		1	Dome		60-22	89 30	3.2k	8/6		24 x 14 x 3	Black Lam.	Opt., Cloth	14	580.00		
	Retronx	In-Wall Closed Box	6½		1	Dome		70-22	89 30	3.2k	8/6		8 x 11	Black Lam.	Opt., Cloth	10	499.00		
ISLAND AUDIO	Islander	Sealed, Outdoor	6½		1	Dome	No	55-20 ±5	89 50		4/		7 x 7 x 27	Matte Black	Wire Mesh	20	975.00		
	Islander Light	Sealed, Outdoor	6½		1	Dome	No	55-20 ±5	89 50		4/		7 x 7 x 31	Matte Black	Wire Mesh	25	1450.00		
JACKSON LOUDSPEAKER	AU-3	Air Sus.	5¼		1,5%	Domes		85-20 ±3	87 30	2.5k,12k	8/6		14 x 7 x 7	Opt.	Opt., Knit	11	949.00		
	AU-6	Hybrid, Pas. Rad.	6½,8		1,5%	Domes		48-20 ±3	87 50	2k,10k	8/6		17 x 11 x 11	Opt.	Opt., Knit	28	1849.00		
	AU-20	Hybrid, Pas. Rad. Subwoof.	10,15					33-100 ±3	90 100	100		8/6	18 x 17 x 18	Opt.	Opt., Knit	29	929.00		
JAMO	707	Bass Ref.	(2)8	(2)5	Cones	1	Dome	35-20 ±3	90 70	150,3k	8/6		41 x 10 x 15	Mahog	Black	51	1500.00		
	507	Bass Ref.	(2)6½	(2)4	Cones	1	Dome	40-22 ±3	88 150	150,3k	8/6		37 x 9 x 4	Mahog	Black	42	1200.00		
	407	Bass Ref.	6½	1	Cone	1	Dome	45-20 ±3	88 80	300,10k	8/6		16 x 9 x 10	Mahog	Black	15	700.00		

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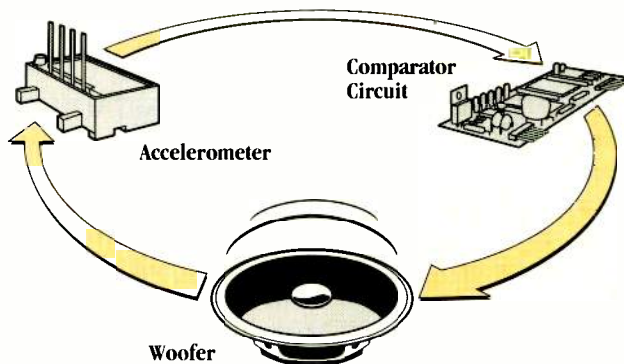
Most Subwoofers Give You 25% More Than You Bargained For!

"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.**



"It is the cleanest low-frequency reproducer I've ever heard." *

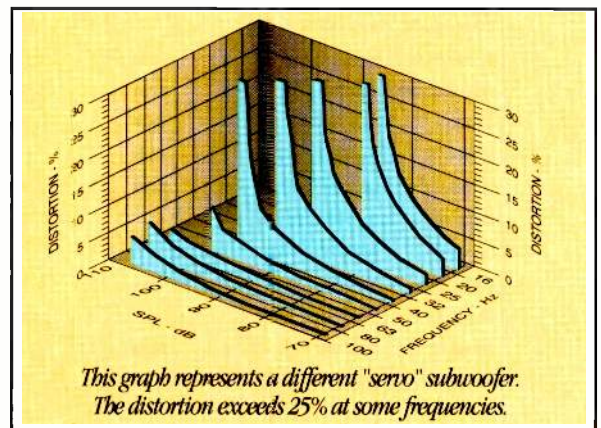
Velodyne solves the distortion problem with their patented "Motional Feedback – High Gain Servo" System. Unlike most "Servo" systems, which are based on voice coil impedance fluctuations and offer little improvement, Velodyne's system is based on a motion sensing device called an accelerometer.



This device is mounted directly to the speaker's voice coil, specifically to measure the acceleration of the speaker cone. The information is then sent to a comparator circuit, which

compares the differences between the pure signal from the source and the signal derived from the speaker's motion. *These differences represent distortion.*

The signal going to the woofer is then corrected (at 3500 times per second), to match the source signal. The result – *clear, powerful bass with virtually no distortion* – is the sound of a Velodyne.



"...the Velodyne produced no distortion I could hear or see on the scope...This placed it in a class by itself." *

Velodyne invented high-technology, low distortion subwoofers over ten years ago, receiving such critical acclaim from the audio press worldwide that it remains the standard by which others are judged.

Which is exactly what you bargained for.

"...If you want it all, the Velodyne is the subwoofer of choice." *

Velodyne

The Bottom Line In Bass

Velodyne Acoustics, Inc.

1070 Commercial St., Suite 101 San Jose, CA 95112

408/436-7270 800/835-6396

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

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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofers		Midrange		Tweeter		Separate Level Controls			SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls	Mooring	M	Tweeter									
									50-20 ±3	87	70	3k	8/6	12 x 7 x 10	Mahog	Black	11	500.00		
JAMO (Continued)	Oriel	Bass Ref.	(2)8¼	6½	Honey-comb	1	Dome		20-22	87	70	100,3k	8/6	70 x 16 x 12	Smoke Glass, Chry Alum, Smoke Acryl. Black	Gray Cloth	159	9000.00		
	Center 100	Ctr. Ch.	(2)4			1	Dome		40-20	90	40	3k	B/	17 x 4 x 7		Metal	12½	189.00		
	Graphic	Wall Mount	5¼			1	Dome		40-20	88	35	3k	B/	15 x 3 x 17		Opt., Cloth	6¾	588.00		
	Professional 200	Bass Ref.	10	5	Horn		Horn		35-20 ±3	92	80	1.2k,6k	B/3	26 x 15 x 12			42	399.00		
	Professional 300	Bass Ref.	12	5	Horn	(3)	Horns		30-20 ±3	93	100	1k,5k	B/3	30 x 17 x 13			57	599.00		
	Professional 400	Bass Ref.	15	5	Horn	(5)	Horns		25-20 ±3	94	180	900,4k	B/3	35 x 21 x 17			93	899.00		
	Classic CL-20A	Bass Ref.	8			1	Dome		40-20 ±3	92	40	3.5k	B/3	18 x 11 x 10		Opt.	18	199.00		
	Classic CL-25A	Bass Ref.	8	4	Cone	1	Dome		37-20 ±3	92.5	50	2.5k,5k	B/3	21 x 11 x 10		Dpt.	25	249.00		
	Classic CL-30A	Bass Ref.	8	4	Cone	1	Dome		35-20 ±3	92.5	50	2.5k,5k	B/3	33 x 11 x 10		Opt.	29	299.00		
	BX 100	Bass Ref.	8	3	Cone	1	Horn		40-20 ±3	91	45	2k,4.2k	B/3	21 x 12 x 11		Black	22	249.00		
	BX 150	Bass Ref.	10	3	Cone	1	Horn		35-20 ±3	92	60	2.3k,5k	B/3	25 x 15 x 12		Black	30	299.00		
	BX 200	Bass Ref.	12	3	Cone	1	Horn		30-20 ±3	93	90	2k,3k	B/3	28 x 17 x 13		Black	39	349.00		
	Cornet 40	Bass Ref.	5¼			1	Dome		50-20 ±3	89	30	3k	B/3	12 x 8 x 9		Black	Black	8	99.00	
	Cornet 50	Bass Ref.	6½			1	Dome		47-20 ±3	90	35	1.5k,5k	B/3	15 x 9 x 9		Black	Black	6	139.00	
	Cornet 60	Bass Ref.	6½	3	Cone	1	Dome		47-20 ±3	90	35	1.5k,5k	B/3	15 x 9 x 9		Black	Black	13	149.00	
	Cornet 70	Bass Ref.	(2)6½			1	Dome		43-20 ±3	90	40	400,3k	B/3	30 x 11 x 11		Black	Black	22	199.00	
	Cornet 75	Bass Ref.	8	3	Cone	1	Dome		40-20 ±3	91	55	1.5k,4k	B/3	34 x 11 x 10		Black	Black	22	219.00	
	Atmosphere	Bass Ref.	5¼			1	Dome		40-20 ±3	88	35	3k	B/3	15 x 10 x 6		Opt.	Metal	8	399.00	
	Art	Wall-Mount	5¼			1	Dome		40-20 ±3	88	35	3k	B/3	14 x 16 x 4		Opt.	Metal	11	249.00	
	Silhouette	Bass Ref.	5¼	5¼	Cone	1	Dome		47-20 ±3	90	35	300,4k	B/3	48 x 10 x 7		Opt.	Black	22	399.00	
	Converta	Bass Ref.	4			2	Cone		80-20 ±3	90	30	2.5k	B/3	9 Dia.		Opt.	Opt., Metal	4½	199.00	
	SW 100 System	Sat. & Subwoof.	(2)6½	4	Cone	2	Cone		35-20 ±3	90	45	80,200, 4.5k	B/3	Three Pieces		Opt.	Opt.	35	499.00	
	Compact System	Sat. & Subwoof.	(2)6½	3½	Cone	2	Cone		45-20 ±3	90	30	80,200, 2.5k	B/3	Three Pieces		Black	Black Metal	27	349.00	
SW 300 System	Sat. & Subwoof.	(2)8	4	Cone	¾	Dome		30-20 ±3	90	45	80,200, 3.5k	B/3	Three Pieces		Opt.	Black Metal	36	699.00		
SW 500 System	Sat. & Subwoof.	(2)10	4	Cone	1	Dome		30-20 ±3	90	60	200,3.5k	B/	Three Pieces		Black Ash, Smoke Acryl. Black	Black Cloth	60	799.00		
SW 600	Powered Subwoof.	(2)10					W	30-150 ±3	90	100 Inc.	80-150 (Var.)		16 x 13 x 21			55	995.00			
JANIS	W1	Slot Loaded Subwoof.	15						30-100 ±1	87	60	100	8/7	18 x 22 x 22	Oiled Wal.	Black Wood	100	850.00		
	W3	Slot Loaded Subwoof.	12						30-100 ±1	85	60	100	8/7	18 x 18 x 18	Oiled Wal.	Black Wood	67	600.00		
	System 3/A	Powered Slot Loaded Subwoof.	12						30-100 ±1	85	50 Inc.	100	8/7	18 x 18 x 18	Oiled Wal.	Black Wood	87	995.00		
JBL	PS60	Powered Subwoof.	6½						32-250	50 Inc.	50-200 (Var.)			11 x 14 x 7	Black Vinyl	Gray Cloth	19	449.00		
	PS100	Powered Subwoof.	10						30-250	50 Inc.	50-200 (Var.)			14 x 17 x 9	Black Vinyl	Gray Cloth	32	549.00		
	PS120	Powered Subwoof.	12						23-250	100 Inc.	50-200 (Var.)			15 x 19 x 10	Black Vinyl	Gray Cloth	36	679.00		
	SC305	Ctr. Ch.	5			½	Dome		100-20	87	100	2.7k	B/	7 x 20 x 6	Black Vinyl	Gray Cloth	14	179.00		
	P10	Tuned Port	5¼			½	Dome		70-20 ±6	87	10	3k	6/	12 x 7 x 9	Black Vinyl	Gray Knit	4	99.00		
	P20	Tuned Port	6½			1	Dome		55-20 ±6	88	10	3k	6/	15 x 9 x 9	Black Vinyl	Gray Knit	6	135.00		
	P30	Tuned Port	8	5	Cone	1	Dome		50-20 ±6	89	10	600,3.5k	B/	21 x 11 x 10	Black Vinyl	Gray Knit	10	225.00		
	P40	Tuned Port	10	5	Cone	1	Dome		47-20	89	10	600,3.5k	B/	24 x 12 x 13	Black Vinyl	Gray Knit	26	325.00		
	P50	Tuned Port	(2)8	5	Cone	1	Dome		42-20	91	10	600,3.5k	6/	38 x 11 x 13	Black Vinyl	Gray Knit	36	450.00		
	L1	Tuned Port	6½			1	Dome		47-27 ±6	87	35	3k	8/	16 x 8 x 10	Black Ash	Black Charc.	16	300.00		
	L3	Tuned Port	8			1	Dome		35-27 ±6	89	35	3k	8/	33 x 10 x 12	Black Ash	Black Charc.	37	445.00		
	L5	Tuned Port	8	5,6½	Cones	1	Dome		35-27	90	35	170,900, 4k	6/	37 x 10 x 13	Black Ash	Black Charc.	54	645.00		
	L7	Tuned Port	12	5,8	Cones	1	Dome		30-27 ±6	91	35	180,900, 4k	6/	46 x 10 x 18	Black Ash	Black Charc.	75	975.00		

(Continued)



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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer, W, Midrange, M, Tweeter, T, Superwoofer, ST	Anchored Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt-1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
JBL (Continued)	LX300	Tuned Port	6½			1	Dome		50-23	90	10	2.7k	8/	16 x 9 x 10	Black Vinyl	Black Knit	18	198.00
	LX440	Tuned Port	8			1	Dome		45-23	90	150	2.4k	8/	21 x 11 x 13	Black Vinyl	Black Knit	30	259.00
	LX500	Tuned Port	8	5	Cone	1	Dome		45-23	90	10	750, 3.4k	8/	24 x 11 x 13	Black Vinyl	Black Knit	34	319.00
	LX600	Tuned Port	10	5	Cone	1	Dome		40-23	91	10	800, 4.7k	8/	26 x 13 x 12	Black Vinyl	Black Knit	39	429.00
	J2045	Tuned Port	5¼			½	Dome		70-20	87	80	4k	8/	12 x 8 x 7	Black Vinyl	Black Knit	8	89.00
	J2050	Tuned Port	5¼			¾	Dome		70-23	88	10	4k	8/	13 x 8 x 6	Black Vinyl	Black Knit	8	99.00
	J2060	Tuned Port	6½			¾	Dome		45-23	89	10	4.5k	8/	17 x 9 x 8	Black Vinyl	Black Knit	12	129.00
	J2080	Tuned Port	8			¾	Dome		40-23	89	10	3.5k	8/	23 x 11 x 10	Black Vinyl	Black Knit	20	169.00
	Pro Performer		4½						100-18	88	10		6/	6 x 6 x 5	Black Matte	Black	4	199.00
	Pro III		5			1	Dome		65-27	87	10	3k	4/	9 x 6 x 6	Black	Black	4	299.00
	Pro III Plus	Sat. & Subwoof.	8	5	Cone	1	Dome		35-27	90	10	125, 3k	4/	Three Pieces	Black	Black	41½	659.00
	Pro VIII	Tuned Port	6½			1	Dome		55-27 ±3	90	10	3k	6.5	15 x 10 x 9	Poly & Rubber	Black Metal	10	429.00
	A/VP3		5			1	Dome		65-27	87	10	3k	4/	9 x 6 x 6	Black	Black	12½	169.00
	S-3	In-Wall	5¼			1	Dome		125-22	86	10		4/	10 x 7 x 4	White	White	7	225.00
	S-4	In-Wall	6¼			1	Dome		125-22	88	10		4/	12 x 9 x 4	White	White	8	298.00
	B460	Blamp Subwoof.	18						24-125 +0, -6	94	50	63 Ext.	8/6	25 x 38 x 24	Wal.	Brown Knit	126	2150.00
	HT Series (models below)	THX; Home Th.												(3) 1F, (2) 1D, (2) 1S				3000.00
	HT1F	Tuned Port	5	Cone	1	Cone			70-20	87	100	2.8k	8/	17 x 10 x 8	Black Vinyl	Black Vinyl	21	
	HT1D	Dipole	5	Cone	1	Cone			110-20	87	100	2.8k	6/	14 x 9 x 8	Black Vinyl	Black Vinyl	15	
	HT1S	Tuned Port Subwoof.	12						35-80	91	100		6/	21 x 25 x 18	Black Vinyl	Black Vinyl	62	

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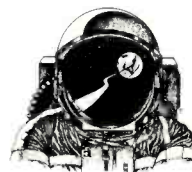
Unit	Length	Price, \ pair
FL12G10BP	10ft.	\$73.00
FL12G15BP	15ft.	\$96.00
FL12G20BP	20ft.	\$119.00
FL12G25BP	25ft.	\$143.00
FL12G30BP	30ft.	\$166.00

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FL12G15BA	15ft.	\$183.00
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-Bob Long

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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer, W, Midrange, M, Tweeter, T, Superwoofer = ST	Anchoic Frequency Response, Hz to kHz, ±dB	SPL, 1 W/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
JENSEN	Digital 3080	Vented	(2)8			3	Cone		43-21	91	10	7k	8/6	38 x 10 x 13	Hick Vinyl	Black Knit	38	349.00
	3152	Vented	15	5	Cone	3	Cone		33-21	94	10	5k,10k	8/6	32 x 18 x 11	Hick Vinyl	Black Knit	35	399.00
	3122	Vented	12	5	Cone	3	Cone		43-21	91	10	5k,12.5k	8/6	29 x 15 x 10	Hick Vinyl	Black Knit	14	260.00
	1525	Indoor/Outdoor Ctr. Ch.	5 1/4			2	Cone		80-20 ±3	89	10	7k	8/6	11 x 6 x 5	Hick Vinyl	Black Knit	10	129.00
	Concert Series 225		(2)5			2	Cone		70-20 ±3	94	10		8/6	18 x 5 x 5	Poly. Black Ash Vinyl	Black Metal Knit	7	99.00
	Concert Series 2652	Vented	6 1/2			3	Cone		55-21	90	10	10k	8/6	15 x 11 x 6	Hick Vinyl	Black Knit	11	129.00
	Concert Series 3103	Vented	10	5	Cone	3	Cone		48-21	90	10	5k,12.5k	8/6	26 x 13 x 11	Hick Vinyl	Black Knit	24	160.00
	JPS45	Powered	3			2	Cone			Inc.				4 x 5 x 9	Vinyl Gray	Knit Gray	4	149.00
JPS35	Powered	3 1/2							Inc.				6 x 4 x 4	Gray	Gray	3	99.00	
JK AUDIO	6.5	Ported	6 1/2			1	Dome		55-20 ±5	89	40	3.5k	8/6	8 x 11 x 16	Satin Black	Black Knit	45	850.00
	8	Subwoof.	8						35-150 ±5	87	50	150	8/6	10 x 11 x 16	Satin Black	Black Knit	65	800.00
JMIlab	Symbol I	Bass Ref.	6 1/2			1	Inv. Dome		65-19 +0,-3	90	30	3.8k	8/4	8 x 9 x 14	Black	Black Knit	11	495.00
	Symbol II	Bass Ref.	7			1	Inv. Dome		60-19 +0,-3	91	30	3.8k	8/4	9 x 10 x 17	Black	Black Knit	16	650.00
	Micron	Bass Ref.	5 1/4			1	Inv. Dome		60-23 +0,-3	89	40	2.8k	8/4	8 x 8 x 12	Opt.	Black Knit	11	695.00
	Megane	Bass Ref.	7			1	Inv. Dome		55-23 +0,-3	91	30	3.5k	8/4	9 x 10 x 16	Opt.	Black Knit	19	1095.00
	Point Source 2	Vented	5 1/4			1	Inv. Dome		65-23 +0,-3	87	50		4/3	10 x 8 x 12	Maple	Black Knit	16	1695.00
	Point Source 5	Vented	(2)5 1/4			1	Inv. Dome		60-23 +0,-3	90	50		4/3	10 x 9 x 19	Maple	Black Knit	26	2495.00
	DB 09	Bass Ref.	7			1	Inv. Dome		55-20 +0,-3	92	30	3.5k	8/4	10 x 11 x 17	Opt.	Black Knit	20	850.00
	DB 19	Bass Ref.	8 1/4			1	Inv. Dome		52-20 +0,-3	93	30	3.5k	8/4	12 x 13 x 21	Opt.	Black Knit	25	1050.00
	DB 29	Bass Ref.	8 1/4	8 1/4	Cone	1	Inv. Dome		47-20 +0,-3	93	30	150,3.5k	8/6	12 x 12 x 25	Opt.	Black Knit	31	1395.00
	Profil 3	Bass Ref.	5 1/4			1	Inv. Dome		52-20 +0,-3	91	40	3k	8/4	7 x 8 x 33	Opt.	Black Knit	23	1095.00
	Profil 5	Bass Ref.	5 1/4	5 1/4	Cone	1	Inv. Dome		50-20 +0,-3	90	40	700,4k	8/4	7 x 7 x 33	Opt.	Black Knit	25	1350.00
	Profil 7	Bass Ref.	7	7	Cone	1	Inv. Dome		45-20 +0,-3	92	35	300,3.5k	8/4	9 x 10 x 39	Opt.	Black Knit	40	1795.00
	Dallne 3	Trans. Line	5 1/4			1	Inv. Dome		40-23 +0,-3	89	40	4k	8/4	7 x 9 x 38	Opt.	Black Knit	34	1350.00
	Dallne 6	Trans. Line	(2)6			1	Inv. Dome		35-23 +0,-3	90	40	2.5k	8/6	8 x 11 x 40	Opt.	Black Knit	49	2195.00
	908 Spectral	Bass Ref.	(2)7	4 1/4	Cone	1	Inv. Dome		40-23 +0,-3	92.5	50	600,3.5k	8/4	10 x 13 x 39	Oak & Black	Black Knit	57	3295.00
	913 Spectral	Bass Ref.	(2)8 1/4	5	Cone	1	Inv. Dome		35-23 +0,-3	93.5	60	500,3.5k	8/4	12 x 15 x 44	Oak & Black	Black Knit	86	4295.00
	Vega	Bass Ref.	10	5	Cone	1	Inv. Dome		35-25 +0,-3	92	70	200,3k	6/4	14 x 16 x 40	Oak & Black	Black Knit	102	5995.00
	Utopia	Bass Ref.	10	(2)5	Cones	1	Inv. Dome		27-25 +0,-3	93	75	120,2.5k	6/3	13 x 16 x 48	Oak & Black	Black Knit	179	8795.00
Alcor	Bass Ref.	12	(2)5	Cones	1	Inv. Dome		27-25 +0,-3	93	75			16 x 18 x 48	Oak & Black	Black Knit	220	11,000.00	
SW 20	Bass Ref. Subwoof.	10 1/4						40-130 +0,-3	90	50		8/4	13 x 20 x 15	Black Opt.	Black Knit	36	695.00	
JOSEPH AUDIO	RM20		8			1	Dome		38-20 ±2	89	20	2k	8/5	36 x 11 x 13	Opt.	Black Knit	53	2095.00
	RM9		8			1	Dome		47-20 ±3	89	20	2k	8/5	19 x 11 x 12	Opt.	Black Knit	42	1199.00
JPW	Subsat	Inf. Baf. Sat. & Bass Ref. Subwoof.	(2)8	4	Cone	1/2	Dome							Three Pieces	Black	Black Cloth	30 Sys.	595.00
	Minim	Inf. Baf.	5 1/2			1	Dome		70-20 ±3	87			8/	11 x 7 x 8	Black Vinyl	Black Knit	6	250.00
	Sonata	Inf. Baf.	6 1/2			1	Dome		70-20 ±3	87			8/	13 x 9 x 9	Opt., Wal.	Black Knit	10	335.00
	Sonata Plus	Inf. Baf.	6 1/2			1	Dome		70-20 ±3	87			8/	13 x 9 x 9	Opt., Wal.	Black Knit	11	395.00
	P1	Inf. Baf.	8			1	Dome		65-20 ±3	89			8/	17 x 10 x 10	Opt., Wal.	Black Knit	17	450.00
	AP2	Inf. Baf.	8			1	Dome		65-20 ±3	89			8/	17 x 10 x 10	Opt., Wal.	Black Knit	21	525.00
	AP3	Inf. Baf.	8			1	Dome		55-20 ±3	88			8/	20 x 10 x 11	Opt., Wal.	Black Knit	26	695.00
JRM	Reference System Monitor I	Powered	(2)18, (8)8	3x26	Horn	1 1/8	Horn	W,M,T,ST	18-20	1.5k Inc.	125,1k,7k	20k		Nine Pieces	Opt.	Opt.		15,000.00
	Monitor II	Powered	(2)15, (2)8	(2)3	Cones	(2)1 1/8	Horns	W,M,T,ST	18-20	750 Inc.	150,1k,5k	20k		Three Pieces	Opt.	Opt.		5500.00
	S18B	QB3 Vented Subwoof.	18					W,M,T,ST	30-250 ±1.5	95	200	Sei.	8/6	Opt., 8 Cu. Ft.	Opt.	Opt.	150	w/Xover 7500.00 w/Xover 1100.00

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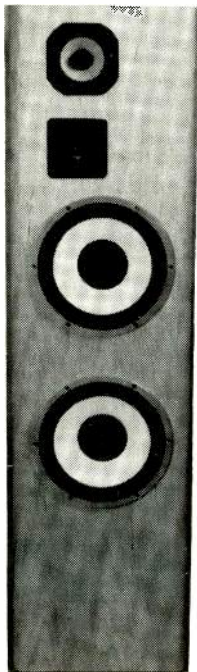
LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Low Crossover? Woofer W. Midrange = W, Tweeter = T, Superwoofer = ST	Angular Frequency Response, Hz to kHz, ± dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$	
JRM (Continued)	S18B-5	Powered Subwoof. QB3	18				W, M	20-200 ± 1.5	92	200 Inc.	20k	Opt., 8 Cu. Ft.	Opt.	Opt.			2500.00	Each	
	S15A	Vented Subwoof. Powered	15					30-300 ± 1.5		200	8/6	Opt., 6 Cu. Ft.	Opt.	Opt.		130	875.00	Each	
	S15A-5	Vented Subwoof. Powered	15				W, M	20-250 ± 1.5		200 Inc.	20k	Opt., 4 Cu. Ft.	Opt.	Opt.			2200.00	Each	
	D15A-5	Powered Subwoof. Triamped, Sealed	(2)15				W, M	19-300 ± 1.5		500 Inc.	20k	Opt., 10 Cu. Ft.	Opt.	Opt.			2200.00	Each	
	VLS Satellite Tower		(6)6½	3x26	Horn	1½	Horn	20-20	98	200, (2) 40	125,900, 7k	Opt.	78 x 16 x 8	Opt.	Opt.			2800.00	Each
JS AUDIO	26J	Ac. Sus.	6		1	Dome		46-21 ± 4	94	5	2.5k	8/	12 x 8 x 8	Oak	Opt.	17½	450.00	Pair	
	26P	Vented	6		1	Dome		40-22 ± 3	92	15	2.5k	8/	16 x 10 x 11	Oak	Opt.	22½	650.00	Pair	
	28P	Vented	8		1	Dome		38-22 ± 4	91	15	2.5k	8/	19 x 12 x 10	Oak	Opt.	25	650.00	Pair	
	38P	Vented	8	3	Cone	1	Dome	32-22 ± 3	93	15	700,4k	8/	19 x 12 x 10	Oak	Opt.	32½	1100.00	Pair	
	310P	Vented	10	5	Cone	1	Dome	28-22 ± 3	95	15	700,4k	8/	24 x 14 x 10	Oak	Opt.	60	1600.00	Pair	
	412P	Vented	12	5	Cone	(2)1	Dome, Horn	24-23 ± 3	98	15	600,4k, 10k	8/	27 x 16 x 12	Oak	Opt.	75	2100.00	Pair	
	415P	Vented	15	5	Cone	(3)1	Dome, Horns	22-24 ± 3	99	30	600,4k, 12k	8/	36 x 19 x 12	Oak	Opt.	100	2900.00	Pair	
	612P	Vented	(2)12	(2)5	Cones	(4)1	Domes	24-22 ± 3	99	30	600,4k, 10k	8/4	74 x 16 x 12	Oak	Opt.	150	4800.00	Pair	
	Mesa II	Trans. Line	12	2	Dome	1½, 1	Domes	25-25 ± 2	90	40	400,3k, 10k	8/	33 x 16 x 15	Oak	Opt.	90	4000.00	Pair	
	DC I	Vented	(2)10	(2)4	Cones	(4)1	Domes	22-20 ± 2	96	50	400,4k, 10k	8/	61 x 8 x 16	Oak	Opt.	100	5400.00	Pair	
	Subwoof	Vented Subwoof.	15						20-120	91	40	120	8/4	18 x 18 x 19	Oak	Opt.	78	950.00	Each
	310N	Vented	10	4	Cone	1	Dome	32-22 ± 3	91	20	700,3k	8/	24 x 14 x 10	Oak	Opt.	60	1700.00	Pair	
	415 15	Vented	(2)15	4	Cone	1	Dome	24-22 ± 3	96	30	300,600, 4k, 10k, 14k	8/	48 x 19 x 12	Oak	Opt.	125	3800.00	Pair	

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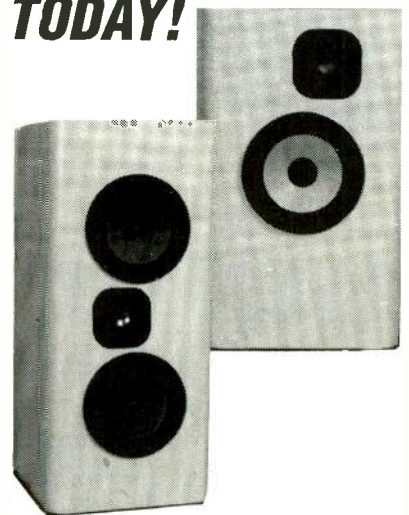
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Audio**

Manufacturing Group

2696 Lavery Court, Unit 18, Newbury Park, CA 91320
805-499-3686 Fax **805-498-2571**

LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer W. Midrange M. Tweeter = Superwoofer = ST	Anchoctic Frequency Response, Hz to kHz, \pm dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
GEORGE KAYE AUDID LABS	4	Vented	10	5	Cone	(2)1	Domes	No	30-20	95	5	700,4k, 10k	8/6	24 x 14 x 10	Dpt.	Black Knit	62	1950.00 Pair
KEF	Reference 107/2	Coupled Cavity	(2)10	5	Cone	1	Dome		20-20 \pm 2	90	50	160,2.5k	4/4	46 x 13 x 18	Opt., Wood	Black Knit	99	5900.00 Pair
	Reference 105/3	Coupled Cavity	(2)8	(3)6½	Cones	1	Dome		49-20 \pm 2	93	25	150,400, 2.5k	4/4	44 x 11 x 16	Opt., Wood	Black Knit	93	3900.00 Pair
	Reference 104/2	Coupled Cavity	(2)8	(2)5	Cones	1	Dome		35-20 \pm 2	92	25	160,2.5k	4/4	36 x 11 x 17	Opt., Wood	Black Knit	71	2400.00 Pair
	Reference 103/4	Coupled Cavity	(2)6½	6½	Cone	1	Dome		50-20 \pm 2	91	50	160,2.5k	4/4	36 x 9 x 12	Opt., Wood	Black Knit	38	1800.00 Pair
	Reference 102/2	Coupled Cavity	6½		Cone	¾	Dome		50-20 \pm 2	89	25	150,2k	4/4		Opt., Wood	Black Knit	24	1200.00 Pair
	Reference 101/2	Vented	6½		Cone	¾	Dome		50-20 \pm 2	88	25	3k	4/4		Opt., Wood	Black Knit	16	800.00 Pair
	Q90	Vented Box	8	8	Cone	1	Dome		50-20 \pm 3	89	25	160,2.5k	8/4	35 x 10 x 12	Dpt.	Black Knit	41	999.00 Pair
	Q50	Vented	6½			¾	Dome		45-20 \pm 3	20		2.5k	6/4	36 x 8 x 11	Dpt.	Black Knit	44	
	Q30	Vented	6½			¾	Dome		50-20 \pm 3	20		2.5k	6/4	32 x 8 x 11	Dpt.	Black Knit	24	
	Q10	Vented	6½			¾	Dome		55-20 \pm 3	20		2.5k	6/4	11 x 8 x 10	Dpt.	Black Knit	11	
	K160	Pas. Rad.	8			1	Dome		48-20 \pm 3	89	25	2.5k	8/4	30 x 10 x 9	Dpt.	Black Knit	26	549.00 Pair
	K140	Closed Box	8			1	Dome		55-20 \pm 3	89	25	2.5k	8/4	19 x 10 x 9	Dpt.	Black Knit	19	399.00 Pair
	K120	Closed Box	6½			1	Dome		65-20 \pm 3	87	25	2.5k	8/4	13 x 8 x 10	Dpt.	Black Knit	9	249.00 Pair
	CR200F	In-Wall or Ceiling Mount	8			1	Dome		55-22 \pm 2	90	10	2.5k	/4	13 x 10 x 4	White	White Metal	5	
	CR160S	In-Wall or Ceiling Mount	6½			¾	Dome		60-20 \pm 2	88	10	3k	/4	9 x 9 x 4	White	White Metal	4	
	CR160R	In-Wall or Ceiling Mount	6½			¾	Dome		60-20 \pm 2	88	10	3k	/4	9 Dia. x 4	White	White Metal	4	
	CR250SW	In-Wall or Ceiling Mount	10						32-150 \pm 2	90	10	150	/4	13 x 10 x 4	White	White Metal	8	
	CR200Q	Subwoof. In-Wall or Ceiling Mount	8			1	Dome		50-20 \pm 2	92	25	3k	/4	10 x 10 x 4	White	White Metal	6	
CR160F	In-Wall or Ceiling Mount	6½				Cone		60-15 \pm 2	88	25		/4	9 x 9 x 4	White	White Metal	4		
100	Vented Ctr. Ch.	6½			1	Dome		70-20 \pm 3	25		2.5k	6/4	7 x 18 x 7	Gray	Black Knit	12		
90	Vented Ctr. Ch. Surround	6½			¾	Dome		80-20 \pm 3	20		2.5k	6/4	7 x 16 x 7	Dpt.	Black Knit	9		
KENWOOD	KS-H91		15	6½	Cone	2	Cone		30-20	92		2k,5k	8/	17 x 29 x 13	Teak	Black Knit	36.6	199.00 Each
	KS-H71		12	5	Cone	2	Cone		35-20	92		2k,5k	8/	15 x 37 x 13	Teak	Black Knit	29.1	149.00 Each
	KS-H51		12	5	Cone	2	Cone		35-20	92		2k,5k	8/	15 x 27 x 13	Teak	Black Knit	24.4	249.00 Pair
	KS-H31		8			2	Cone		50-20	90		5k	8/	13 x 22 x 9	Teak	Black Knit	15.7	149.00 Pair
KINERGETICS RESEARCH	SW-800	Subwoof.	(5)10					W	17-100 +0,-3	100	200	Var.	3/2	64 x 11 x 16	Dpt.	Black Knit	350 Sys.	3995.00 Pair w/Xover
	SW-100	Powered Subwoof.	(2)10					W	20-100 +0,-3	94	150 Inc.	100	4/3	24 x 11 x 16	Dpt.	Black Knit	127 Sys.	1885.00 Pair w/ Amp & Xover
	SW-150V THX	Powered Subwoof.	15					W	20-80 +0,-3		200 Inc.	80	8/8	14 x 29 x 20	Dpt.	None	85 Sys.	1595.00 Each w/ Amp & Xover
	SW-120V	Powered Subwoof.	12					W	24-80 +0,-3		150 Inc.	80	4/4	14 x 23 x 20	Dpt.	None	71 Sys.	1295.00 Each w/ Amp & Xover
	SW-102V	Powered Subwoof.	10					W	26-80 +0,-3		100 Inc.	80	4/4	14 x 22 x 15	Dpt.	None	61 Sys.	995.00 Each w/ Amp & Xover
	SW-101V	Powered In-Wall Subwoof.	10					W	20-80 +0,-3		100 Inc.	80	8/8		White Metal	54 Sys.	895.00 Each w/ Amp & Xover	
KINETIC AUDIO	Nouveau Stat	TAL (Tap. Ac. Line)	8			1	Dome	T	38-22 \pm 2	91	15	1.8k,2.8k (Sel.)	Sel.	10 x 10 x 26	Opt., Wood	Black Knit	45	2000.00 Pair
	Identity Select	TATL (Tap. Ac. Trap. Line)	12	2	Dome	1	Dome	M,T	18-22 \pm 2	91	15	900,7k	Sel.	15 x 15 x 40	Opt., Wood	Black Knit	95	3000.00 Pair
	Refined	TATL	12	6½	Cone	2,1	Domes	M, (2)T	18-22 \pm 2	90	25	90,1k,9k	Sel.	15 x 16 x 48	Opt., Wood	Black Knit	140	5000.00 Pair
	Ethereal	TATL	12	6½	Cone	2,1	Domes	T (2)M, T	12-22 \pm 1.5	90	45	90,1k,9k	Sel.	15 x 18 x 48	Opt., Wood	Black Knit	195	7000.00 Pair

(Continued)

LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls		Anechoic Frequency Response, Hz to kHz, ±dB		SPL, -1 Watt/1 Meter, dB		Crossover Frequencies, Hz		Impedance, Ohms: Nominal/Minimum		Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter	Tweeter Type	Midrange	Tweeter	Woofer W	Woofer ST	Woofer W	Woofer ST	Recommended Min. Amp Power, Watts/Cd.	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)							
KINETIC AUDIO (Continued)	Nonpareil	TATL	12	6½	Cone	2, 1½, 1	Domes	(2)M, T, ST	12-22 ±1.5	90	45	90, 1k, 5k, 9k	Sel.	15 x 20 x 60	Opt., Wood	Black Knit	265	10,000.	Pair			
	Stat	TAL	6½			1	Dome	T	38-22 ±3	91	15	2k	6/	9 x 15 x 9	Opt., Wood	Black Knit	35	1500.00	Pair			
	Identity (Impulse)	TATL	12	6½	Cone	1	Dome	M, T	18-22 ±2.5	91	15	180, 2k	8/	15 x 15 x 26	Opt., Wood	Black Knit	95	2000.00	Pair			
	Trapezoid	TATL	12	6½	Cone	1½, 1	Domes	M, T, ST	18-22 ±2.5	90	25	180, 2k, 9k	8/	16 x 15 x 40	Opt., Wood	Black Knit	120	3500.00	Pair			
	Labyrinth	TATL	12	6½	Cone	2, 1	Domes	(2)M, T	16-22 ±2	90	25	180, 1k, 5k	6/	16 x 18 x 48	Opt., Wood	Black Knit	185	5000.00	Pair			
	Trapezium	TATL	12	6½	Cone	2, 1, ¾	Domes	(2)M, T, ST	12-22 ±2	90	25	90, 1k, 5k, 9k	6/	16 x 20 x 60	Opt., Wood	Black Knit	250	6500.00	Pair			
	Standard (Titan)	TATL	(2)12	6½	Cone	2, 1, ¾	Domes	(2)M, T, ST	12-22 ±2	91	45	60, 90, 1k, 5k, 9k	6/	18 x 22 x 60	Opt., Wood	Black Knit	295	8500.00	Pair			
	Pristine	TAL	8			1	Dome	T	38-20 ±3	92	15	2k	6/	10 x 9 x 16	Opt., Wood	Black Knit	40	499.00	Pair			
	Mega-Sine	TAL	12		Dome	1	Dome	T	28-20 ±3	92	15	2k	4/	14 x 12 x 24	Oak	Knit	50	799.00	Pair			
	Micro-Stat	TAL	6½			1	Dome	T	40-20	90	10	2k	Sel.	8 x 7 x 12	Oak	Knit	25	499.00	Pair			
	Small Stat	In-Wall	6½			1	Dome	T	38-20 ±3	90	15	2k	8/5	7 x 4 x 13	Opt.		14	499.00	Pair			
	In-Wall Stat	In-Wall	8			1	Dome	T	36-20 ±2.5	91	10	2k	8/5	9 x 4 x 13	Opt.		14	499.00	Pair			
	In-Wall Rex	In-Wall	12	2	Dome	1	Dome	M, T	18-22 ±2.5	91	15	1k, 7k	8/6	13 x 7 x 24	Opt.		19	900.00	Pair			
	In-Wall Stat Subwoofer	In-Wall Subwoof.	12						18-200 ±2	91	15	180, Opt.	Sel.	13 x 6 x 13	Opt., Wood	Black Knit	85	900.00	Pair			
	Stat Subwoofer	TATL Subwoof.	12						18-200 ±2	92	15	180, Opt.	Sel.	15 x 15 x 26	Opt., Wood	Black Knit	80	700.00	Pair			
	Basic Stat Subwoofer	TATL Subwoof.	12						18-200 ±2	92	15	180, Opt.	Sel.	15 x 15 x 26	Opt., Wood	Black Knit	105	1500.00	Pair			
	Trapezoid Subwoofer	TATL Subwoof.	12						16-200 ±1.5	92	15	180, Opt.	Sel.	16 x 15 x 40	Opt., Wood	Black Knit	95	900.00	Pair			
Basic Trapezoid Subwoofer	TATL Subwoof.	12						16-200 ±1.5	92	15	180, Opt.	Sel.	16 x 15 x 40	Opt., Wood	Black Knit	95	900.00	Pair				
KIRKSAETER	Monitor 102	Vented	8			1	Dome		35-20	92	15	2.5k	8/4	11 x 11 x 17	Oak	Black Knit	22	698.00	Pair			
	Monitor 123	Vented	8	4½	Cone	¾	Dome		30-30	93	15	1k, 5k	8/4	11 x 11 x 22	Oak	Black Knit	25	898.00	Pair			
	Amadeus 122	Inf. Baf.	8	4½	Cone	¾	Dome		28-30	92	15	900, 5k	8/4	11 x 11 x 35	Oak	Black Knit	37	1148.00	Pair			
	Amadeus 202	Inf. Baf.	(2)8	4½	Cone	¾	Dome		27-30	92	20	900, 5k	8/4	11 x 11 x 39	Oak	Black Knit	45	1398.00	Pair			
	Amadeus 250	Inf. Baf.	(2)8	8	Cone	1	Dome		25-32	92	25	220, 2.5k	8/4	11 x 11 x 43	Oak	Black Knit	49	1798.00	Pair			
	Monitor Tower 260CD	Inf. Baf.	(2)10	4¼	Cone	1	Dome		20-32	92	30	200, 1k, 5k	8/4	12 x 12 x 43	Oak	Black Knit	60	2998.00	Pair			
	KLH	82T	Vented	(2)7	3	Dome	1	Dome	No	35-20 ±3	87	25	200, 800, 3k	6/4	38 x 9 x 11	Opt., Vinyl	Black Knit	47	500.00	Each		
EQ 82T		EQ for 82T							From 29 Hz +0, -3					3 x 10 x 6			2	200.00				
62T		Vented	(2)7	5¼	Cone	1	Dome	No	35-20 ±3	87	25	400, 900, 1.8k	6/4	38 x 9 x 11	Opt., Vinyl	Black Knit	38	275.00	Each			
81		Vented	8			1	Dome	No	30-20 ±3	87	5	1.3k	8/6	16 x 10 x 11	Opt., Vinyl	Black Knit	21	350.00	Pair			
61		Vented	6½			1	Dome	No	40-20 ±3	86	5	1.6k	6/4	13 x 9 x 9	Opt., Vinyl	Black Knit	15	300.00	Pair			
SX9		Vented	15	5¼	Cone	1	Dome	No	25-20 ±3	94	5	800, 3k	6/4	33 x 18 x 11	Opt., Vinyl	Black Knit	61	350.00	Each			
SX8		Vented	12	5¼	Cone	1	Dome	No	29-20	92	5	800, 3k	6/4	30 x 16 x 11	Opt., Vinyl	Black Knit	44	275.00	Each			
SX7		Vented	8			1	Dome	No	35-20	87	5	1.3k	8/6	16 x 11 x 10	Opt., Vinyl	Black Knit	15	350.00	Pair			
CS 2503		Sat. & Subwoof.	(2)5¼	4½	Cone	¾	Dome	No	50-20	86	25	150, 3k	6/4	Three Pieces	Vinyl	Black Knit	31	499.00	Sys.			
9362		Sat. & Subwoof.	(2)5¼	4½	Cone	¾	Dome	No	50-20	86	25	150, 3k	6/4	Three Pieces	Vinyl	Black Knit	32	599.00	Sys.			
610		Indoor/ Outdoor	4			1	Dome	No	80-20	85	1	2.7k	7/5	7 x 5 x 5	Black Metal	Black Metal	150.00	Sys.				
403		Indoor/ Outdoor	4	2	Cone	¾	Dome	No	90-20	85	1	3k, 8k	7/5	8 x 4 x 4	Black Plast.	Black Metal	3½	49.95	Pair			
3430		Outdoor Ctr. & Rear Ch.	4						70-20	87	5		8/8	Three Pieces	Black Vinyl	Black Knit	9	129.95	Pair			
610-454S		Outdoor Ctr. & Rear Ch.	4 (Ctr.), 4 (Rear)			1 (Rear)	Dome (Rear)	No	60-20	87	5	2.7k (Rear)	8/5	Three Pieces	Black Vinyl, Metal	Black Knit, Black Metal	13 Sys.	199.95	Sys.			
P-60	Powered Subwoof.	8					No	30-150 (Adj.)	60 Inc.	Adj.	50k		14 x 13 x 13	Black Vinyl	None	28	399.00	Each				
KLIPSCH	SW8	Powered Bass Ref. Subwoof.	8					W	32-120 ±3	65 Inc.	40-120		19 x 13 x 14	Opt.	Black Knit	36	549.00	Each				
	SW10	Powered Bass Ref. Subwoof.	10					W	30-120 ±3	100 Inc.	40-120		21 x 14 x 15	Opt.	Black Knit	43	749.00	Each				
	SW12	Powered Bass Ref. Subwoof.	12					W	28-120 ±3	150 Inc.	40-120		24 x 16 x 16	Opt.	Black Knit	60	999.00	Each				
	SW15	Powered Bass Ref. Subwoof.	15					W	27-120 ±3	200 Inc.	40-120		26 x 19 x 20	Opt.	Black Knit	82	1499.00	Each				

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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer, W, Midrange, M, Tweeter, T	Anaphoric Frequency Response, Hz to kHz, ±dB	SPL, 1 W/m ² , Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
LEGACY	Cinema Center Channel	4th Order Butterworth F.O.C.S.	(2)7		1	Dome	T		40-22 ±2	96	30	3k		9 x 10 x 27	Opt., Wood	Opt., Knit	44	1148.00 Each
	Focus	F.O.C.S.	(3)12	(2)7	Cones	1/2x4, 1 1/4	Ribbon, Dome	M,T	16-30 ±2	98	10	180,2.8k, 12k	4/4	56 x 14 x 15	Opt., Wood	Opt., Knit	170	4850.00 Pair
	Convergence	F.O.C.S.	(2)12	(2)6 1/2	Cones	1	Dome	M,T	21-25 ±2	98	10	180,3.9k	4/4	52 x 16 x 14	Opt., Wood	Opt., Knit	155	3850.00 Pair
	Signature II	Bipolar, Slot Loaded Vented, 6th Order Bipolar	(3)10	(2)6 1/2, 1 1/4	Cones, Dome	1/2x4, 1	Ribbon, Dome	M,T	20-30 ±2	95	30	100,2k, 8.5k	4/4	50 x 12 x 13	Opt., Wood	Opt., Knit	130	2996.00 Pair
	Protege	Vented, 6th Order Bipolar	(2)6 1/2		Cone	1	Dome	T	38-23	96	15	3.5k	4/4	22 x 12 x 12	Opt., Wood	Opt., Knit	55	2296.00 Pair
	1	Vented, 6th Order Bipolar	(2)10	6	Cone	1/2x4, 1 1/4	Ribbon, Dome	M,T	21-30 ±2	92	30	200,2k, 8.5k	4/4	45 x 12 x 12	Opt., Wood	Opt., Knit	110	1996.00 Pair
	2+	Vented, 6th Order Bipolar	10	6 1/2	Cone	1	Dome	M,T	28-22 ±2	91	30	180,2.6k	8/4	40 x 12 x 11	Opt., Wood	Opt., Knit	80	1448.00 Pair
	Super Satellite	Symmetrical Array Q85 Aided	(2)6 1/2		1	1	Dome	T	38-22 ±2	95	30	2.6k	4/4	20 x 11 x 10	Opt., Wood	Opt., Knit	40	848.00 Pair
	Satellite	Q85 Aided	6 1/2		1	1	Dome	T	40-22 ±2	90	30	2.6k	8/8	13 x 11 x 10	Opt., Wood	Opt., Knit	28	596.00 Pair
	Special Edition Kevlar Satellite	Q85 Aided	7				Dome	T	39-22 ±2	91	30	2.8k	4/4	13 x 11 x 10	Opt., Wood	Opt., Knit	32	796.00 Pair
	Mini Monitor	Q85 Aided	5 1/4		1	1	Dome	T	59-22 ±2	90	30	2.6k	4/4	9 x 7 x 7	Opt., Wood	Opt., Knit	16	458.00 Pair
	Dual 12" Subwoofer	Vented, 5th Order Subwoof.	(2)12					W	16-100 ±2	91.5	30	Var.	4/4	27 x 16 x 16	Opt., Wood	Opt., Knit	100	796.00 Each
Powered Subwoofer	Vented, 6th Order Subwoof.	(2)12					W	16-100 ±2		Inc.	55-125 (Var.)	1k	27 x 16 x 16	Opt., Wood	Opt., Knit	120	1196.00 Each	
LEGENO	1000	In-Wall	6 1/2		1	Dome			35-24	91	30	3k	8/	12 x 9	White	White	7	369.00 Pair
	2000	In-Wall	6 1/2		1 1/8	Dome			35-30	91	30	3k	8/	12 x 9	White	White	7 1/2	489.00 Pair
	3000	In-Wall	8 1/2		1	Dome			25-24	91	30	3k	8/	14 x 11	White	White	17	459.00 Pair
	4000	In-Wall	8 1/2		1 1/8	Dome			25-30	91	30	3k	8/	14 x 11	White	White	17	559.00 Pair
	S-1	Subwoof.	(2)10						25-140	90	30	140	4/	14 x 14	White	White	8	600.00 Pair
	S-2	Subwoof.	10						25-140	90	30	140	8/	14 x 14	White	White	8	475.00 Each
	LEG-80	Outdoor Sat.	4		1	Dome			70-20	84	5	2.5k	8/	7 x 5 x 5	Opt.	Opt.	2 3/4	185.00 Pair
P. E. LEON	Junior	Bass Ref.	6		3/4	Cone			50-20 ±3	90	15		8/5	9 x 13 x 9	Black	Black		775.00 Pair
	ML 1	Bass Ref.	8		3/4	Dome			45-20 ±3	90	15		8/5	8 x 32 x 11	Black	Black		1360.00 Pair
	Quattro Signature	Bass Ref.	(2)6		1	Dome			50-20 ±3	89	20		8/5	7 x 12 x 10	Black	Black		1450.00 Pair
	ML2	Bass Ref.	(2)7		1	Dome			40-22 ±3	90	20		8/5	10 x 28 x 11	Black	Black		1795.00 Pair
	Trilog	Bass Ref.	(2)8		1	Dome			35-22 ±2	90	20		8/5	11 x 40 x 13	Opt.	Black		2850.00 Pair
	Integral	Bass Ref.	(2)10	4	Cone	3/4	Dome		30-22 ±2	91	50		8/5	13 x 46 x 14	Opt.	Black		3895.00 Pair
	Epsilon	Bass Ref.	(2)6, 8	4	Cone	(2)1	Domes		28-22	89	50		8/5		Opt.	Black		6375.00 Pair
	M5	Bass Ref.	(2)8, 12	3	Dome	1	Dome		25-22 ±2	90	75		8/7	16 x 56 x 20	Rswd.	Black	155	11,400.00 Pair
LINAUM	9B System	Panels & 2 Subs. Ported	8, (2)10	(9)6	Lin-aeum		W, M/T		20-23	94, 85	100, 60	80,200	6/4, 8/	Four Pieces	Gloss Black	Black Knit	585 Sys.	15,850.00 Sys.
	3	Ported	10	(2)6	Lin-aeum	1 1/4	Lin-aeum		25-30	91	60	450,15k	8/	14 x 19 x 44	Gloss Black	Black Knit	83	4800.00 Pair
	LS2	Ported	8	6	Lin-aeum	1 1/4	Lin-aeum		35-23	90	60	600	8/	11 x 9 x 42	Black Ash	Black Knit	54	895.00 Pair
	LFX	Ported	5 1/4		Lin-aeum	1 1/4	Lin-aeum		60-30	88	60	2.7k	4/3	7 x 7 x 10	Opt.	Black Knit	From 8 1/2	From 600.00 Pair
	Extreme		6 1/2		Lin-aeum	2	Lin-aeum		60-20	90	30	3k		9 x 9 x 14	Black Ash	Black Knit	15	300.00 Pair
LINN	Keltik	Isobark	(2)9x12	5	Cone	3/4	Dome		20-20 ±1		70	Ext.	8/4	10 x 15 x 41	Opt.	Black Knit	121	8995.00 Pair
	Kaber	Inf. Baf.	(2)5		3/4	Dome			60-20 ±3	87	50	300,2.7k	8/4	7 x 10 x 35	Opt.	Black Knit	59	2595.00 Pair
	Kellidh	Inf. Baf.	(2)6		3/4	Dome			50-20 ±2	87	50			8 x 10 x 33	Opt.	Black Knit	37	1295.00 Pair
	Kan II	Inf. Baf.	5		3/4	Dome			70-20 ±3	86	50	3k	8/6	8 x 6 x 12	Opt.	Black Knit	11	995.00 Pair
	Index	Inf. Baf.	6		3/4	Dome			70-20 ±3	87	50	3.5k	8/6	8 x 9 x 17	Black Vinyl	Black Knit	16 1/2	595.00 Pair
DAVID LUCAS, INC.	Audiocell-P	ES							30-35 ±3	87	30		8/4	26 x 40 x 2	Alum.	Black Knit	38	1995.00 Pair
	Double Audiocell-P	ES							30-35 ±3	90	30		8/4	26 x 80 x 2	Alum.	Black Knit	166 Sys.	4385.00 Pair w/ Stands
	Audiocell-A (w/Controller)	ES							30-35 ±2	87	60		8/2	26 x 40 x 2	Alum.	Black Knit	76 Sys.	2790.00 Pair
	Double Audiocell-A (w/Controller)	ES							30-35 ±2	90	60		8/2	26 x 80 x 2	Alum.	Black Knit	166 Sys.	5180.00 Pair w/ Stands

(Continued)

LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer W. Midrange M. Tweeter T. Super Tweeter ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Impedance Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$	
DAVID LUCAS, INC. (Continued)	Ballistic Bass (w/Controller)	Hybrid ES Subwoof.	(8)10, (2)26x40						15-125 ±3	86	200		8/3	26 x 80 x 18	Alum.	Black Knit	300 Sys.	5350.00 Pair w/Xover & Stands
MACH 1 ACOUSTICS	DM-10 Signature	Inf. Baf.	10	4 1/2	Cone	1	Inv. Dome		30-25 ±3	89	35		6/4	46 x 13 x 17	Opt., Oiled Wood	Black Knit	150	11,995.00 Pair
	DM-10	Inf. Baf.	9 1/2	4	Inv. Dome	1	Inv. Dome		40-25 ±3	87	35		6/3	44 x 11 x 15	Opt., Oiled Wood	Black Knit	105	7995.00 Pair
	AV-5.0 Signature	Inf. Baf.	5			1	Dome		80-20 ±3	86	35		6/5	14 x 8 x 10	Opt., Oiled Wood	Black Knit	15	2995.00 Pair
	AV-5.0	Inf. Baf.	5			1	Dome		80-20 ±3	86	35		6/5	14 x 8 x 10	Opt., Oiled Wood	Black Knit	15	2395.00 Pair
MADISOUND	MOY-3	Aperiodic	6 1/2			1	Dome		50-20	88	50	2.5k	6/5	16 x 9 x 12	Opt., Oak	Black Knit	24	Kit, 535.00 Pair
	Sub II	Aperiodic Subwoof.	12						36-120	89	100	120	4/3		Black Oak	Black Knit	68	Kit, 375.00 Pair
	Sledgling	Sealed	6 1/2			3/4	Dome			90		3.2k	4/3.5	9 x 12 x 6	Opt.	Black Knit	12	Kit, 150.00 Pair
	Cygnat	Vented	8			1	Dome		40-18 ±3	87	30	3k	8/	12 x 19 x 11	Opt., Oak	Black Knit	30	Kit, 375.00 Pair
	Infrabass	Vented Subwoof.	(2)10						35-120 ±3	89	50	120	8/6.2	29 x 18 x 16	Opt., Oak	Black Knit	70	Kit, 415.00 Each
	WS006	In-Wall	6			1	Dome		45-20 ±3	90	40	3k	8/6	12 x 9 x 4	White	White Metal Mesh	4 1/2	140.00 Pair
MAGMEPAN	SMG b	Dipole	370 Sq. In.			1 1/2x38	Quasi Ribbon	T	50-22 ±3	87	40	900	4/4	19 x 48 x 2	Opt.	Opt.	27	690.00 Pair
	MG.5Q/R	Dipole	370 Sq. In.			1 1/2x40	Quasi Ribbon	T	45-22 ±3	85	50	980	4/4	19 x 50 x 2	Opt.	Opt.	35	995.00 Pair
	MG1.5Q/R	Dipole	480 Sq. In.			1 1/2x52	Quasi Ribbon	T	40-22 ±3	85	50	980	4/4	19 x 62 x 2	Opt.	Opt.	45	1350.00 Pair
	MG2.6/R	Dipole	609 Sq. In.			1/4x40	Ribbon	T	37-40 ±3	87	50	1k	4/3	22 x 71 x 2	Opt.	Opt.	50	1950.00 Pair
	MG3.3/R	Dipole	628 Sq. In.	3x57	Planar Mag. Quasi Ribbon	1/8x60	Ribbon	T	32-40 ±3	86	75	250.1k	4/3	24 x 71 x 2	Opt.	Opt.	60	3000.00 Pair
	MG20/R	Dipole	880 Sq. In.	3x48		1/8x60	Ribbon	T	20-40 ±3	87	100	150.3k	4/3	28 x 80 x 2	Opt.	Opt.	100	8500.00 Pair
	MG10/QR	Dipole	340 Sq. In.			1 1/2x55	Quasi Ribbon	T	80-22 ±3	86	50	1.1k	4/4	10 x 63 x 2	Opt.	Opt.	30	1175.00 Pair
MARQUIS ELECTRONICS	Monitor Seven	Sealed	6 1/2			1	Dome		60-20	85	20	3.5k	8/7	9 x 9 x 15	Wal.	Black Knit	16	495.00 Pair
	Ducote Ten		10			1	Dome		42-20	90	30	2k	8/5	15 x 12 x 25	Wal.	Black Knit	46	1100.00 Pair
	Reference One	Sealed Sat. & Motion Feedback Woofer	15	(2)5 1/4	Cones	1	Dome		20-20	89	50, 100	125, 3.5k	4/3	Three Pieces	Black Lacq.	Black Knit	300 Sys.	5600.00 Sys.
MARTIN-LOGAN	Stylos	In-Wall	6 1/2			9x39	ES		50-20 ±3	86		780		63 x 10 x 5	Opt.	Opt.	40	2750.00 Pair
	Logos	Ctr. Ch. Inf. Baf. ES & Woofer	6 1/2	(2) 15x9	ES	1	Dome		50-20 ±3	90		280.5k	4/3	11 x 41 x 12	Opt.	Opt.	40	1700.00 Each
	The Statement		(4)12			36x72	ES	W,T	16-22 ±1.5	90	100	100	6/3	Two Pieces Per Side	Opt.	Opt.	2000 Sys.	60,000.00 Sys. w/Xover
	The Monolith IIIx	ES & Inf. Baf. Subwoof.	12			24x48	ES	W,T	28-24 ±2	90	75	125	6/2	74 x 27 x 12	Opt.	Opt.	265 Sys.	9500.00 Pair w/Xover
	The Monolith IIip	ES & Inf. Baf. Subwoof.	12			24x48	ES	W,T	30-24 ±2	90	75	125	4/2	Two Pieces Per Side	Opt.	Opt.	272 Sys.	6500.00 Sys. w/Xovers
	The Quest	ES & Inf. Baf. Subwoof.	12			18x48	ES	W,T	28-24 ±2	90	100	150	6/2	73 x 19 x 18	Opt.	Opt.	125	3995.00 Pair
	The Sequel II	ES & Inf. Baf. Subwoof.	10			12x48	ES	W	30-24 ±2	89	50	250	6/2	14 x 72 x 13	Opt.	Opt.	100	2995.00 Pair
	The CLS II	ES	24x48						45-20 ±2	85	100		6/1.5	28 x 58 x 14	Opt.	Opt.	75	3500.00 Pair
Aerius	ES & Inf. Baf. Woofer	8			9 1/2x40	ES		40-20 ±3	89	60	580	4/2	55 x 10 x 13	Black	Black	55	1995.00 Pair	
MASTERCRAFT AUDIO	Black Diamond	Ac. Sus.	(2)8			1	Dome	T	37-27 ±3	91	30	1.2k, 3.3k	6/	30 x 15 x 8	Black Oak	Black Knit	44	1549.00 Pair
	Black Ruby	Ac. Sus.	8			1	Dome	T	40-27 ±3	89	30	3.1k	8/	12 x 6 x 26	Black Oak	Black Knit	29 1/2	1159.00 Pair
	Black Pearl	Ac. Sus.	8			1	Dome		50-22 ±3	91	20	3.1k	8/	14 x 10 x 8	Black Oak	Black Knit	21	599.00 Pair
	Black Emerald	Ac. Sus. Subwoof.	12					W	28-150 ±3	89	50	150	8/	30 x 15 x 10	Black Oak	Black Knit	42	749.00 Each
	Music Monitor	Ac. Sus.	10			1	Dome		40-22 ±3	92	20	2.5k	8/	26 x 15 x 11	Black Oak	Black Knit	30	699.00 Pair



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Midrange				Tweeter		Separate Level Control? Woofer W. Midrange M. Tweeter T. Superwoofer ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 W/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type												
MASTON AUDIO	Limited Edition Deluxe Reference System	Sealed	12	7	Cone	1	Dome		32-20 ± 3	87	20	115,2.5k	8/4	14 x 14 x 48	Opt., Lacq.	Black Knit	180	6975.00 Pair	
	Deluxe Reference System Tower	Sealed	12	7	Cone	1	Dome		32-20 ± 3	87	20	115,2.5k	8/4	14 x 14 x 48	Opt., Lacq. Wood	Black Knit	140	4975.00 Pair	
	Deluxe Reference System Tower	Sealed	12	5 1/4	Cone	1	Dome		37-20 ± 3	90	10	500,2.5k	8/4	14 x 11 x 37	Opt., Lacq. Wood	Black Knit	70	1599.00 Pair	
	Mini	Ported	7			1	Dome		50-20 ± 3	87	20	2.5k	8/4	10 x 12 x 14	Opt., Lacq. Wood	Black Knit	20	949.00 Pair	
	Micro	Ported	6 1/2			1	Dome		70-20 ± 3	88	20	3k	8/6	9 x 7 x 13	Opt., Lacq. Wood	Black Knit	15	649.00 Pair	
MB QUART	Quart 250	Indoor/Outdoor Inf. Baf. Bass Ref.	5 1/4			1/2	Dome		78-22	50	3.2k	4/	7 x 10 x 4	Fbgls	Opt.		399.00 Pair		
	Quart One	Inf. Baf. Bass Ref.	6 1/2			1	Dome		49-32	60	2.8k	4/	8 x 14 x 10	Opt.	Opt.	13 1/4	399.00 Pair		
	Quart Two XL	Bass Ref.	6 1/2			1	Dome		42-32	80	2.8k	4/	8 x 33 x 10	Opt.	Opt.	24 1/4	549.00 Pair		
	Quart Three	Bass Ref.	(2)6 1/2			1	Dome		33-32	90	120	4/	8 x 36 x 10	Opt.	Opt.	32	799.00 Pair		
	Quart 500	Bass Ref.	8			1	Dome			110		4/	17 x 10 x 12	Opt.		23 1/4	799.00 Pair		
	Quart 600	Bass Ref.	8			1	Dome			110		4/	32 x 10 x 11	Opt.		35 3/8	999.00 Pair		
	Quart 1000	Bass Ref.	8	6 1/2	Cone	1	Dome			140		4/	39 x 10 x 12	Opt.		52	1499.00 Pair		
	Quart 1600	Bass Ref.	(2)6 1/2			1	Dome			140		4/	42 x 12 x 14	Opt., Wood	Opt.	44	1999.00 Pair		
	Quart 2000	Bass Ref.	(2)8	(2)5 1/4	Cones	1	Dome			200		4/	48 x 11 x 14	Opt., Wood	Opt.	73	2799.00 Pair		
Quart 90M	In-Wall Bass Ref.	8			1	Dome			35		4/	12 x 10 x 3	White	White		649.00 Pair			
McINTOSH	WS 200	In-Wall Inf. Baf.	6			1	Dome			86	75	1.3k	8/	12 x 9 x 3	Metal	White	7	600.00 Pair	
	LS 310	Inf. Baf.	8			1	Dome		58-22 ± 2	87	50	2.5k	4/	19 x 11 x 11	Opt., Wood	Black	29	1000.00 Pair	
	LS 330	Inf. Baf.	(2)8			1	Dome		55-22 ± 2	88	75	3.5k	4/	36 x 13 x 12	Opt., Wood	Black	61	2000.00 Pair	
	LS 350	Inf. Baf.	(2)10	5	Cone	1	Dome		45-22 ± 2	89	100	250,1.5k	4/	44 x 16 x 13	Opt., Wood	Black	88	3000.00 Pair	
	XRT 26	Inf. Baf.	(2)12	8	Cone	(23)1	Domes		28-20 ± 2	87	200	250,1.5k	4/	Two Pieces Per Side	Opt., Wood	Black	162 Side	12,000.00 Pair	
	XR 290	Inf. Baf.	(4)12	(12)5	Cones	(24)1	Domes		16-20 ± 2	87	200	400,1.3k	8/	83 x 29 x 13	Opt., Wood	Black	364	25,000.00 Pair	
	HT-1	THX; Inf. Baf.	(2)8			(3)1	Domes		55-22 ± 1.2	89	100	1.4k	4/	23 x 17 x 11	Opt., Wood	Black	43	1000.00 Each	
	HT-2	THX; Vented Subwoof.	(2)12						42-200 ± 2	91	100	200	4/	21 x 30 x 20	Opt., Wood	Black	90	1500.00 Each	
	HT-3F/HT-3W	THX Surround; Inf. Baf. & Dipole	(2)5			(2)1	Domes		85-12	75		1.5k	4/	16 x 16 x 6	Text. Black	White	20	2000.00 Pair	
McNEILL	Audiophile	Inf. Baf.	8			1	Dome		30-22	92	5	3k	6/4	20 x 13 x 10	Black	Gray Knit	24	199.00 Each	
	Tower	Inf. Baf.	(2)8			1	Dome		27-22	92	10	80,3k	4/4	34 x 13 x 10	Black	Gray Knit	49	399.00 Each	
	Baby	Inf. Baf.	4			1	Cone		80-22	92	1	8k	8/8	11 x 6 x 5	Black	Gray Knit	14	99.00 Each	
	Big Bass	Inf. Baf. Subwoof.	18						10-80	94	30	80	8/8	23 x 23 x 13	Gray	Black Mesh	59	399.00 Each	
	Autobox	Inf. Baf.	(2)8			(2)1	Horns		30-22	92	5	2k	8/8	30 x 11 x 9	Gray	Black Mesh	44	199.00 Each	
MERET AUDIO	Re	Ported	7			1	Dome		48-20 ± 2	89	40		8/6	18 x 9 x 14	Opt.	Black Knit	48	2200.00 Pair	
MERIDIAN	DSP6000 (With remote control)	Powered	(4)8	6 1/2	Cone	1	Dome		22-21	112 Max	Inc.	200,2.6k		Two Pieces Per Side	Black Lacq.	Black Knit	188 Side	15,000.00 Pair	
	DSP5000 (With remote control)	Powered	6 1/2	6 1/2	Cone	1	Dome		35-21	108 Max	Inc.	2.6k		35 x 8 x 12	Black Ash	Black Knit	69	4990.00 Pair	
	M60II	Powered	6 1/2	6 1/2	Cone	1	Dome	W,M,T	45-21	108 Max	Inc.	2.6k		35 x 8 x 12	Black Ash	Black Knit	68	2995.00 Pair	
	M30	Powered	6 1/2			1	Dome	W,M,T	45-20	106 Max	Inc.	2.6k		16 x 7 x 12	Black Ash	Black Knit	35	1990.00 Pair	
MERLIN MUSIC SYSTEMS	EXL I	Ported	6 1/2			1	Dome	T	45-20 ± 3	87	30	2.7k	8/4	10 x 10 x 38	Oiled Dak	Black Knit	45	1700.00 Pair	
	EXL II	Ported	8			1	Dome	T	38-20 ± 3	91	30	2.2k	8/4	12 x 12 x 44	Oiled Dak	Black Knit	65	2200.00 Pair	
	EXL III	Ported	8	4 1/2	Cone	1	Dome	M,T	33-20 ± 3	89	50	500,3k	8/4	12 x 15 x 45	Oiled Dak	Black Knit	120	3600.00 Pair	
	EXL IV	Ported	(2)8	(2)4 1/2	Cones	1	Dome	M,T	30-20 ± 3	90	100	500,3k	8/4	12 x 15 x 62	Oiled Dak	Black Knit	185	5800.00 Pair	
	Pendragon III	Ported	8	4 1/2	Cone	1	Dome	M,T	33-20 ± 3	89	50	500,3k	8/4	14 x 17 x 48	Oiled Dak	Black Knit	150	7100.00 Pair	
	Excalibur III	Ported	(2)8	(2)4 1/2	Cones	1	Dome	M,T	30-20 ± 3	90	100	500,3k	8/4	14 x 17 x 64	Oiled Dak	Black Knit	250	9200.00 Pair	



In case you need a second opinion... or a third...or a fourth...

CS3.6

“I can say without reservation that the Thiel CS3.6 is a remarkable loudspeaker.”

—Robert Harley, *Stereophile*, Vol. 16, No. 5, May '93

“...the Thiel represents a turning point in the market. You absolutely must listen to them before making a buying decision.”

—Ugo Stella, *SUONO, Italy* Vol. 21, No. 10, October '92

“...the sound is so close to reality you immediately think this is it...a new reference.”

—Menno van der Veen, *Home Studio, Netherlands*, March '93

“...they'll give you chills.”

—Ken Kessler, *Hi-Fi News & Record Review*, U.K., November '92

CS5

“A completely flawless design.”

—Nagashima, *Stereo Sound, Japan* No. 105, Winter '93

“...an extraordinary achievement in speaker-making.”

—Larry Archibald, *Stereophile*, Vol. 13, No. 6, June '90



From left to right (suggested retail per pair): SCS-\$1,090; CS2 2-\$2,750; CS5-\$10,800; CS3.6-\$3,900; CS1.2-\$1,250.

CS2 2

“...the CS2 2 is a sonic bargain ...Highly recommended.”

—John Atkinson, *Stereophile*, Vol. 16, No. 1, January '93

“...I think they are one of the best, if not the best, performers I have come across.”

—Andy Benham, *Hi-Fi Choice, U.K.* Winter 92/93

“...these Thiels are a steal.”

—Sam Tellig, *Stereophile*, Vol. 15 No. 4, April '92

CS1.2

“...the CS1.2 is an exceptional speaker.”

—Von Ulrich Michalik, *STEREO, Germany*, January '93

“...You might hope for this caliber of sound from a speaker selling for upwards of \$2,000.”

—Julian Hirsch, *Stereo Review*, January '89

SCS

“...I can't think of a better sounding model in such a small enclosure.”

—Paul Messenger, *Hi-Fi Choice, U.K.* January '93



• Three-time *Audio/Video International* magazine's Grand Prix "Product of the Year" winner for the CS5 and the CS2 2

• *Stereo Sound, Japan*, magazine's 1992 COTY (Components of the Year) Award for the CS5



• Consumer Electronics Show *Innovations Design and Engineering Award* winner for the CS5, CS3.6, CS2 2, and CS1.2

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HI-FI NEWS

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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer W, Midrange M, Tweeter T, Superwoofer = ST	Anchoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance: Ohms: Nominal/Minimum	Dimensions: Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
M & K (Continued)	S-90	Ac. Sus. Sat. THX;	6½			1	Dome	M,T	72-20 ±3	90	10	2k	4/4	12 x 8 x 10	Opt., Wood	Black Knit	18	795.00 Pair
	MX-5000 THX	Powered Ac. Sus. Subwoof. THX; Trans. Line Sat. THX Surround;	(2)12					W	18-125			400 Inc.	200/15k	24 x 16 x 26	Opt., Wood	Black Knit	115	2195.00 Each
	S-5000 THX	Ac. Sus. Subwoof. THX; Trans. Line Sat.	(2)6½			(2)1	Domes	M,T	72-20 ±2	94	25	2k	4/4	24 x 12 x 12	Opt., Wood	Black Knit	52	950.00 Each
	SS-500 THX	Ac. Sus. Sat. THX Surround;	(2)5			(2)1	Domes		80-20 ±3	90	10	2k	4/4	16 x 7 x 7	Opt., Wood	Black Knit	25	1450.00 Pair
	S-100B	Ac. Sus. Sat.	(2)5			(3)1	Domes	M,T	77-22 ±3	93	7.5	2k	4/4	12 x 11 x 9	Black	Black Knit	22	995.00 Pair
	V-100	Powered Ac. Sus. Subwoof.	12					W	20-125 ±3	200 Inc.	50-125 (Adj.)	200/15k	200/15k	18 x 16 x 18	Opt., Wood	Black Knit	65	995.00 Each
	MX-100	Powered Ac. Sus. Subwoof.	(2)12					W	20-125 ±3	200 Inc.	50-125 (Adj.)	200/15k	200/15k	23 x 16 x 20	Opt., Wood	Black Knit	78	1295.00 Each
	MX-2000	Powered Ac. Sus. Subwoof.	(2)12					W	20-125 ±3	300 Inc.	50-125 (Adj.)	200/15k	200/15k	23 x 19 x 26	Opt., Wood	Black Knit	105	1795.00 Each
	MX-1000CC	Ctr. Ch. & Powered Ac. Sus. Subwoof.	(2)12	(2)5	Cones	(3)1	Domes	W,M,T	20-22 ±3	93	150 Inc., 7.5 Ext.	50-125 (Adj.), 2k	200/15k, 4/4	26 x 28 x 25	Black	Black Knit	135	1795.00 Each
	MX-1000	Powered Ac. Sus. Subwoof.	(2)12					W	20-125 ±3	150 Inc.	50-125 (Adj.)	200/15k	200/15k	26 x 28 x 24	Black	Black Knit	115	1295.00 Each
	S-1C	Ac. Sus. Sat.	(2)5			(2)1	Domes	M,T	77-22 ±3	93	7.5	2k	4/4	21 x 8 x 10	Opt., Wood	Black Knit	18	950.00 Pair
	S-80	Ac. Sus. Sat.	5			1	Dome	M,T	85-22 ±3	90	10	2k	4/4	11 x 8 x 7	Opt., Wood	Black Knit	9	550.00 Pair
	SX7	Ac. Sus. Sat.	4			¾	Dome		100-20 ±3	87	5	2k	4/4	8 x 5 x 5	Opt., Metal	Perf. Metal	6	270.00 Pair
	V3B	Powered Ac. Sus. Subwoof.	12					W	24-125 ±3	75 Inc.	50-125 (Adj.)	200/15k	200/15k	18 x 18 x 16	Black	Black Knit	38	650.00 Each
VX4	Powered Ac. Sus. Subwoof.	12					W	35-125 ±3	50 Inc.	50-125 (Adj.)	200/15k	200/15k	18 x 18 x 15	Black	Black Knit	33	495.00 Each	
VX7	Powered Ac. Sus. Subwoof.	8					W	40-125 ±3	50 Inc.	90-180 (Adj.)	200/15k	200/15k	10 x 14 x 11	Black	Black Knit	21	425.00 Each	
MONITOR AUDIO	Monitor 1 Gold	Ported	4½			¾	Dome	No	65-26 ±3	88	15		8/	10 x 6 x 6	Black	Black Knit	5½	349.00 Pair
	Monitor 7 Gold	Ported	4½			¾	Dome	No	60-26 ±3	88	15		8/	14 x 7 x 7	Black	Black Knit	8	429.00 Pair
	Monitor 9 Gold	Inf. Baf.	6			1	Dome	No	55-26 ±3	88	15		8/	15 x 8 x 8	Black	Black Knit	11	599.00 Pair
	MA100 Gold	Ported	4½			¾	Dome	No	60-26 ±3	88	15		8/	10 x 6 x 6	Opt., Wood	Black Knit	5½	599.00 Pair
	MA700 Gold	Ported	6½			1	Dome	No	45-30 ±3	89	20		8/	14 x 9 x 10	Opt., Wood	Black Knit	17½	999.00 Pair
	MA800 Gold	Ported	6½			1	Dome	No	40-30 ±3	89	20		8/	20 x 9 x 10	Opt., Wood	Black Knit	29	1499.00 Pair
	MA1200 Gold	Ported	6			1	Dome	No	35-30 ±3	89	15		8/	36 x 8 x 10	Opt., Wood	Black Knit	37	1999.00 Pair
	Studio 6	Ported	6			1	Dome	No	40-30 ±3	88	20	3.2k	8/	14 x 9 x 10	Opt., Lacq. Wood	Black Knit	22	2499.00 Pair
	Studio 20 SE	Ported	6			1	Dome	No	30-30 ±3	89	20	3.2k	8/	30 x 8 x 10	Opt., Lacq. Wood	Black Knit	41	4499.00 Pair
	Studio 50	Ac. Sus.	(2)6	6	Cone	1	Dome	No	25-30 ±3	89	30	100,3.2k	8/	41 x 8 x 10	Opt., Lacq. Wood	Black	60	7995.00 Pair
MONRID	Starter	Sealed Box	6¾			1	Dome		55-20	83	50		6/2	8 x 9 x 14	Wal.			From 1000.00 Pair
MOREL ACOUSTICS	Encore	Sat. & Subwoof. Ac. Sus.	(2)9	6		1½	Dome		30-22 +1,-3	91	20	90,1.6k	4/	Three Pieces	Black Lacq. Wood Ven.	Black Cloth	48 Sys. 18	990.00 Sys. 640.00 Pair
	MLP-203	Ac. Sus.	6			1½	Dome		45-28 ±3	89	15	1.8k	6/4	8 x 16 x 9	Black	Black Knit	10	498.00 Pair
	CR-7	Ac. Sus.	6			1½	Dome		70-25 ±3	90	15	1.6k	6/4	7 x 11 x 7	Black	Black Knit	16	349.00 Pair
	MLP-201.III	Ac. Sus.	6			1½	Dome		45-20 ±3	90	10	1k	8/6	9 x 13 x 10	Black	Black Knit	14	545.00 Pair
	MLP-202II	Ac. Sus.	6			1½	Dome		60-28 ±3	89	15	1.6k	6/4	8 x 13 x 10	Wood Ven.	Black Knit	26	745.00 Pair
	MLP-403III	Ac. Sus.	9	3	Dome	1½	Dome		38-25 ±3	90	20	500,5k	6/4	21 x 12 x 10	Wood Ven.	Black Knit	42	895.00 Pair
	MLP-501	Ac. Sus.	9	5½	Dome	1½	Dome		34-25 ±3	90	25	500,5k	8/6.5	11 x 12 x 33	Opt., Wood Ven.	Black Cloth		
	Duet	Ac. Sus.	6			1½	Dome		40-22 ±3	91	15	1.8k	5/4	8 x 15 x 12	Wood Ven.	Black Knit	20	995.00 Pair
	Prelude	Trans. Line	6			1½	Dome		38-21 ±2	90	25	3.8k	8/6.5		Opt.	Black Cloth	48	1395.00 Pair



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? (Woofer W. Midrange, M. Tweeter, T. Super Tweeter, ST)	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
MORRISON	1.5	Point Source Sealed 1/4-Wave Loading	8			1	Dome	T	27-22	89	20	4.5k	8/6	12 x 10 x 27	Black Lacq.	Black	51	1950.00 Pair
MTX	500	In-Wall; Coaxial In-Wall	5 1/4			1/2	Dome		69-20 ±6	88	35	8k	8/4	7 x 7 x 2	White	White Mesh	8	159.00 Pair
	520	In-Wall; Coaxial In-Wall	5 1/4			1	Dome		50-20	89		2.8k	8/	8 x 11 x 3		White Steel Mesh	10	179.00 Pair
	600	In-Wall; Coaxial In-Wall	6 1/2			1/2	Dome		63-20 ±6	88	35	8k	8/4	9 x 9 x 3	White	White Mesh	9	169.00 Pair
	620	In-Wall; Coaxial In-Wall	6 1/2			1	Dome		45-20	90		2.8k	8/	9 x 12 x 3		White Steel Mesh	11	199.00 Pair
	650WR	In-Wall; Coaxial In-Wall	6 1/2			1/2	Dome		60-20 ±6	89	35	8k	8/4	9 x 9 x 3	White	White Mesh	9	199.00 Pair
	820	In-Wall; Coaxial In-Wall	8			1	Dome		40-20	90		2.5k	8/	10 x 14 x 4		White Steel Mesh	14	249.00 Pair
	FS8	In-Floor Vented Subwoof.	8						52-200 ±3	90	75	200	8/6	9 x 11 x 28				229.95 Each
	FS10	In-Floor Vented Subwoof.	10						48-200	92		200	8/	9 x 15 x 29	Black		32	259.95 Each
	PRO115	Vented	15	(2)5	Cones	3	Horn		60-21	96.6	15	2k,5k	8/	21 x 30 x 16	Gray Cptg.	Black Steel	77	699.95 Each
	PRO210	Vented	(2)10	(2)5	Cones	3	Horn		70-21	98.6	15	2k,5k	8/	23 x 18 x 13	Gray Cptg.	Black Steel	64	499.95 Each
	PRO215	Vented	(2)15	(2)5	Cones	3	Horn		50-21	99.2	15	2k,5k	8/	19 x 47 x 16	Gray Cptg.	Black Steel	125	799.95 Each
	O2550	Vented	6 1/2				Dome		65-22	91.5		3k	4/8	13 x 10 x 7	Opt., Knit	Opt., Knit	12	229.95 Pair
	D3550	Vented	8				Dome		60-22	94.5		3k	4/8	18 x 11 x 8	Opt., Knit	Opt., Knit	19	279.95 Pair
	D4550	Vented	10	5	Cone		Dome		45-22	95.5		2.7k,6k	4/8	24 x 15 x 10	Opt., Knit	Opt., Knit	34	209.95 Each
	D5550	Vented	12	5	Cone	1.3	Dome, Cone		43-22	96.5		1.7k,6k	4/8	27 x 15 x 10	Opt., Knit	Opt., Knit	40	259.95 Each
	D9550	Vented	12	(2)5	Cones	1.3	Dome, Cone		32-22	99.5		1.7k,6k		41 x 16 x 15	Opt., Knit	Opt., Knit	76	439.95 Each
	AAL 62	Vented	6 1/2			3 3/4	Cone Piezo		90-20 ±3	90		2.5k	4/	13 x 9 x 7	Oak	Black Knit	24	199.90 Pair
AAL 83	Vented	8	3	Cone	3 3/4	Piezo		75-20 ±3	92		3.6k,4k	4/	18 x 11 x 8	Oak	Black Knit	38	229.90 Pair	
AAL 103	Vented	10	4	Cone	3 3/4	Piezo		55-20 ±3	91.5		2k,6k	4/	24 x 15 x 10	Oak	Black Knit	34	179.95 Each	
AAL 124	Vented	12	3,4	Cones	3 3/4	Piezo		50-20 ±3	90		1.4k,3.2k,6k	4/	27 x 15 x 11	Oak	Black Knit	39	199.95 Each	
AAL 154	Vented	15	3,4	Cones	3 3/4	Piezo		40-20 ±3	92		3.2k,6k	4/	29 x 18 x 15	Oak	Black Knit	59	249.95 Each	
AAL 223	Vented	(2)12	5	Sealed	1	Piezo		38-22	93	75	3.2k,6k	6/4	40 x 15 x 15	Oak	Black Knit	76	299.95 Each	
MUSE	Eighteen	Powered 6th Order Subwoof.	(2)10					W	15-Sel.	Inc.	Sel.		25 x 25 x 25	Opt., Wood		155	From 2750.00 Each	
	Sixteen	Powered 6th Order Subwoof.	(4)11					W	13-Sel.	Inc.	Sel.		16 x 25 x 50	Opt., Wood		280	From 5000.00 Each	
MUSEATEX AUDIO	WAL1 Melior In-Walls	In-Wall Planar							60-20 ±3	83	40	4/6	18 x 3 x 15	White	White Metal	18	899.00 Pair	
WAIM AUDIO	NA IBL	Inf. Baf.	5			3/4	Dome		45-20 ±3	87		2.4k	6/6	10 x 11 x 32	Opt.	Black Foam	30	1695.00 Pair; w/Xover, 1955.00 Pair;
	NA SBL	Inf. Baf.	8			3/4	Dome		30-20 ±3	88		2.4k	6/6	11 x 11 x 34	Opt.	Black Foam	60	3495.00 Pair; w/Xover, 3755.00 Pair;
	NA DBL	Inf. Baf.	15	5	Cone	3/4	Dome		17-20 ±3	92		350,3.5k	4/4	16 x 26 x 47	Opt.	Black Foam	200	14,995.00 Pair; w/Xover, 16,570.00 Pair;
W.E.A.R.	NEAR-50Me	Vented	8	4	Cone	1	Cone		27-26 ±2	91	25	250,4k	8/6	10 x 12 x 48	Opt.	Black Knit	58	From 1599.00 Pair
	NEAR-40Me	Vented	8			1	Cone		30-26 ±2	88	25	2.3k	8/6	10 x 11 x 39	Opt.	Black Knit	46	From 1250.00 Pair
	NEAR-30Me	Vented	8			1	Cone		40-26 ±2	88	25		8/6	10 x 10 x 17	Lacq. Wat. Opt.	Black Knit	30	950.00 Pair
	NEAR-10M	Vented	5 1/4			1	Cone		45-26 ±2	88	10	1.8k	4/4	7 x 9 x 11	Opt.	Black Knit	15	From 399.00 Pair
	MAST	Vented	(2)5 1/4			1	Cone		35-26 ±2	90	25	3.3k	5/4	7 x 9 x 47	Opt.	Black Knit	52	990.00 Pair
	AEL-1.1	Outdoor, Sealed	5 1/4						65-13 ±3	88	10		4/4	8 x 8 x 8	Poly.	ABS	7	299.00 Pair
	AEL-1.2	Outdoor, Sealed	5 1/4			1/2	Dome		65-20 ±3	89	10	5k	4/4	8 x 8 x 8	Poly.	ABS	8	349.00 Pair
	AEL-1.4	Outdoor, Sealed	5 1/4			1	Cone		48-26 ±3	89	25	3k	6/5	8 x 5 x 14	Poly.	ABS	13	399.00 Pair
(Continued)	AEL-1.5	Outdoor, Vented	6 1/2			2	Cone		48-20 ±3	89	25	3k	8/6	8 x 8 x 14	Poly.	ABS	15	570.00 Pair



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type			Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Control	Woofer W. M. to kHz. ± dB	Superwoofer ST	Anechoic Frequency Response, SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter																
N. E. A. R. (Continued)	AEL-1.6	Outdoor, Vented	6½			2	Cone			48-20 ±3	89	25	3k	8/6	8 x 5 x 14	Poly.	ABS	15	570.00	Pair	
	AEL-2.0(F)	Outdoor, Vented	8			1	Cone			40-26 ±3	91	50	3k	8/6	12 x 12 x 20	Fbgls	ABS	22	899.00	Pair	
	AEL-2.0(C)	Outdoor, Vented	8			1	Cone			40-26 ±3	91	50	3k	8/6	12 x 12 x 20	Fbgls	ABS	30	1099.00	Pair	
NELSON-REED	8-04/CM	Slot Loaded Ported	(2)8	3	Dome	1	Dome	No		32-20 ±2	93	30	320,3.5k	8/6	47 x 12 x 15	Opt.	Opt.	100	5400.00	Pair	
	6-02/TC		6			1	Dome	No		40-20 ±3	90	25	3.5k	8/7	43 x 9 x 9	Opt.	Opt.	60	1190.00	Pair	
	5-02/CM	Inf. Baf.	5¼			1	Dome	No		70-20 ±3	90	25	3.5k	8/7	12 x 8 x 8	Opt.	Opt.	12	750.00	Pair	
	1201	Inf. Baf. Subwoof.	12							32-125 ±3	90	25	90	6/4	18 x 18 x 18	Opt.	Opt.	40	750.00	Each	
	1204/P	Inf. Baf. Subwoof.	(4)12							16-62 ±3	93	100	62	2/2	39 x 18 x 18	Opt.	Opt.	100	1800.00	Each	
NESTOROVIC LABORATORIES	Type 5AS Mk. IV	Nestorovic	8,10	4	Dome	4½	Planar	M,T		28-40 +1,-3	91	50	1k,7k	8/5	36 x 15 x 15	Opt., Wood	Black Knit	85	4500.00	Pair	
	De Lux	Nestorovic	8,10	4	Dome	4½	Planar	M,T		28-40 +1,-3	91	50	1k,7k	8/5	36 x 15 x 15	Opt., Wood	Black Knit	85	5200.00	Pair	
	Signature	Nestorovic	8,10	4	Dome	4½	Planar	M,T		28-40 +1,-3	91	50	1k,7k	8/5	36 x 15 x 15	Opt., Wood	Black Knit	87	7000.00	Pair	
	Type 4A Mk. III	Sat.	8	4	Dome	4½	Planar			60-40 +1,-3	91	50	200,1k,7k	8/6	22 x 12 x 12	Opt., Wood	Black Knit	42	4200.00	Pair	
	Type 8 Mk. II	Nestorovic Subwoof.	(2)12							18-250 +1,-3	91	100	200	8/5	22 x 26 x 26	Opt., Wood	Black Knit	135	2500.00	Each	
	System 12A Mk. III	2 Sats. & 2 Nest. Subs.	(2)8, (4)12	(2)4	Domes	(2)4½	Planars			18-40 +1,-3	91		200,1k,7k	8/5	Four Pieces	Opt., Wood	Black Knit	354 Sys.	9200.00	Sys.	
	System 16A Mk. III	4 Sats. & 2 Nest. Subs.	(4)8, (4)12	(4)4	Domes	(4)4½	Planars			18-40 +1,-3	91		200,1k,7k	8/4	Six Pieces	Opt., Wood	Black Knit	438 Sys.	13,400.00	Sys.	
NEWFORM RESEARCH	R8-2	Inf. Baf.	(2)8			(2) 15x¾	Ribbons			38-20 ±3	87	30	900	8/7	61 x 15 x 11	Sim. Black Oak	Black	71	1995.00	Pair	
	R8-1	Inf. Baf.	8			8x¾	Ribbon			42-20 ±3	86	30	950	8/6	46 x 15 x 11	Sim. Black Oak	Black	55	1445.00	Pair	
	R5-2	Inf. Baf.	(2)5¼			8x¾	Ribbon			52-20 ±3	85	30	1.25k	8/6	23 x 11 x 9	Sim. Black Oak	Black	28	895.00	Pair	
	R8-1C	Ctr. Ch.	8			(2) 8x¾	Ribbons			100-20 ±2	86	30	950	8/6	28 x 15 x 11	Sim. Black Oak	Black	48	650.00	Each	
	No Holds Barred	Inf. Baf.	(2)10			(2)30	Ribbons			32-20 ±3	88	30	500	8/6	84 x 20 x 18	Sim. Black Oak	Black	135	3695.00	Pair	
	Ribbon 30	Custom Install				30x¾	Ribbon			500-20 ±2	82	30	500	8/22	30 x 4 x 3	Black		30	470.00	Each	
	Ribbon 15	Custom Install				15x¾	Ribbon			950-20 ±2	87	30	950	8/6	15 x 4 x 3	Black		18	265.00	Each	
	Ribbon 8	Tweeter Custom Install				8x¾	Ribbon			1.2k-20k ±2	85	30	1.2k	8/10	9 x 4 x 3	Black		9	165.00	Each	
	Ribbon 30-2	Tweeter Custom Install				(2) 15x¾	Ribbons			900-20 ±2	86	30	900	8/8	30 x 4 x 3	Black		30	440.00	Each	
NHT	Super Zero	Ac. Sus.	4½			1	Dome			85-25 ±3	86	15	2.2k	8/7.5	9 x 6 x 5	Opt.	Black Knit	6	230.00	Pair	
	1.1	Ac. Sus.	6½			1	Dome			63-25 ±3	88	20	3.2k	8/5.6	12 x 7 x 10	Opt.	Black Knit	12	380.00	Pair	
	1.3A	Ac. Sus.	6½			1	Dome			55-25 ±3	86	20	3.1k	8/5.2	17 x 7 x 10	Opt., Gloss	Black Knit	15	500.00	Pair	
	2.1	Ac. Sus.	(2)6½	6½	Cone	1	Dome			40-25 ±3	87	35	80,3.3k	8/3.2	34 x 7 x 12	Opt., Gloss	Black Knit	35	830.00	Pair	
	2.3A	Ac. Sus.	(2)6½	6½	Cone	1	Dome			35-25 ±3	86	35	70,3.1k	4/2.9	37 x 7 x 12	Opt., Gloss	Black Knit	46	1100.00	Pair	
	3.3	Ac. Sus.	12	4½, 6½	Cones	1	Dome			24-24.5 ±3	87	35	120,350, 3.1k	6/4.6	42 x 7 x 31	Opt.	Black Knit	123	4000.00	Pair	
	SW-2	Subwoof.	10							20-350 ±3	90	20	130	8/6	16 x 16 x 16	Opt.	Opt., Knit	40	350.00	Each	
	1.1C	Ac. Sus. Ctr. Ch.	6½			1	Dome			63-25 ±3	88	20	3.2k	8/5.6	12 x 7 x 10	Opt.	Opt.	12	185.00	Each	
	VT-1 System (models below)	Home Th.													Six Pieces					2000.00	Sys.
	VT-1	Vented	(2)4½			1	Dome			65-21 ±3	90	15	2.8k	8/5	40 x 6 x 6	Opt., Gloss	Opt.	21	650.00	Pair	
	VT-1C	Ac. Sus. Ctr. Ch.	(2)4½			1	Dome			90-21 ±3	90	15	2.8k	8/5	6 x 2 x 9	Opt., Gloss	Opt.	16	320.00	Each	
HDP-1	Dipole Surround Powered Subwoof.	4½			(2)3	Cones			105-10 ±3	86	20	450	8/4.4	9 x 6 x 6	Opt., Gloss	Opt.	7	380.00	Pair		
SW-2P		10							20-350 ±3	90	80	Inc.	8/6	16 x 16 x 16	Opt., Gloss	Black Knit	50	650.00	Each w/Amp		
MILES AUDIO (Continued)	75	In-Wall Inf. Baf.	5¼			¾	Dome			63-20 ±4	86	3	4k	8/8	7 x 7 x 3	White ABS	White Metal	2½			
	76	In-Wall Inf. Baf.	5¼			¾	Dome			63-20 ±4	86	3	4k	8/8	8 Dia. x 3	White ABS	White Metal	2½			
	77	In-Wall Inf. Baf.	5¼			¾	Dome			63-20 ±4	86	3	4k	8/8	8 Dia. x 3	White ABS	Black Metal	2½			



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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separable Level Controls? Woofer W Midrange M, Tweeter T, Super-tweeter ST	Sensitivity, dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts CH.	Crossover Frequencies, Hz	Impedance Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
NILES AUDIO (Continued)	100	In-Wall Inf. Baf.	6½		1	Dome	T		55-20 ±3	87	10	4k	8/7.5	12 x 9 x 3	White ABS	Opt., White	3¼	
	200	In-Wall Inf. Baf.	6½		1	Dome	T		50-20 ±2	88	10	2.8k	8/7	12 x 9 x 3	White ABS	Opt., White	4½	
	300	In-Wall Inf. Baf.	8		1	Dome	T		40-20 ±2	89	10	2.5k	8/6.5	14 x 10 x 4	White ABS	Opt., White	6	
	NSW-100	In-Wall Powered Subwoof.	8				W		38-100 ±2	92	Inc.	100	8/8	45 x 14 x 3	White ABS	Opt., White	24	
NOBIS TECHNOLOGIES	DMS-1a	Subwoof.	(2)8						27-2 ±3	91	25		4/4	40 x 11 x 18	Dpt.	Opt.	87	995.00 Each
	DM-2st	Tuned Port	(2)6		1	Dome			33-20 ±3	91	10	4k	4/4	40 x 9 x 13	Opt.	Opt.	56	1999.00 Pair
	DM-3t	Tuned Port	(2)6		1	Dome			33-20 ±3	91	10	4k	4/4	47 x 9 x 11	Dpt.	Opt.	51	1099.00 Pair
	DM-5	Tuned Port	6		1	Dome			33-25 ±4	90	10	4k	4/4	21 x 9 x 13	Opt.	Opt.	25	699.00 Pair
	DM-7	Ac. Sus.	6		¾	Dome			60-20	89	10	6k	4/4	15 x 9 x 10	Dpt.	Opt.	18½	479.00 Pair
NORMAN LABORATORIES	12.3	Ac. Sus.	12	5¼	Cone	1	Dome		28-30 ±5	91	25	600,3k	8/	31 x 15 x 13	Opt., Wood	Black Knit	54	800.00 Pair
	50	Ac. Sus.	6½		¾	Dome			50-20 ±5	91	10	3k	4/	13 x 9 x 7	Opt., Wood	Black Knit	12½	240.00 Pair
	62P	Ported	6½		1	Dome			35-20 ±5	92	15	3k	8/	19 x 10 x 10	Opt., Wood	Black Knit	24	360.00 Pair
	82	Ac. Sus.	10		1	Dome			38-20 ±5	91	15	3k	8/	23 x 12 x 10	Opt., Wood	Black Knit	29	400.00 Pair
	83	Ac. Sus.	10	5¼	Cone	1	Dome		38-20 ±5	91	15	600,3k	8/	23 x 12 x 10	Opt., Wood	Black Knit	31	520.00 Pair
	93	Ac. Sus.	12	5¼	Cone	1	Dome		35-20 ±5	92	25	600,3k	8/	26 x 15 x 10	Opt., Wood	Black Knit	42	600.00 Pair
	235	Ac. Sus.	10	5¼	Cone	1	Dome		38-20 ±5	91	15	600,3k	8/	23 x 12 x 10	Opt., Wood	Black Knit	30	630.00 Pair
	335	Ac. Sus.	10	5¼	Cone	1	Dome		35-20 ±5	92	15	600,3k	8/	33 x 13 x 10	Opt., Wood	Black Knit	40	800.00 Pair
	400	Ac. Sus.	12	5¼	Cone	1	Dome		28-30 ±5	91	25	600,3k	8/	33 x 15 x 13	Opt., Wood	Black Knit	55	900.00 Pair
	435	Ac. Sus.	(2)10	5¼	Cone	1	Dome		30-20 ±5	93	25	600,3k	4/	40 x 15 x 10	Opt., Wood	Black Knit	56	1100.00 Pair
	635	Ac. Sus.	(3)10	5¼	Cone	1	Dome		25-20 ±5	94	30	600,3k	4/	49 x 17 x 11	Opt., Wood	Black Knit	77½	1800.00 Pair

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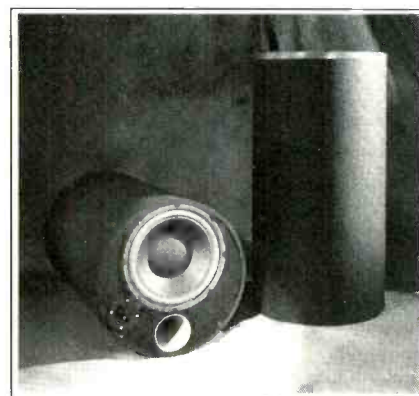
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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer, W. Midrange = M, Tweeter = T, Subwoofer = ST	Amplifier Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
NPR AUDIO	NPR 602	In-Wall	6			1	Dome	No	40-20	50	2.5k	8/	9 x 12		White	5	120.00	
	Omni-Dome	On-Ceiling	8½			(4)2½	Cones	No	30-25	94	2k	8/	15 Dia. x 9		White	13	600.00	
NSM LOUDSPEAKERS	10	Ac. Sus.	4½			1	Dome	No	55-20 ±5	82	50	16/6	10 x 6 x 6	Black	Black Knit	8	From 595.00	
	15	Ac. Sus. Subwoof.	11					No	25-250 ±5	88	50	8/6	14 x 18 x 12	Black	Black Knit	45	795.00	
	25	Ac. Sus.	6½			1	Dome	No	35-20 ±5	82	50	20/10	22 x 9 x 10	Opt.	Black Knit	30	995.00	
	50	Ac. Sus.	6½	6½	Cone	1	Dome	No	30-20 ±5	85	50	16/4	36 x 9 x 10	Opt.	Black Knit	45	1495.00	
	75	Ac. Sus.	(2)6½	(2)4½	Cones	1	Dome	No	25-20 ±5	88	75	8/2	47 x 9 x 10	Black	Black Knit	70	2795.00	
	100	Ac. Sus. Sat. & Subwoof.	(2)6½, 12	(2)4½	Cones	1	Dome	No	20-20 ±5	84	100	16/6	Three Pieces	Black	Black Knit	230 Sys.	3795.00	
NUMARK	M330C	Bass Ref.	15		Compr.		Compr.		39-18	90	25	8/2	33 x 21 x 16	Gray Ozite	Black	64	550.00	
OEM SYSTEMS	SCI-520	In-Wall Inf. Baf.	5¼			½	Dome	No	60-21 ±3	90	30	5k	8/4	10 x 6	White	Perf. Steel	5	179.95
	SCI-620	In-Wall Inf. Baf.	6½			½	Dome	No	50-21 ±3	90	30	5k	8/4	11 x 7	White	Perf. Steel	5½	199.95
	SCI-820	In-Wall Inf. Baf.	8			1	Dome	No	100-25 ±3	90	50	2.5k	8/4	13 x 9	White	Perf. Steel	6	249.95
	SE691	In-Wall Inf. Baf.	5¼			½	Dome	No	60-20 ±3	90	30	5k	8/4	8 x 5	White	Perf. Steel	3	169.95
	SE690	In-Wall Inf. Baf.	5¼			½	Dome	No	60-21 ±3	90	30	5k	8/4	10 x 6	White	Perf. Steel	4	199.95
	SE694	In-Wall Inf. Baf.	5¼			1	Dome	No	60-21 ±3	90	30	3.5k	8/4	8 x 6	White	Perf. Steel	3½	229.95
	SE791	In-Wall Inf. Baf.	6½			1	Dome	No	60-21 ±3	90	30	5k	8/4	11 x 7	White	Perf. Steel	5½	209.95
	SE790	In-Wall Inf. Baf.	6½			1	Dome	No	60-21 ±3	90	30	5k	8/4	11 x 7	White	Perf. Steel	5½	279.95
	SE890	In-Wall Inf. Baf. Subwoof.	8					No	30-500	90	50	250	8/4	13 x 9	White	Perf. Steel	4½	259.95
	SE892	In-Wall Inf. Baf.	8			1	Dome	No	30-25 ±3	92	50	2.5k	8/4	13 x 9	White	Perf. Steel	8½	329.95
	SE893	In-Wall Inf. Baf.	8	1	Dome	½	Dome	No	30-30 ±3	92	50	750.5k	8/4	13 x 9	White	Perf. Steel	8½	369.95
	CS540	In-Wall Inf. Baf. Bass Ref. Ctr. Ch.	(2)5½			1	Dome	No	75-20 ±3	88	10	3k	8/4	17 x 7 x 7	ABS	Black	7½	249.95
	SE520	Bass Ref.	5			1	Dome	No	65-20 ±3	87	25	3k	8/4	9 x 6 x 5	ABS	Opt.	5	Each w/Base 269.95
	SCB402W	Outdoor Ac. Sus.	4			1	Dome	No	40-20 ±3	85	25	2k	8/4	9 x 6 x 5	ABS	White	3¾	299.95
SCB501	Bass Ref.	5¼			1	Dome	No	50-21 ±3	87	25	3k	8/4	12 x 8 x 4	ABS	Opt.	5	279.95	
SCB502	Bass Ref.	5¼			1	Dome	No	40-20 ±3	87	30	2.5k	8/4	9 x 6 x 7	ABS	Opt.	5½	299.95	
SCB602	Bass Ref.	6½			1	Dome	No	40-22 ±3	87	50	2k	8/4	11 x 8 x 8	ABS	Opt.	7½	329.95	
OHM ACOUSTICS	Walsh 5	Coherent Line Source							25-25 ±3	88	100	4/	17 x 17 x 43	Opt.	Black Knit	95	6000.00	
	Walsh 300	Coherent Line Source							25-25 ±3	88	40	8/	14 x 18 x 48	Opt.	Black Knit	95	2495.00	
	Walsh 200	Coherent Line Source							32-20 ±3	90	25	8/	12 x 16 x 42	Opt.	Black Knit	70	1495.00	
	Walsh 100	Coherent Line Source							40-20 ±3	90	15	8/	10 x 14 x 38	Opt.	Black Knit	55	995.00	
	CAM 16	Vented	6½			¾	Dome		48-20 ±3	89	15	8/	9 x 11 x 17	Black Vinyl	Black Knit	21	400.00	
OMNI SOUND	TCM 1	Vented	6½			1	Dome		62-22 ±3	90	20	3k	4/3.5	8 x 9 x 13	Vinyl Lam.	Black Knit	22	500.00
	TCM 2	Vented	8			1	Dome		50-22 ±3	92	20	3k	8/7	11 x 12 x 20	Vinyl Lam.	Black Knit	35	560.00
	TCM 3	Vented	8			1	Dome		36-22 ±3	92	20	3k	8/7	11 x 13 x 36	Vinyl Lam.	Black Knit	55	660.00
OMNI-SURROUND	VRA 608	Surround & Ctr. Ch.	(2)6.5			(2)¾	Domes			90			22 x 10 x 11				299.00	
ONKYO	S-19	Inf. Baf.	4½			1	Dome		40-22	93		8/	18 x 6 x 8	Black Wood	Black Knit	13	99.00	
	S-09	Inf. Baf.	4½						40-15	93		8/	7 x 11 x 6	Black Wood	Black Knit	7	99.00	
OPTIMUS	PRO-4000	Tuned Port	15	5	Cone		Horn		50-20	160		8/	31 x 17 x 12	Oiled Wal.	Black		300.00	
	PRO-300	Bass Ref.	10			3	Horn		60-20	89	100	8/	23 x 12 x 8	Oiled Wal.	Black	17.6	100.00	
	PRO-200	Bass Ref.	8			2½	Horn		65-20	60		8/	18 x 20 x 7	Oiled Wal.	Black		80.00	
	PRO-220	Bass Ref.	8			2½	Horn		65-20	60		8/	18 x 10 x 8	Oiled Wal.	Black		80.00	
	PRO-140	Ac. Sus.	6½			1	Cone		70-20	50		8/	15 x 9 x 9	Oiled Wal.	Black		90.00	

(Continued)

LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Low Control? Woofer W Midrange H, Tweeter T, Super Tweeter ST	Amphetol? Frequency Response, Hz to kHz, ± dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms; Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
OPTIMUS (Continued)	PRO-127			5			1 1/4	Cone		85-20	50		8/	12 x 8 x 6	Oiled Wal.	Black		80.00	
	PRO-7			4			1	Dome		100-20	50		8/	7 x 5 x 5	Black	Metal		70.00	
	PRO-77			5			1	Dome		90-20	70		8/	9 x 6 x 5	Metal	Metal		80.00	
	PRO-7AV			4			1	Dome		120-20	40		8/	9 x 6 x 5	Metal	Metal		70.00	
	PRO SWS-500	Sat. & Subwoof.		10	3 1/4		1/2	Dome		60-18	100		4/	Three Pieces	Oiled Wal.			300.00	
	PRO SWS-501	Sat. & Subwoof.		12	3 1/2		2 1/2			35-20	80	20	8/	Three Pieces	Oiled Wal.			250.00	
	PRO CS-1	Ctr. Ch.		(2)4 1/2			1/2	Dome		80-20	90	35	8/		Oiled Wal.	Black	37.2 Sys.	80.00	
	PRO SW-12	Subwoof.		12						35-200		100	8/		Oiled Wal.			150.00	
	STS-1000	Tuned Port Sealed		12	5		3/4	Dome		40-20		100	8/	13 x 18 x 16	Oiled Wal.	Black		130.00	
	STS-126			5			2 1/2			90-20		40	8/	30 x 14 x 11	Oiled Wal.	Black		37.00	
	STS-100			8	4		3/4	Dome		75-20		50	8/	11 x 7 x 5	Oiled Wal.	Black		37.00	
	XTS-8	Sat.		3 1/2			2 1/2			220-20		30	8/	17 x 12 x 11	Black Vinyl	Cloth		80.00	
	XTS-9	Bass Ref.		5 1/4			1 1/4	Dome		110-20		50	8/	8 x 4 x 6	Metal	Metal		80.00	
	XTS-30	Sat.		3								7	8/	9 x 6 x 6	Metal	Metal		130.00	
	XTS-25	Sat.		4								10	8/	4 x 4 x 3	Oiled Wal.	Black		17.00	
	XTS-21	Sat.		4								10	8/	7 x 5 x 4	Oiled Wal.	Black		20.00	
XTS-31	Sat.		5								10	8/	9 x 6 x 5	Oiled Wal.	Black		27.00		
											7	8/	10 x 8 x 5	Oiled Wal.	Black		17.00		
ORACLE AUDIO	Mentor Monitor			5 1/2			3/4	Dome		55-20 ± 2	89	30	3.5k	4/3	14 x 8 x 12	Gray	Black Knit	19	From 1895.00 Pair
	Thalia	Bass Ref.		7	5 1/2	Cone	3/4	Dome		50-20 ± 2	89	30	100,3.5k	4/3	36 x 10 x 14	Gray	Black Knit	54	From 3195.00 Pair
	Mentor Studio	Sat. & Subwoof.		7	5 1/2	Cone	3/4	Dome		50-20 ± 2	89	30	100,3.5k	4/3	Three Pieces	Opt.	Black Knit	128 Sys.	From 3895.00 Sys.
	Mentor Woofer	Woofer		7						50-100	89	30	100 (low-pass)	8/5	24 x 10 x 14	Black Knit	Black Knit	54	2095.00 Pair
	Minerva	Hybrid		7	7	Cone	44	Ribbon		50-26 ± 2	85	70	100,5k	5/4	55 x 15 x 14	Gray	Black Knit	114	From 6495.00 Pair
	Helicon	Hybrid		9 1/2	5 1/2	Cone	44	Ribbon		35-20 ± 2	83	80	200,3.5k	6.5/3	58 x 14 x 14	Piano Black	Black Knit	175	From 9995.00 Pair
ORCA	Aria 2	Vented		5 1/4			1	Dome					2.5k	8/5	9 x 12 x 14				499.00
	Aria 3	Vented		8	4 1/2	Dome	1	Dome		45-30	87		400,3.2k	8/5	12 x 12 x 20				1999.00
	Aria 5	Vented		5 1/4			1	Dome		70-19	90		2.5k	4/3	9 x 10 x 18				605.00
	Aria 7	Vented		7		Cone	1	Dome						4/3	10 x 15 x 21				815.00
	Oalline	Trans. Line		6 1/2			1	Dome			90		3.5k		9 x 10 x 44				1300.00
	133Ti	Vented		7		Cone	1	Dome							8 x 11 x 19				550.00
	Allegro			8	6 1/2		1 1/2	Dome			85	100	350,3.5k		13 x 19 x 46				2200.00
	Aria 10	Bandpass Push-Pull Subwoof.		10						20-85	91			4/2.6	4.3 Cu. Ft.				500.00
	Focal PP12x2	Bandpass		12															1500.00
15VX Sub	Vented Subwoof.		15						20-85	93				4.8 Cu. Ft.				1500.00	
OWI	SPV-02	Outdoor		4			2	Dome		90-20	92	35	6k	8/	24 x 18 x 12	Concrete, Fbgls		50	440.00
	SMA-02	Outdoor		4			2	Dome		90-20	92	35	6k	8/	24 x 18 x 12	Concrete, Fbgls		50	444.00
	LPV-03	Outdoor		5 1/4	2	Dome	1/2	Dome		60-22	93	35	6.9k	8/	25 x 22 x 15	Concrete, Fbgls		70	560.00
	LMA-03	Outdoor		5 1/4	2	Dome	1/2	Dome		60-22	93	35	6.9k	8/	25 x 22 x 15	Concrete, Fbgls		70	560.00
	202	Surface		4			2			90-20	92	30	6k	8/3	7 x 5 x 4	Alum.	Opt.	5	169.00
	203	Surface		4	1/2		2			90-22	92	30	6k,9k	8/3	7 x 5 x 4	Alum.	Opt.	6	189.00
	502	Surface		5 1/4			2			60-19	93	30	6k	8/3	7 x 10 x 6	Alum.	Opt.	7	319.00
	503	Surface		5 1/4	1		2			60-22	93	30	6k	8/3	7 x 10 x 6	Alum.	Opt.	7	349.00
(Continued)	900	Surface Subwoof.		5 1/4						40-450	93	30	430	8/4	7 x 10 x 6	Alum.	Opt.	7	229.00



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer, W. Midrange, M. Tweeter, T. Super-tweeter, ST		Angular Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
								W	M					W	M					
OWI (Continued)	M-4F	In-Wall	4					70-18	90	15		4/1	4 x 4	Plast.	White	1	65.00	Each		
	M-5cx	Coaxial, In-Wall	5 1/4		1/2	Cone		50-20	94	15		4/1	6 x 6	Plast.	White	2	89.00	Each		
	2300	In-Wall	5		2	Ribbon		50-20	85	35		4/1	9 x 9	Plast.	White	3	229.00	Each		
	2301	In-Wall/Ceiling	5 1/2					65-20	90	30		6/2	9 x 9	Plast.	White	3	160.00	Each		
	3301	In-Wall/Ceiling	5 1/2					50-20	90	30		4/1	9 Dia.	Plast.	White	3	217.00	Each		
	3302	In-Wall/Ceiling	5 1/2					65-20	91	30		4/1	9 Dia.	Plast.	White	3	191.00	Each		
OXFORD	KT168	Vented Sat.	4		3/4	Dome		55-21	90	20	3k	8/	8 x 5 x 5	Opt.	Opt.	3	129.00	Pair		
PACIFIC SOUND & SIGNAL	PAC40	Vented	4		3/4	Dome		60-21 ±5	90	5	3k	4/3	8 x 5 x 5	Black	Black	3	129.00	Pair		
	CF65	Subwoof.	(2)6 1/2					30-120	90	50	120	8/6	25 x 14 x 11	Black	Black	34	399.00	Each		
PARADIGM	Atom	Bass Ref.	5 1/2		3/4	Dome		60-20 ±2	89	15	3k	8/4	10 x 7 x 8	Opt.	Black Knit	9	80.00	Each		
	Titan	Bass Ref.	6 1/2		3/4	Dome		55-20 ±2	88	15	3k	8/4	13 x 8 x 10	Opt.	Black Knit	12 1/2	100.00	Each		
	Phantom	Bass Ref.	8		3/4	Dome		40-20 ±2	90	15	2.5k	8/4	19 x 10 x 12	Opt.	Black Knit	22	145.00	Each		
	MINI-MkII	Bass Ref.	6 1/2		1	Dome		48-20 ±2	89	15	2k	8/4	15 x 9 x 10	Opt.	Black Knit	17 1/2	150.00	Each		
	3seMkII	Bass Ref.	8		1	Dome		38-20 ±2	91	15	2.5k	8/4	21 x 10 x 12	Opt.	Black Knit	24	200.00	Each		
	5seMk3	Bass Ref.	8		1	Dome		32-20 ±2	90	15	2.2k	8/4	33 x 10 x 12	Opt.	Black Knit	35	265.00	Each		
	7seMk3	Bass Ref.	(2)6 1/2		1	Dome		34-20 ±2	92	15	1.8k	6/4	35 x 8 x 15	Opt.	Black Knit	43	315.00	Each		
	9seMk3	Bass Ref.	(2)8		1	Dome		32-20 ±2	93	15	2k	6/4	37 x 11 x 15	Opt.	Black Knit	50	365.00	Each		
	11seMk3	Bass Ref.	(2)8	6 1/2	Cone	1	Dome		28-20 ±2	92	15	550, 1.9k	6/4	44 x 11 x 16	Opt.	Black Knit	68	515.00	Each	
	Compact	Bass Ref.	6 1/2		1	Dome		40-20 ±2	88	15	1.6k	8/4	16 x 9 x 12	Opt., Wood	Black Knit	22	300.00	Each		
	Export	Bass Ref.	8		1	Dome		28-20 ±2	89	15		8/4	24 x 11 x 14	Opt., Wood	Black Knit	35	425.00	Each		
	Esprit	Bass Ref.	(2)8		1	Dome		34-20 ±2	94	15	2k	6/4	38 x 11 x 15	Opt., Wood	Black Knit	62	600.00	Each		
	Eclipse	Bass Ref.	(2)8		1	Dome		28-20 ±2	91	15	1.7k	6/4	40 x 12 x 17	Opt., Wood	Black Knit	73	750.00	Each		
	Studio	Bass Ref.	(2)8	5	Cone	1	Dome		25-20 ±2	90	15	275, 2.5k	6/4	44 x 13 x 17	Opt., Wood	Black Knit	93	950.00	Each	
	AMS-200	In-Wall Inf. Baf.	6 1/2		1	Dome		55-20 ±2	88	15	2k	8/6	12 x 8 x 3	White	White Metal	7	185.00	Each		
	AMS-300	In-Wall Inf. Baf.	8		1	Dome		45-20 ±2	89	15	1.5k	8/4	13 x 8 x 3	White	White Metal	8	235.00	Each		
	CC-100	Ctr. Ch. Bass Ref.	(2)5 1/2		3/4	Dome		70-20 ±2	92	15	2.8k	6/4	6 x 20 x 7	Opt.	Black Knit	9	189.00	Each		
	CC-200	Ctr. Ch. Bass Ref.	(2)5 1/2		3/4	Dome		60-20 ±2	92	15	2.8k	6/4	6 x 17 x 15	Opt.	Black Knit	10	189.00	Each		
	SB-100	Bandpass Subwoof.	10					36-100 ±2	94	15	100	8/6	17 x 17 x 19	Opt.	Black Knit	42	239.00	Each		
	PARADOX	Purpleheart	Pressure Release	8 1/2		1 1/8	Dome		50-22 ±3	89	50	2k	4/3	11 x 12 x 16	Opt., Wood	Black Knit	47	2100.00	Pair	
PARAGON ACOUSTICS	Jubilee	Phase Aligned Aperiodic 6th Order Vented	6 1/2		3/4	Dome		65-20 ±3	85	25	2.6k	8/5.5	16 x 9 x 10	Opt.	Black Knit	47	1250.00	Pair		
	Regent		7		1	Dome		20-20 ±3	91	25	2.3k	4/2.8	47 x 10 x 15	Opt.	Black Knit	150	2800.00	Pair		
PARASOUND	AWM360	Inf. Baf.	4		1	Dome		65-20 ±3	86	10	2.6k	8/6	5 x 7 x 5	Opt., Metal	Opt., Metal	5	155.00	Pair		
	AWS280	Inf. Baf.	5 1/4		2	Cone		55-20 ±3	88	10	3k	8/6	7 x 9 x 7	Opt., Metal	Opt., Metal	10	265.00	Pair		
	AWM380	Inf. Baf.	5 1/4		1	Dome		48-20 ±3	88	10	2.4k	8/6	7 x 9 x 7	Opt., Metal	Opt., Metal	11	345.00	Pair		
	AWM380T	Inf. Baf.	5 1/4		1	Dome		48-20 ±3	88	10	2.4k	8/6	7 x 9 x 7	Opt., Metal	White Metal	11 1/4	180.00	Each		
	CS/T-280	In-Wall	8		1	Dome		36-22 ±3	89	10	2.4k	8/6	10 x 14	White	White Metal	7	465.00	Pair		
	CS/W-802	In-Wall Subwoof.	8					29-180 ±3	89	10	140	8/6	10 x 14	White	White Metal	9 1/2	249.00	Each		
	CS/T-265	In-Wall	6 1/2		1	Dome		42-22 ±3.5	88	10	2.4k	8/6	9 x 12	White	White Metal	6	345.00	Pair		
	CS/T-255	In-Wall	5 1/4		1	Dome		54-22 ±3	87	10	2.6k	8/6	8 x 11	White	White Metal	5	249.00	Pair		
	CS/T-250	In-Wall	5 1/4		1	Dome		70-20 ±4	86	10	2.2k	8/6	8 x 11	White	White Metal	5	139.00	Each		
	GMAS-18	Powered Aperiodic Subwoof.	18				W	20-80	Inc.	40-80 (Var.)	8/1		30 x 37 x 17	Opt.	Gray Knit	175	3600.00	Each		
	PATTERSON AUDIO SYSTEMS (Continued)	Reference 1c	Vented	6 1/2		1	Dome		49-25 ±2	88	30	1.7k	8/5	16 x 9 x 13	Opt., Wood	Black Knit	26	895.00	Pair	
Reference 1.5		Trans. Line	6 1/2		1	Dome		42-25 ±2	88	40	1.7k	8/5	35 x 9 x 13	Opt., Wood	Black Knit	47 1/2	1595.00	Pair		



SHOCKINGLY DEEP BASS

For a deeper appreciation of your favorite music and movies, add a DCM powered subwoofer to your audio or home theater system. → Our top-of-the-line SUB-712 and compact SUB-710 both unleash the full power of low frequencies encoded in today's digital software and broadcast signals. Plug a DCM powered subwoofer into your audio system and feel the gut-level energy of bass guitars, synthesizers and kick drums. Or savor the fundamental tones of pipe organ, acoustic and symphonic music. Hook up a DCM powered subwoofer to your home



theater and experience the bone-rattling roar of airplanes, car chases, starships and explosions, just like at the movies. → The SUB-712 (*pictured*) includes an 8-inch active woofer and a 12-inch passive radiator. The compact SUB-710, measuring only 15"H 9"W x 19"L, includes two active 6½-inch woofers. Both systems provide user-adjustable sensitivity, direct line inputs, pass-through connections, and limiter protection circuitry. → For more information, call DCM at 1-800-878-TIME. Or ask for a SUB-712 or SUB-710 demonstration at your DCM retailer today. The difference in deep bass is electrifying.

DCM Loudspeakers
The difference is clear™.

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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Low Midrange	Separate Low Midrange	Separate Tweeter	Woofer Wt. lb.	Tweeter Wt. lb.	Recommended SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
PATTERSON AUDIO SYSTEMS (Continued)	Klaerion	Vented		5½			¾	Dome		45-20 ±2	86	30	3.5k	4/3	13 x 7 x 11	Opt., Wood	Black Knit	20	1395.00	Pair		
	Klaerion II	Trans. Line		5½			¾	Dome		43-20 ±2	86	40	3.5k	4/3	35 x 7 x 11	Opt., Wood	Black Knit	41½	1895.00	Pair		
PBN SPEAKERS	Audiovector 1X	Bass Ref.		7			1	Dome	No	52-25 +2,-3	88	50	3.5k	8/8	36 x 7 x 12	Opt.	Black Fabr.	49	1165.00	Pair		
	Audiovector 2X	Bass Ref.		7	7	Cone	1	Dome	No	45-25 +2,-3	89	50	180,2.8k	8/8	36 x 7 x 12	Opt.	Black Fabr.	52	1435.00	Pair		
	Audiovector 3X	Bass Ref.		7	7	Cone	1	Dome	No	45-25 +2,-3	89	50	250,3.5k	8/8	41 x 9 x 15	Opt.	Black Fabr.	62	1859.00	Pair		
	Audiovector 5	Bass Ref.	(2)8	6	6	Cone	1	Dome	No	35-22 ±2	91	50	180,600, 3.5k	8/5	44 x 11 x 14	Opt.	Black Fabr.	89	3600.00	Pair		
	Audiovector 6	Bass Ref.		10	8.4	Cones	1	Inv. Dome	No	30-20 ±2	92	40	125,600, 4k	8/4	47 x 15 x 16	Opt.	Black Fabr.	120	5100.00	Pair		
	Trapez XI	Bass Ref.		10	4	Cone	1	Dome	No	38-22 ±2	88	80	400,3.5k	8/5	35 x 16 x 15	Beech	Black Fabr.	77	2569.00	Pair		
PEGASUS AUDIO	Gemini	Compd. Vented	(2)6½				1			40-20 ±3	87.2	25	5.5k	4/3.9	39 x 10 x 10	Cherry Lam.	Brown Knit	43	1500.00	Pair, Kit, 500.00		
	Athena	Vented Subwoof.		8						35-200 ±3	87	25		8/5	39 x 10 x 10	Black Matte Lam.	None	43	500.00	Each, Kit, 200.00		
	Appollo	Sealed Subwoof.		12						35-200 ±3	90	25		8/6.5	36 x 14 x 14	Black Matte Lam.	None	60	675.00	Each, Kit, 300.00		
	Alpha III	Vented		5¼			¾	Dome			87	25	4k	8/	17 x 7 x 11	Oak Lam.	Brown Knit	20	600.00	Pair, Kit, 420.00		
	Lambda	Vented		6½			¾	Dome		48-20 ±3	88	25	4k	6/4	17 x 9 x 11	Oak Lam.	Brown Knit	20	850.00	Pair, Kit, 595.00		
	Delta II	Vented		6½			1	Dome		44-20 ±3	88	25	3k	8/6	20 x 9 x 13	Oak Lam.	Brown Knit	28	1100.00	Pair, Kit, 770.00		
	Trio	Sealed Sat. & Subwoof.		6½	4½	Cone	¾	Dome		50-24 ±3	92	25	150,5k	8/6.3	Three Pieces	Oak, Black Matte Lam.	Brown Knit	67 Sys.	1099.00	Sys., Kit, 770.00		
	Quartet	Sealed Sat. & Vented Subwoof.		6½	4½	Cone	¾	Dome		46-24 ±3	92	25	150,5k	8/7	Four Pieces	Oak, Black Matte Lam.	Brown Knit	70 Sys.	1299.00	Sys., Kit, 899.00		
	Stereo Subwoofer	Vented Stereo Subwoof.	(4)8							32-200 ±3	89	50		4/2.8	22 x 32 x 13	Black Matte Lam.	None	70	1299.00	Each, Kit, 899.00		
	RockMaster 1	Vented		15			4x11	Horn		58-20 ±3	97	40	3.5k	8/6	32 x 20 x 13	Black Paint	Black Metal	67	1600.00	Pair, Kit, 800.00		
	RockMaster 2	Vented		12			4x11	Horn	T	36-20 ±3	94	40	3.5k	8/4.2	26 x 16 x 17	Black Paint	Black Metal	75	2000.00	Pair, Kit, 1000.00		
	RockMaster 3	Vented		15			4x11	Horn		46-20 ±3	97	40	3.5k	6/3.3	32 x 20 x 13	Black Paint	Black Metal	79	2400.00	Pair, Kit, 1200.00		
PERSONA TECHNOLOGIES	Personal Home Theatre Persona One	Powered Sat.		3	2½	Cone	½x2	Piezo		75-18 ±3	88	20 Inc.	150,11.5k	4/4	4 x 9 x 5		Gray	2	199.99	Pair		
PHASE TECHNOLOGY	PC 40/50 Mark II	Ac. Sus. Sat. & Subwoof.		10	5¼	Solid Piston	1	Dome		35-20 ±3	88	25	90,1.8k	4/4	Three Pieces	Opt.	Black Knit	53 Sys.	730.00	Sys.		
	PC 60/50 Mark II	Ac. Sus. Sat. & Subwoof.		10	6½	Solid Piston	1	Dome		35-20 ±3	88	25	95,2.1k	8/6	Three Pieces	Opt.	Black Knit	65 Sys.	830.00	Sys.		
	PC 40 Mark II	Ac. Sus.		5¼			1	Dome		70-20 ±3	89	15	1.8k	4/3.5	6 x 5 x 10	Opt.	Black Knit	8½	190.00	Each		
	PC 50 Mark II	Ac. Sus. Stereo Subwoof.		10						35-90 ±3	88	25	90	8/6	13 x 14 x 15	Opt.	Black Knit	33	350.00	Each		
	PC 60 Mark II	Ac. Sus.		6½			1	Dome		55-20 ±3	88	25	2.1k	6/4	9 x 8 x 13	Opt.	Black Knit	16	240.00	Each		
	PC 80	Tuned Port		6½			1	Dome		50-20 ±3	88	25	2.5k	6/4	10 x 11 x 16	Opt.	Black Knit	32	325.00	Each		
	PC 6.5	Ac. Sus.		8	5¼	Solid Piston	1	Dome		42-20 ±2	89	25	450,2k	4/4	11 x 9 x 36	Opt.	Black Knit	58	450.00	Each		
	PC 8.5	Ac. Sus.		10	5¼	Solid Piston	1	Dome		35-20 ±2	89	25	350,2k	4/4	13 x 12 x 36	Opt.	Black Knit	90	600.00	Each		
	PC 10.5	Tuned Port		10	5¼	Solid Piston	1	Dome		25-20 ±2	89	25	350,2.2k	6/4	13 x 14 x 44	Gloss Black Knit	110	1200.00	Each			
	PC-Center	Ac. Sus. Ctr. Ch.	(2)5¼				1	Dome		75-20 ±2	90	15	2.5k	8/6	20 x 6 x 11	Black Lam.	Black Knit	26	300.00	Each		
	PC 60AV	Ac. Sus.		6½			1	Dome		55-20 ±2	88	25	2.1k	6/4	9 x 8 x 13	Black Lacq.	Black Knit	18	275.00	Each		
	PC 80AV	Tuned Port		6½			1	Dome		50-20 ±2	88	25	2.5k	6/4	10 x 11 x 16	Black Lacq.	Black Knit	26	350.00	Each		

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LOUDSPEAKERS

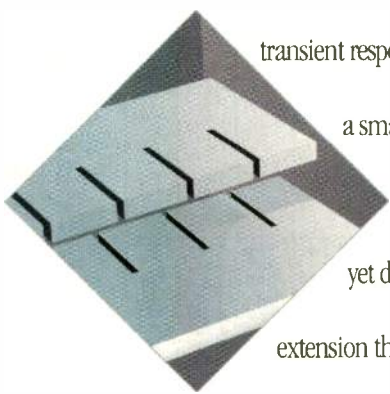
MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls	Midrange W. to Woofer W. ±3	Algebraic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms, Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
PHASE TECHNOLOGY (Continued)	2T/T-SUB	Sat. & Subwoof. Ac. Sus.	(2)6½	5¼	Cone	¾	Dome		45-20 ±3	89 10	150,3k	8/6	Three Pieces			Black Lam. Black Knit	40 Sys.	399.00 Sys.	
	2T	Ac. Sus.	5¼			¾	Dome		95-20 ±3	89 10	3k	8/6	10 x 6 x 5			Black Lam. Black Knit	7	200.00 Pair	
	T-SUB	Bandpass Stereo Subwoof. Ac. Sus. Ctr. Ch.	(2)6½						45-150 ±3	89 10	150	8/6	18 x 15 x 8			Black Lam.	28	200.00 Each	
	1C	Subwoof. Ctr. Ch.	(2)5¼			¾	Dome		80-20 ±3	90 15	3k	8/6	20 x 6 x 8	Black Lam.	Black Knit		23	170.00 Each	
	5T	Tuned Port	6½			1	Dome		45-20 ±3	90 15	2.5k	8/6	8 x 11 x 33	Black Lam.	Black Knit		45	215.00 Each	
	7T	Tuned Port	8			1	Dome		40-20 ±3	90 15	2.5k	8/6	10 x 12 x 37	Black Lam.	Black Knit		52	275.00 Each	
	9T	Tuned Port	8	1½	Dome	1	Dome		35-20 ±3	91 15	800,3k	8/6	10 x 15 x 39	Black Lam.	Black Knit		68	375.00 Each	
	CI 10 IV B	In-Wall Sat.	5¼			¾	Dome		55-20 ±3	90 15	3.5k	8/6	8 x 12 x 3	White Matte	White Perf. Steel		5	107.50 Each	
	CI 20 IV B	In-Wall Sat.	6½			¾	Dome		50-20 ±3	90 15	2.8k	8/6	8 x 12 x 3	White Matte	White Perf. Steel		5	150.00 Each	
	CI 40 IV B	In-Wall Sat.	6½			1	Dome		45-20 ±3	90 15	2k	8/6	8 x 12 x 3	White Matte	White Perf. Steel		8	200.00 Each	
CI 60 IV	In-Wall Sat.	6½			1	Dome		40-20 ±3	90 15	2.1k	8/6	8 x 12 x 4	White Matte	White Perf. Steel		8	250.00 Each		
CI Sub IV	In-Wall Stereo Subwoof.	6x9						28-90 ±3	90 25	90	8/6	8 x 12 x 4	White Matte	White Perf. Steel		9	250.00 Each		
PHILIPS	FB-425	In-Wall	6½			1	Dome		40-20 ±3	10		8/	8 x 12 x 4	White	White			250.00 Each	
	SW-420	In-Wall Subwoof.	6x9					28-90 ±3	10		8/	11 x 8 x 4	White	White			325.00 Each		
	DSS-930	Blamp, Powered	5¼	5¼	Cone		Ribbon		50-20 ±1	Inc.	4k		23 x 9 x 13	Black	Black	35¼	1200.00 Each		
	FB-650	Tuned Port	7			¾	Dome		46-20 ±3	87 10	5k	8/4	10 x 16 x 8	Wal. Foil	Black Knit	13	125.00 Each		
	FB-670	Tuned Port	6	6	Cone	¾	Dome		40-20 ±3	87.5 10	5k	8/4	10 x 24 x 9	Wal. Foil	Black Knit	20	150.00 Each		
	FB-690	Tuned Port	7	7	Cone	1	Dome		38-20 ±3	88 10	1.5k,4.5k	8/4	11 x 26 x 10	Wal. Foil	Black Knit	25	175.00 Each		
	FB-695	Tuned Port	8	8	Cone	1	Dome		37-20 ±3	90 10	1.5k,4.5k	8/4	11 x 29 x 13	Wal. Foil	Black Knit	30	225.00 Each		
	FB-815	Inf. Baf.	8	4	Cone	¾	Dome		43-20 ±3	88 10	600,6k	8/	11 x 24 x 13	Rswd. Vinyl	Black Knit	30	275.00 Each		
	FB-821	Inf. Baf.	(2)7	4	Cone	½	Planar Ribbon		38-20 ±3	88 10	350,6k	8/	11 x 35 x 13	Rswd. Vinyl	Black Knit	63	375.00 Each		
	FB-825	Inf. Baf.	(2)8	4	Cone	½	Planar Ribbon		32-20 ±3	88 10	350,5k	8/	11 x 41 x 13	Rswd. Vinyl	Black Knit	63	425.00 Each		
PHYSICS	Illusion FS	Dual Vent	(2)6		Cone	1	Dome		50-20 ±2	86 60	150,2.5k	4/3	14 Dia. x 35	Lacq. Dak	Black Knit	46	2000.00 Pair		
	Illusion M	Dual Vent	(2)4		Cone	1	Dome		55-20 ±2	85 50	150,2.5k	4/3	7 Dia. x 38	Lacq. Dak	Black Knit	32	1100.00 Pair		
	Illusion WM	Wall-Mount Dual Vent	(2)4		Cone	1	Dome		55-20 ±2	85 50	150,2.5k	4/3	8 x 22	Nat. Dak	Brown Knit	22	1100.00 Pair		
PINNACLE LOUDSPEAKERS	AC 400	Ported	4			¾	Dome		60-21 ±3	86 5	5.5k	8/	9 x 6 x 7	Dpt., Vinyl	Black Knit	7	169.00 Pair		
	AC 500	Ported	5¼			¾	Dome		50-21 ±3	86 10	5k	8/	11 x 7 x 8	Dpt., Vinyl	Black Knit	8	199.00 Pair		
	AC 550	Ported	5¼			¾	Dome		45-21 ±3	87 10	2.5k	8/	13 x 7 x 8	Dpt., Vinyl	Black Knit	9	129.00 Each		
	AC 600	Ported	6½			¾	Dome		40-21 ±3	88 10	4k	8/	16 x 9 x 8	Dpt., Vinyl	Black Knit	12½	229.00 Pair		
	AC 650	Ported	6½			¾	Dome		40-21 ±3	91 10	2.5k	8/	17 x 10 x 8	Dpt., Vinyl	Black Knit	17	269.00 Pair		
	AC 800	Ported	8			1	Dome		35-21 ±3	92 10	2.2k	8/	19 x 11 x 11	Dpt., Vinyl	Black Knit	18	369.00 Pair		
	AC 850	Ported	8			1	Dome		30-21 ±3	93 10	2.2k	8/	26 x 10 x 11	Dpt., Vinyl	Black Knit	24	429.00 Pair		
	AC SUB	Ported Subwoof.	(2)6½					W	36-150 ±3	91 20	120	8/	21 x 12 x 11	Dpt., Vinyl	Black Knit	30	249.00 Each		
	Arctic 1	Ported	5¼			1	Dome		45-22 ±3	86 10	2.5k	8/	11 x 7 x 6	Dpt., Lacq.	Black Knit	8½	425.00 Pair		
	Arctic 2	Ported	(2)5¼			1	Dome		38-22 ±3	90 10	3k	8/	15 x 10 x 8	Dpt., Lacq.	Black Knit	13	525.00 Pair		
PIONEER	S-W1000	Powered Subwoof.	12					SW, Ctr.			30 inc., 25 Ctr. Inc.	60,80,140 (Sel.)	20 x 21 x 17	Black		46%	550.00 Each		
	CS-C400	Bass Ref. Ctr. Ch.	(2)4								70 Max		13 x 6 x 10	Black		6	90.00 Each		
	CS-C250II	Bass Ref. Ctr. Ch.	5½			2½					70 Max		12 x 7 x 7	Black		5	65.00 Each		
	S-X7	Bass Ref.	3½								30 Max		5 x 8 x 5	Black Vinyl Dpt.		1¾	140.00 Pair		
	CS-X500	Surround	4								30 Max		6 x 8 x 5			3%	65.00 Pair		
	S-F100	In-Wall	6½			1	Dome				60 Max		8 x 16 x 4			4%	350.00 Pair		
	CS-G403	Bass Ref.	16	4¾		2½					150 Max		29 x 17 x 12	Dak Vinyl		36¾	190.00 Each		

(Continued)



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Pictured, the DIGITAL PHASE AP-1, one of five DIGITAL PHASE systems featuring the patented ACOUSTA-REED technology.

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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofers Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Sensitivity Level Controls: Woof. = W, Midrange = M, Tweeter = T, Superwoofer = ST		Anechoic Frequency Response, Hz to Hz, ± dB	SPL, 1 W/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
								W	M										
POSH (Continued)	835s	Ceiling; 2nd Order Sealed Subwoof.	8						35-120 ±3	90	20		4/4	18 x 18 x 7	White	Metal	15		
	835mx	Ceiling; 2nd Order Sealed Subwoof.	8						35-120 ±3	90	20	120	4/4	18 x 18 x 10	White	Metal	15		
	835m	Ceiling; 2nd Order Sealed Subwoof.	8						35-120 ±3	90	20		4/4	18 x 18 x 10	White	Metal	15		
PRELUDE	The Reference CPS-1																	12,800.00	
	CPS-2																	Pair 650.00	
	CPS-SAT	Rear Ch.																Pair 1000.00	
	CPS-CC	Ctr. Ch.																Pair 350.00	
	CPS-W1	Amplifiable Woofer																Each 300.00	
	CPS-W2	Base Amplifiable Woofer																Pair 750.00	
	CPS-A75	Base Amp Module									75 Inc.							Pair 600.00	
	CPS-A100	Amp Module									100 Inc.							Pair 800.00	
	CPS-W100	Powered Subwoof.									100 Inc.							Pair 600.00	
	CPS-W200	Powered Subwoof.									200 Inc.							Pair 800.00	
	M4	4th Order Vented																	Pair 900.00
	M3	4th Order Vented																	Pair 700.00
	M2	4th Order Vented																	Pair 500.00
	M1	4th Order Vented																	Pair 400.00
MSAT	Rear Ch.																	Pair 300.00	
MCC	Ctr. Ch.																	Pair 250.00	
MSub 10	Powered Subwoof.									90 Inc.								Each 500.00	
PRES SPEAKERS	Mini S	Bass Ref.	6½			1	Dome		50-22 ±3	92	40	2k	3/6	16 x 10 x 8	Oiled Oak	Black Poly.	15	Pair 350.00	
	Ibex	Bass Ref.	8	1¼	Dome	1	Dome		40-22	92	40	2k,6k	4/4	24 x 12 x 10	Oiled Oak	Black Poly.	20	Pair 475.00	
	Mini Dual	Bass Ref.	10	1¼	Dome	7x3	Horn	T	35-22	92	40	2k,6k	4/4	26 x 15 x 14	Oiled Oak	Black Poly.	28	Pair 590.00	
	Dual	Bass Ref.	12,6½	1¼	Dome	7x3	Horn	T	30-22	92	40	200,2k,6k	4/4	37 x 15 x 14	Oiled Oak	Black Poly.	40	Pair 750.00	
	Quad Dual	Bass Ref.	(2)12, 6½	1¼	Dome	7x3	Horn	T	30-22	92	40	200,2k,6k	4/4	55 x 15 x 14	Oiled Oak	Black Poly.	55	Pair 990.00	
	Classic I	Bass Ref. Sat. & Trans. Line Subwoof.	(2)10	3¼	Dome	¾	Dome		24-25	88	100	200,650, 6k	4/4	Six Pieces	Oiled Oak	Black Poly.	168 Side	Pair 2500.00 Sys.	
PROAC	Tablette 3	Tuned Port	4			¾	Dome		60-20 ±5	89	30	5k	8/	11 x 7 x 9	Opt., Wood	Black Knit	12	Pair 950.00	
	Studio 100	Tuned Port	7			1	Dome		40-20 ±5	88	50	2.5k	8/	16 x 8 x 10	Opt., Wood	Black Knit	25	Pair 1500.00	
	Studio 200	Tuned Port	8			1	Dome		30-20 ±5	89	100	2.5k	3/	43 x 12 x 13	Opt., Wood	Black Knit	50	Pair 3000.00	
	Response 1S	Tuned Port	5			¾	Dome		50-20 ±5	86	50	5k	8/	12 x 7 x 9	Opt., Wood	Black Knit	15	Pair 1800.00	
	Response 2	Tuned Port	7			¾	Dome		40-20 ±5	87	75	5k	8/	18 x 9 x 11	Opt., Wood	Black Knit	30	Pair 3000.00	
	Response 3	Tuned Port	(2)7			1	Dome		30-20 ±5	88	100	2.5k	3/	48 x 11 x 12	Opt., Wood	Black Knit	100	Pair 6500.00	
	Response 3 Signature	Tuned Port	(2)7			1	Dome		30-20 ±5	100		2.5k	8/	48 x 11 x 12	Opt., Wood	Black Knit	100	Pair 10,000.00	
	Response 4	Tuned Port	(2)10	(2)3	Domes	1	Dome		20-20 ±5	150		100,1.5k, 5k	8/	65 x 14 x 17	Opt., Wood	Black Knit	280	Pair 18,000.00	
	PROFESSIONAL TECHNOLOGIES	PT2650	Tuned Port	(2)6½			1¼	Dome		40-20 ±3	10		3k	8/	12 x 14 x 17	Opt.	Opt.	35	Pair 679.00
PT6521		Tuned Port	6½			1	Dome	No	45-20 ±3	89	10	3k	3/	13 x 12 x 17	Opt.	Opt.	20	Pair 579.00	
PT821		Tuned Port	8			1¼	Dome	No	31-20 ±3	91	10	2k	8/	10 x 13 x 35	Opt.	Opt.	40	Pair 849.00	
PT8341		Tuned Port	8	4½	Cone	1	Dome	No	37-20 ±3	90	10	300,3k	8/	13 x 12 x 27	Opt.	Opt.	55	Pair 899.00	



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer: W, Midrange: M, Tweeter: T	Amplifier Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
PROPHILE	1	Bass Ref.	8		1	Dome	T	55-20 ±3	90 20	2.5k	8/6	18 x 11 x 9	Opt.	Black Knit	22	495.00 Pair		
	2	Bass Ref.	8		1	Dome	T	45-20 ±3	90 20	2.5k	8/6	36 x 11 x 11	Opt.	Black Knit	45	650.00 Pair		
	2B	Bass Ref.	8		1.2	Dome, Cone	(2) ↓	45-20 ±3	90 30	2.5k,4k	8/6	36 x 11 x 11	Opt.	Black Knit	46	795.00 Pair		
	3B	Bass Ref.	10		1.2	Dome, Cone	(2) ↓	35-20 ±3	90 40	1.7k,4k	8/6	38 x 14 x 11	Opt.	Black Knit	58	995.00 Pair		
	4B	Bass Ref.	(2)10		1.2	Dome, Cone	(2) ↓	28-20 ±3	91 60	200,1.7k,4k	6/4	42 x 15 x 11	Opt.	Black Knit	82	1795.00 Pair		
	5B	Powered Bass Ref.	10,12		1.2	Dome, Cone	(2) ↓	23-20 ±3	91 60; 150 Inc.	60; 150	150,1.7k,4k	8/6	48 x 17 x 11	Opt.	Black Knit	125	2795.00 Pair	
	CC-1	Bass Ref.	(2)5		¾	Dome	T	58-20 ±2	90 20	3k	6/5	19 x 7 x 9	Opt.	Black Knit	18	395.00 Each		
	FC-1	Clr. Ch. Bass Ref.	(2)6½		¾	Dome	T	45-20 ±3	90 20	2.5k	6/5	36 x 9 x 9	Opt.	Black Knit	32	650.00 Pair		
	RC-1	Trans. Line; Surround Powered Subwoof.	(2)4		(2)2	Cones	T	48-10 ±3	90 10	2k	6/5	36 x 7 x 7	Opt.	Black Knit	30	495.00 Pair		
	PS-1		12				W	22-125 ±2		150 Inc.	Var.		18 x 18 x 22	Opt.	Black Knit	68	795.00 Each	
PSB	Alpha	Tuned Port	6		½	Dome		90-20 ±2	90 10	3k	6/5	13 x 9 x 10	Sim. Black Oak Opt., Oak	Black	9½	199.00 Pair		
	300	Tuned Port	6½		¾	Dome		75-20 ±2	89 10	3k	6/5	14 x 8 x 9	Opt., Oak	Black	13	299.00 Pair		
	400	Tuned Port	6½		¾	Dome		60-20 ±1.5	87 15	2.5k	6/5	16 x 8 x 12	Opt., Oak	Black	18	399.00 Pair		
	500	Tuned Port	8		¾	Dome		50-20 ±1.5	90 10	2.2k	6/5	23 x 10 x 12	Opt., Oak	Black	29	499.00 Pair		
	800	Tuned Port	(2)8		1	Dome		48-20 ±1.5	90 10	2k	8/8	35 x 10 x 13	Opt., Oak	Black	45	799.00 Pair		
	100C	Clr. Ch., Tuned Port	(2)4		½	Dome		100-20 ±2	91 10	3k	6/6	7 x 17 x 6	Black Ash Vinyl	Black	13	179.00 Each		
	Stratus Mini	Tuned Port	6½		¾	Dome		55-20 ±1.5	86 10	2.2k	4/4	16 x 9 x 13	Opt.	Black Knit	25	From 950.00 Pair		
	Stratus Silver	Tuned Port	(2)6½		1	Dome		40-20 ±1.5	89 10	500,2.1k	4/4	39 x 9 x 13	Opt.	Black Knit	60	From 1500.00 Pair		
	Stratus Gold	Bass Ref.	10	6	Cone	1	Dome	36-20 ±1	88 10	250,2.2k	4/4	45 x 16 x 17	Opt.	Black Knit	95	From 2100.00 Pair		
	HW-1	In-Wall	6½		¾	Dome		56-20 ±2	89 5	2.4k	8/	12 x 9 x 4	White	White Metal		350.00 Pair		
Subsonic II	Powered Tuned Port Subwoof.	12				W	27-150	106 Inc.			16 x 16 x 16	Black Oak	Black Knit		799.00 Each			
PTS	AS-5	Sealed Sat. Powered Ported Subwoof.	10	5	Cone	¾	Dome	100-20 ±3	90 10	2.5k	8/	7 x 10 x 9	Opt.	Black Knit	15	349.00 Pair		
	AS-10		10				W	32-125	92 Inc.	125	4/	23 x 21 x 18	Opt.	Black Knit	70	699.00 Each		
	SC-5	Bipolar Sat. Sealed Sat. Bipolar Sat.	(2)5	Cones	(2)¾	Domes		100-20	90 10	2.5k	4/	17 x 10 x 16	Opt.	Black Knit	18	250.00 Each		
	DR-5		(2)5	Cones	¾	Dome		100-20	90 10	2.5k	4/	7 x 16 x 9	Opt.	Black Knit	18	499.00 Pair		
	OR-10		(4)5	Cones	(2)¾	Domes		100-20	90 10	2.5k	8/	7 x 16 x 16	Opt.	Black Knit	25	799.00 Pair		
	BT-5	Bipolar Sat. & Subwoof.	10	(2)5	Cones	(2)¾	Domes	27-20	90 20	150,2.5k	4/	Four Pieces	Opt.	Black Knit	88	1349.00 Sys.; w/Amp & Xover, 2099.00		
	BT-10	Sat. & Subwoof.	10	(2)5	Cones	¾	Dome	27-20	90 20	150,2.5k	4/	Four Pieces	Opt.	Black Knit	88	1349.00 Sys.; w/Amp & Xover, 2099.00		
	BT-20	Bipolar Sat. & Subwoof.	10	(4)5	Cones	(2)¾	Domes	27-20	90 20	150,2.5k	4/	Four Pieces	Opt.	Black Knit	95	1649.00 Sys.; w/Amp & Xover, 2399.00		
QUAD	ESL-63 U.S.A. Monitor	ES Dipole Subwoof.	(2)12				W	32-22 ±3	86 100		8/5	36 x 26 x 10	Oak	Black Knit	42	5500.00 Pair		
	SW-63	Dipole Subwoof.					W	28-110 +0,-3	86 50	110	Sel.	18 x 26 x 10	Black	Black Knit	45	2995.00 Pair		
	SW-57	Dipole Subwoof.	(2)8				W	28-150 +0,-3	86 25	150	4/	10 x 21 x 6	Satin Black	Black Knit	20	1995.00 Pair w/Xover		
QUADRATURE	DSP 5	Active DSP; Pas. Rad.	8	(2)5	Cones	(3)1	Domes							Opt.	Black Knit		6800.00 Pair w/DSP Module	
	DSP 4	Active DSP; Pas. Rad.	(2)8	(2)5	Cones	(4)1	Domes							Opt.	Black Knit		9600.00 Pair w/DSP Module	

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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Sensitivity Level (Cont'd)		SPL, -1 Watt/1 Meter, dB		Crossover Frequencies, Hz		Impedance, Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Single	Pair	Woofer	Superwoofer	ST	Woofer	Superwoofer	ST					
QUADRATURE (Continued)	DSP 3	Active DSP; Pas. Rad.	(4)6½	(3)5	Cones	(6)1	Domes			90	50	170,2.5k	8/4	68 x 13 x 17	Opt.	Black Knit	150	14,500.00			
	DSP 2	Active DSP; Pas. Rad.	(6)6½	(6)5	Cones	(10)1	Domes			89	80	150,2k	8/5	Two Pieces Per Side	Opt.	Black Knit	330 Side	Pair w/DSP Module 22,500.00			
	DSP 1	Active DSP; Pas. Rad.	(12)6½	(12)5	Cones	(20)1	Domes			91	80	150,2k	6/3.5	Two Pieces Per Side	Opt.	Black Knit	630 Side	Pair w/DSP Module 34,500.00			
QUANTA TECHNOLOGIES	The Amazing Mini-Monitor	Vented	5¼			1	Dome			54-22 ±3	88	20	2.5k	8/6	17 x 7 x 11	Matte Black	Gray Knit	20	997.00		
	III MKII	Hybrid Line	6½			1	Dome			47-20 ±3	89	25	2k	8/6	20 x 9 x 13	Matte Black	Gray Knit	28	Kit, 688.00 Pair, 1490.00		
	VII MKII	Hybrid Line	8			1½	Dome			29-20 ±3	91	40	2k	8/6.2	34 x 11 x 18	Matte Black	Gray Knit	58	Kit, 1045.00 Pair, 2990.00		
	A Sub-Woofer	Vented Subwoof.	8							30-200 ±3	89	40		8/5.3	25 x 11 x 17	Matte Black	Black Knit	45	Kit, 2350.00 Pair, 1290.00		
	B Sub-Woofer	Hybrid Line Subwoof.	10							25-200 ±3	92	60		8/5.2	34 x 14 x 24	Matte Black	Black Knit	78	Kit, 899.00 Pair, 3250.00		
	C Sub-Woofer (The Rock)	Vented Stereo Subwoof.	(2)10							26-200 ±3	92	60		8/5.2	24 x 24 x 37	Matte Black	Black Knit	175	Kit, 2450.00 Each, 6500.00		
	Baby Pyramid MKII	Vented	5¼			1½	Dome			54-20 ±3	91	40	2k	8/5.3	15 x 10 x 11	Matte Black Opt.	Gray Knit Opt.	22	3990.00		
	Baby Pyramid MKIII	Vented	5¼			1½	Dome			50-20 ±3	89	40	2k	8/5.2	16 x 11 x 12	Opt.	Opt.	44	Pair, 5500.00		
	The Pyramid	Vented	8			1½	Dome				93	40	2k	8/		Opt.	Opt.		Pair, 9000.00		
	Full Pyramid	Vented	10	5¼	Cone	1½	Dome			27-20 ±3	91	60	75,2k	8/5.2	Four Pieces	Matte Black Opt.	Gray Knit Opt.	400 Sys.	Pair, 38,000.00		
Great Pyramid	Vented	12	6½	Cone	1½	Dome			25-20 ±3	92	60	75,2k	8/4.2	Four Pieces	Matte Black Opt.	Gray Knit Opt.	500 Sys.	Pair, 78,000.00			
QUESTOR	Q-1	Trans. Line	7			1	Dome			33-19 ±3	92	20	2.3k	6/2	27 x 22 x 16	Opt.	Opt.	73	2595.00		
	Q-1/AX	Trans. Line	7			1	Dome	T		33-19 ±3	93	(2)20	2.3k	6/3	27 x 22 x 16	Opt.	Opt.	73	Pair, 3395.00		
QUINTESSENCE ACOUSTICS	Reference	Bass Ref.	(2)18, (2)12	(4)7	Cones	(4)1, ½	Domes, Horn	No		18-39 ±2	96	100	50,150, 3k,10k	4/	Four Pieces	Opt.	Cloth	1050 Sys.	35,000.00		
	Monitor	Bass Ref.	(2)12	(2)7	Cones	(2)1	Domes	No		27-32 ±3	91	100	200,3k	6/	14 x 46 x 21	Opt.	Cloth	500 Sys.	w/Xover 10,000.00		
	Black Hole	Bass Ref. Subwoof.	18							18-200 ±1	98	50	50-150 (Var.)	8/	28 x 32 x 21	Opt.	Cloth	400	w/Xover 7000.00		
RADIO SHACK	AMX-11	Powered	3							40-15		8 Inc.	8/		Metal	Metal		70.00			
	AMX-15	Powered	4							20-20		5 Inc.	8/	5 x 5 x 6	Metal	Metal		Pair, 120.00			
RBH SOUND	C-860	In-Wall Inf. Baf.	8	6	Cone	1	Dome	T		35-22 ±3	89	20	200,3k	4/4	55 x 15 x 3	Black	Opt.	56	995.00		
	C-820	In-Wall Inf. Baf.	8			1	Dome	T		40-22 ±3	89	20	3k	8/6	23 x 15 x 3	Black	Opt.	33	Pair, 695.00		
	C-88-SW	In-Wall Subwoof.	8					No		40-85 ±3	88	20	85	4/4	23 x 15 x 3	Black	Opt.	34	Pair, 425.00		
	C1212-SW	In-Wall Subwoof.	12					No		25-85 ±3	89	20	85	4/4	40 x 29 x 5	Black	Opt.	90	Each, 595.00		
	D-8.3	In-Wall	8	1	Dome	1	Dome	No		45-20 ±3	90	5		8/8	15 x 11 x 4	White	White	9	Each, 395.00		
	D-8.2	In-Wall	8			1	Dome	No		45-20 ±3	90	5	2.5k	8/8	15 x 11 x 4	White	White	9	Pair, 359.00		
	D-6.2	In-Wall	6			1	Dome	No		50-20 ±3	90	5	2.5k	8/8	12 x 9 x 4	White	White	6	Pair, 295.00		
	D-5.2	In-Wall	5			¾	Dome	No		65-20 ±3	90	5	3k	8/8	11 x 8 x 3	White	White	4	Pair, 195.00		
	900-DX	Inf. Baf.	(2)6			(2)¾	Domes	T		35-22 ±3	90	20	3k	8/6	42 x 7 x 9	Opt.	Opt.	52	Pair, 795.00		
	800-MX	Inf. Baf.	8	6	Cone	¾	Dome	T		40-22 ±3	90	20	3k	6/4	42 x 7 x 9	Opt.	Opt.	51	Pair, 795.00		
	1261	Inf. Baf.	12	6	Cone	1	Dome	T		30-22 ±3	89	20	200,3k	6/4	37 x 12 x 15	Opt., Oak	Black	72	Pair, 1095.00		
	861	Tuned Port Inf. Baf.	8	6	Cone	1	Dome	T		35-22 ±3	90	20	200,3k	6/4	25 x 12 x 14	Opt., Oak	Black	48	Pair, 695.00		
	812	Inf. Baf.	8			1	Dome	T		40-22 ±3	89	20	3k	8/8	19 x 11 x 12	Opt., Oak	Black	33	Pair, 595.00		

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For a new kid on the block, the solus ir8 in-wall loudspeaker sure made a big impression. It won the Innovations '93 Design & Engineering Award.

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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type			Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Sensitivity Voltage Level Control/Woof. - W. Midrange - M. Tweeter - T. Superwoofer - ST	Amplifier Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material		Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter														Color	Material		
RBH SOUND (Continued)	82	Inf. Baf.	8			3/4	Dome	T	45-22 ±3	89	20	3k	8/6	16 x 10 x 8	Opt., Oak	Black	22	395.00	Pair			
	63	Inf. Baf.	6			3/4	Dome	T	55-22 ±3	89	20	3k	6/4	12 x 8 x 7	Opt., Oak	Black	12 1/2	295.00	Pair			
	53	Vented	5 1/4			3/4	Dome	No	75-20 ±3	90	5	2.5k	8/8	6 x 8 x 5	Opt.	Opt.	5	150.00	Pair			
	SW-12A	Subwoof.	12					No	25-85 ±3	89	20	85	4 or 8	18 x 18 x 20	Opt., Oak	Black	57	495.00	Pair			
	VDS-15	Subwoof.	15					No	25-85 ±3	89	20	85	4 or 8	Custom	Opt., Oak	Black	73	795.00	Each			
	8000	Tuned Dual Vent	(2)8	(2)6 1/2	Cones	1	Dome	T	30-25 ±3	91	100	200,3k	8/4	12 x 55 x 14	Opt., Oak Laq.	Black	87	2600.00	Pair			
RCA	SP2700T	Air Sus.	8	4	Cone	1	Cone		50-20 ±3	90	10	1k,5k	8/5	44 x 10 x 12	Oak	Black Knit	44	599.00	Pair			
	SP5100T2	Vented	8	4	Cone	1	Cone		40-20 ±3	90	10	2k,7k	8/8	38 x 6 x 11	Gray	Gray Knit	29	599.00	Pair			
	SP5060S2	Vented; Surround	3 1/2						100-10 ±3	90	5		8/8	6 x 4 x 3	Gray	Gray Metal	2	149.00	Each			
	SP5065S2	Vented; Surround	3 1/2						100-10 ±3	90	5		8/8	6 x 4 x 3	Off- White	Off- White Metal	2	149.00	Each			
	SP5050C	Vented Ctr. Ch.	(2)2 1/2	(2)2	Cones				100-5 ±3	94	5	4k	8/8	5 x 17 x 6	Gray	Gray Knit	5	199.00	Each			
RDL ACOUSTICS	RDL FS-1	Ac. Sus.	8			1	Dome			87	15	2k	8/5	25 x 11 x 11	Laq.	Black Knit	32	549.00	Pair			
	RDL F-1	Ac. Sus.	8			1	Dome			87	15	2k	8/5	25 x 11 x 11	Chry Laq.	Black Knit	31	549.00	Pair			
	RDL B-1	Ac. Sus.	8			1	Dome			87	15	2k	8/5	20 x 11 x 11	Chry Laq.	Black Knit	27	449.00	Pair			
	RDL S-1	Ac. Sus.	8			1	Dome			87	15	2k	8/5	12 x 12 x 12	Chry Laq.	Black Knit	19	449.00	Pair			
	RDL AV-1	Ac. Sus.	4			1	Dome			87	15	2k	8/5	12 x 7 x 4	Chry Laq.	Black Knit	8	99.00	Each			
	RDL Three-Piece System	Ac. Sus. Sat. & Subwoof.	8	4	Cone	1	Dome			87	15	150,2k	8/5	Three Pieces	Black Laq.	Black Knit	32 1/2 Sys.	385.00	Sys.			
	RDL Home Theater Set	Ac. Sus.; 5 Sats. & Subwoof.	8	4	Cone	1	Dome			87	15	150,2k	8/5	Six Pieces	Black Laq.	Black Knit	56 1/2 Sys.	680.00	Sys.			
RECOTON	SPX110	Powered	4			2	Cone		50-15		10 Inc.		8/						129.99	Pair		
	SPX100		4			2	Cone		50-15				8/					99.99	Pair			
	V632A	Powered Air Sus.	5 1/4			2 1/4	Cone	W,T	50-20 ±5	85	12 Inc.	800		16 x 7 x 7	Matte Black	Black Knit	12 1/2	199.95	Pair			
	W100	Powered Bass Ref.	5						20-20	85	12 Inc.			9 x 6 x 6	Matte Black	Black Mesh	7	249.00	Pair			
REGA RESEARCH	ELA	Trans. Line	5 1/2			1	Dome				25		8/		Opt.	Black Knit		1250.00	Pair			
	Kyte	Trans. Line	5 1/2			1					85	20	8/4	12 x 8 x 8	Black	Black Knit	7 1/2	595.00	Pair			
	EL8	Trans. Line	5 1/2			1					100	20	8/4	29 x 7 x 8	Black	Black Knit	17 1/2	895.00	Pair			
RENAISSANCE ACOUSTICS	Companion I	Ac. Sus.	6 1/2			3/4	Dome		65-20 ±3	88	15	3k	8/5	16 x 10 x 8	Opt., Ven.	Opt., Knit	18	450.00	Pair			
	Companion II	Ac. Sus.	8			1	Dome		55-20 ±3	89	15	3k	8/5	19 x 12 x 10	Opt., Ven.	Opt., Knit	27 1/2	600.00	Pair			
	Companion Mini-Monitor	Ac. Sus. Sat.	6 1/2			3/4	Dome		70-20 ±3	88	15	3k	8/5	12 x 8 x 7	Opt., Ven.	Opt., Knit	11	395.00	Pair			
	Companion Bass Modules	Ac. Sus. Subwoof.	10						38-100 ±3	88	40	100,Opt.	8/5	18 x 18 x 16	Opt., Ven.	Opt., Knit	37 1/2	695.00	Pair			
RMS AUDIO	Silhouette I	Ac. Sus.	8			1	Dome		35-22 ±3	92	25	2.2k	8/6.4	10 x 12 x 19	Oiled Oak	Black Knit	24	1450.00	Pair			
	Silhouette 1.5	Tuned Port	10,8			1	Dome		25-20	91	25	120,2.2k	8/6	13 x 14 x 32	Opt., Wood	Black Knit	40	1950.00	Pair			
	Silhouette RS-II	Inf. Baf.	10,8	3	Dome	1 1/2	Dome	M,T	25-20 ±3	92	50	120,700, 4.5k	8/6.2	15 x 18 x 50	Oiled Oak	Black Knit	105	2895.00	Pair			
	Signature One	Tuned Port	8			1	Dome		30-20 ±3	90	25	2.2k	8/6.4	12 x 17 x 16	Oiled Oak	Black Knit	47	3500.00	Pair			
	MM-1	Ac. Sus.	5 1/4			1	Dome	T	55-22 ±3	90	25	2.2k	4/3.8	8 x 9 x 12	Wood Mrbl.	Black Knit	24	1995.00	Pair			
	RM-1	Tuned Port	(2)10	6 1/2	Cone	1,1 1/4	Domes		25-25 ±3	93	20	120,500, 4.5k	7.3/4	Two Pieces Per Side	Oiled Wal.	Black Knit	340 Sys.	5700.00	Sys.			
	RM-2	Tuned Port	10, (2)8	6 1/2,4	Cones	1	Dome		25-25 ±3	94	20	120,500, 4.5k	7.3/4	Two Pieces Per Side	Oiled Wal.	Black Knit	390 Sys.	6900.00	Sys.			
	Reference Monitor III	Tuned Port	(2)10	8,3	Cone, Dome	1 1/2	Dome		22-20	92	25	100,700, 2.2k,4.5k	8/6	Two Pieces Per Side	Oiled Wal.	Black Knit	395 Sys.	8200.00	Sys.			
ROBERTS ARCHITEC- TURAL AUDIO	RA850	In-Wall Inf. Baf.	8			3/4	Dome		28-30 ±3	90	4	3.5k	8/5.5	14 x 10 x 3	White	White Metal	6 1/2	649.00	Pair			
	RA820	In-Wall Inf. Baf.	8			3/4	Dome		35-30 ±3	90	4	3.8k	8/6	14 x 10 x 3	White	White Metal	6	499.00	Pair			
	RA620	In-Wall Inf. Baf.	6 1/2			3/4	Dome		50-30 ±3	89	4	4.2k	8/6	14 x 10 x 3	White	White Metal	5 1/2	299.00	Pair			
	RA600	In-Wall Inf. Baf.	6 1/2			3/4	Dome		50-20 ±3	89	4	5k	8/6	14 x 10 x 3	White	White Metal	5 1/2	249.00	Pair			
	MP260	In-Wall Inf. Baf.	6 1/2			2 1/2	Cone		50-17 ±3	90	4	4k	8/6	14 x 10 x 3	White	White Metal	5 1/2	199.00	Pair			
	RA6SW	In-Wall Subwoof.	8						30-150 ±3	89	4	150	8/6	14 x 10 x 3	White	White Metal	12	399.00	Each			



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer: W, Midrange: M, Tweeter: T, Superwoofer: ST	Ancient? Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt 1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$	
ROCKPORT TECHNOLOGIES	Procyon		(2)8¾	4	Cone	1	Dome	W	22-21 ±2	88	60		6/5	14 x 24 x 46	Black Gloss	Black Foam	300	30,000.00 Pair
ROCK SOLID SOUNDS	Solid	Vented	5			¾	Cone		75-20 ±3	90	20	2.5k	8/4	9 x 7 x 6	Opt.		5	300.00 Pair
	Team	Vented	4			¾	Cone		80-20 ±3	87	10	2.5k	8/4	8 x 6 x 5	Opt.		4	200.00 Pair
	Twin Bass	Subwoof.	(2)6½						45-120 ±3	91	30	120	4/	18 x 8 x 24	Opt.		23½	350.00 Each
	Team Bass	Subwoof.	(2)6½						50-150 ±3	87	20	130	4/		Opt.			250.00 Each
ROGERS	LS2A/2	Bass Ref.	6			¾	Dome	No	80-20 ±2	90	15	3.5k	8/	14 x 9 x 8	Black Ash Ven. Opt., Wood	Black Knit	15½	550.00 Pair
	LS4A/2	Ac. Sus.	8			¾	Dome	No	55-20 ±2	88	15	3k	8/	16 x 10 x 10	Opt., Wood	Black Knit	20	750.00 Pair
	LS6A/2	Bass Ref.	8½			¾	Dome	No	50-20 ±2	90	15	3k	8/	20 x 11 x 11	Opt., Wood	Black Knit	33	900.00 Pair
	LS5/9	Bass Ref.	8			1¾	Dome	No	50-16 ±3	87	15	2.5k	8/	18 x 11 x 11	Opt., Wood	Black Knit	38	2500.00 Pair
	LS8A		(2)8			¾	Dome	No	50-20 ±2	90	15	400,3.5k	8/	34 x 10 x 10	Opt., Wood	Black Knit	42	1200.00 Pair
	ST1A	Bass Ref.	8			1¾	Dome	No	80-21 ±2	89	25	3k	8/	25 x 12 x 12	Opt., Wood	Black Knit	40	1600.00 Pair
	ST3	Inf. Baf.	4			¾	Dome	No	80-21 ±2	90	25		8/	12 x 8 x 7	Opt., Wood	Black Knit	12½	999.00 Pair
	ST2	Bass Ref.	12			1¾	Dome	No	40-60 ±3	92	10	2.5k	8/6	30 x 18 x 16	Opt., Wood	Black Knit	68	4000.00 Pair
	P-20		8			1	Dome	No	75-20 ±2	90	15	2.3k		16 x 10 x 12	Opt., Wood	Black Knit	32	1700.00 Pair
	P-22		8			1	Dome	No	50-20 ±2	90	15	2.3k		33 x 10 x 12	Opt., Wood	Black Knit	44	2400.00 Pair
	P-24A		8	6		1	Dome	No	45-20 ±2	90	50	2.3k		41 x 10 x 14	Opt., Wood	Black Knit	65	3800.00 Pair
ST7	Bass Ref.	8			1	Dome	No	45-20 ±2	107	25	3k	8/	25 x 12 x 12	Opt., Wood	Black Knit	38	1999.00 Pair	
ROHRER ACOUSTIC DESIGN	702	Bass Ref.	7			¾	Dome	T	40-40	90	30	4.5k	8/7	41 x 19 x 12	Oak	Black Knit	65	1600.00 Pair
	2602	Bass Ref.	(2)6			¾	Dome	T	30-40	93	20	5k	4/3	21 x 9 x 21	Black	Black Knit	50	2400.00 Pair
	10-03	Inf. Baf.	10	(2)4½	Cones	¾	Dome	T	25-40	90	30	125,4k	8/7	48 x 14 x 14	Black	Foam		3600.00 Pair
	210-03	Pas. Rad.	(2)10	(2)4½	Cones	¾	Dome	T	16-40	90	30	125,4k	4/3	48 x 14 x 14	Black	Foam		5400.00 Pair
	1201	Bass Ref. Subwoof.	12						16-100	90	30		8/6	19 Dia. x 82	Black Cloth		70	1600.00 Pair
	21201	Bass Ref. Subwoof.	(2)12						16-100	96	20		4/3	19 Dia. x 82	Black Cloth		80	2400.00 Pair
	21501	Bass Ref. Subwoof.	(2)15						14-100	96	20		8/4	25 Dia. x 82	Black Cloth		100	4800.00 Pair
	Reference System	Bass Ref.	(8)15	(12)6	Cones	(16) ¼x3	Ribbons	T	12-40	100	20	50,5k	4/4	Three Pieces Per Side	Black		500 Side	44,000.00 Sys.
ROSSMAN AUDIO	SA.5a	Powered. Vented	5			1	Dome		55-20 ±3	Inc.	2.3k	100k			Black Lam.	Black Knit		550.00 Pair
	SA1.0	Powered. Vented	8			1	Dome		40-20 ±3	Inc.	2.3k	100k			Black Lam.	Black Knit		650.00 Pair
ROYD	Topaz	Bass Ref.	5			¾	Dome		40-20	89	15	4k	8/6	12 x 8 x 7	Black Vinyl	Black Knit	12	450.00 Pair
	Sapphire II	Bass Ref.	5			¾	Dome		40-20	89	15	4k	8/6	12 x 8 x 7	Black Ash	Black Knit	12	650.00 Pair
	Sintra II	Bass Ref.	5			¾	Dome		40-20	89	15	4k	8/6	12 x 8 x 7	Black Ash	Black Knit	17	950.00 Pair
	Abbot	Bass Ref.	6½			¾	Dome		30-20	90	20	4k	8/6	32 x 8 x 12	Black Ash	Black Knit	39	1650.00 Pair
	Prior	Bass Ref.	8			¾	Dome		30-20	89	20	4k	8/6	38 x 11 x 15	Black Ash	Black Knit	71	2550.00 Pair
RUARK	Crusader	Bass Ref.	6½	3		1	Dome	No	50-20 ±3		25		8/	35 x 9 x 13	Opt., Wood	Black Knit	62	3300.00 Pair
	Accolade	Bass Ref.	11			1	Dome	No		25			8/	39 x 11 x 15	Opt., Wood	Black Knit	88	6000.00 Pair
	Swordsman Plus II	Inf. Baf.	6½			1	Dome	No	60-20	20			8/	13 x 8 x 10	Opt., Wood	Black Knit	16½	750.00 Pair
	Sabre II	Inf. Baf.	6½			1	Dome	No	60-20	20			8/	15 x 9 x 11	Opt., Wood	Black Knit	18	950.00 Pair
	Templer	Inf. Baf.	6½			1	Dome	No	50-20	20			8/	28 x 8 x 10	Opt., Wood	Black Knit	22	1200.00 Pair
	Talisman II	Bass Ref.	6½			1	Dome	No	48-20	25			8/	33 x 9 x 13	Opt., Wood	Black Knit	33	1750.00 Pair
	Rhapsody	Inf. Baf.	7			1	Dome	No	50-20	25			8/	30 x 13 x 12	Opt., Wood	Black Knit	40	2000.00 Pair
	Broad Sword	Inf. Baf.	7			1	Dome	No		25			8/	17 x 9 x 12	Opt., Wood	Black Knit	24	2100.00 Pair
RUSH SOUND	333	Powered Bass Ref.	7			1	Dome		34-20 ±2.5	65 Inc.	1.6k	10k		10 x 12 x 19	Black Oak	Black Knit	31	895.00 Pair
	533P	Bass Ref.	(2)7			1	Dome		40-21 ±3	87	50	1.8k	16/11	12 x 14 x 24	Black Oak	Black Knit	42	1115.00 Pair
	433	Powered Biamp	7			1	Dome		33-25 ±3	(2) 45 Inc.	2k			10 x 12 x 19	Oak	Black Knit	38	1873.00 Pair
	533	Powered Biamp	(2)7			1	Dome		31-25 ±3	90, 45 Inc.	2k			12 x 14 x 24	Oak	Black Knit	57	3000.00 Pair

(Continued)



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Control Woofer, W Midrange, M Tweeter, T Superwoofer, ST	Ancholic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
RUSH SOUND (Continued)	733	Powered Blamp	(2)9			1	Horn		29-20 ±3	180, 45 Inc.	1.6k	12 x 15 x 39		Oak	Black Knit	105	6500.00 Pair	
	Monument II	Sat.	(2)5			1/2	Horn		100-40 ±2	87	3.6k	11/ 11 7k	9 x 15 x 12	Black Lacq. Black Lacq.		39	5000.00 Pair	
	Monument II Subwoofer	Powered Bass Ref. Subwoof.	(2)8					W	20-100 ±3	175 Inc.	100	17 x 18 x 29	Black Lacq. Black Lacq.		110	5000.00 Pair		
RUSSOUND	SP501	In-Wall	5 1/4						70-18	88	10	8/4	7 x 10 x 3	White Plast.	White Steel	5	109.95 Each	
	SP502	In-Wall	5 1/4		2 1/4	Dome			70-20 ±5	90	10	3k	8/4	7 x 10 x 3	White Plast.	White Steel	5	99.95 Each
	SP602	In-Wall	6 1/2		2 1/4	Dome			55-20 ±5	90	10	3k	8/4	7 x 10 x 3	White Plast.	White Steel	6	124.95 Each
	SP610	In-Wall	6 1/2		1	Dome			40-20 ±5	90	10	2.5k	8/4	7 x 10 x 3	White Plast.	White Steel	7	179.95 Each
	SP691	In-Wall Subwoof.	6x9						28-90	90	10	90	8/4	7 x 10 x 3	White Plast.	White Steel	9	229.95 Each
	SP692	In-Wall Subwoof.	6x9						28-90	90	10	90	8/4	7 x 10 x 3	White Plast.	White Steel	9	295.00 Each
RYAN ACOUSTICS	Two	Inf. Bat.	(2)6			1	Dome		50-20 ±3	89	25	6/3	42 x 9 x 15	Opt., Wood	Black Knit	65	1295.00 Pair	
	Three	Inf. Bat.	8	4	Cone	1	Dome		40-20 ±3	88	25	8/6	44 x 10 x 17	Opt., Wood	Black Knit	80	1995.00 Pair	
	Four	Inf. Bat.	(2)8	5	Cone	1	Dome		35-20 ±3	88	25	8/5	47 x 10 x 19	Opt., Wood	Black Knit	125	3495.00 Pair	
SAAT	REF-100AV	Sat.	4			1/2	Dome		100-20 ±3	86	20	5.5k	8/4	6 x 8 x 5	Opt.	Black Knit	4 1/2	99.00 Pair
	REF-303	Sat.	(2)3			1/2	Dome		130-20 ±3	89	20	5k	8/4	4 x 11 x 9	Opt.	Black Knit	6	199.95 Pair
	REF-BM2W	Subwoof.	(2)6 1/2						40-200 ±3	86	30	200	4/4	26 x 16 x 6	Black Vinyl	Brown Knit	33	149.95 Each
	REF-BM4W	Subwoof.	(2)6 1/2						30-200 ±3	87	30	200	4/4	24 x 13 x 10	Black Vinyl		35	169.95 Each
	REF-402	Bass Ref.	6 1/2			2 1/2	Cone		50-20 ±3	88	20	3.5k	8/4	9 x 23 x 8	Black Vinyl Dak Vinyl	Brown Knit	19	229.95 Pair
SASAKI	CB 300M	Glass Sphere	5 1/4			1/2	Dome		75-20	91	10	6k	4/4	11 Sphere	Clear Glass	Black Metal	15 1/2	899.95 Each
	CB 250-DX	Glass Sphere	5 1/2			1	Dome		80-20	87	10	3k	4/4	10 Sphere	Clear Glass	Gray Metal	13 1/4	1099.95 Pair
	CW 160AV/ CB 160AV-S	Glass Sphere	3 1/2						130-20	92	10		4/4	6 Sphere	Opt., Glass	Opt., Metal	4 1/2	479.95 Pair
	CB 160 MX	Glass Sphere	3 1/2						130-20	92	10		4/4	6 Sphere	Clear Glass	Black Metal	4	449.95 Pair
	Bass-1	Subwoof.	(2)6 1/2						50-130	88	10		4/4	19 x 9 x 12	Clear Glass Black Vinyl	Black Metal	27 1/2	249.95 Each
SCAN AMERICAN	SD-One	Inf. Bat.	4			3/4	Dome		60-20	90	15	2.4k	4/4	6 x 9 x 7	Wal.	Black Knit	10	650.00 Pair
	SD-Two	Inf. Bat.	5			3/4	Dome		50-20	88	30	2.4k	4/4	12 x 8 x 7	Opt.	Black Knit		950.00 Pair
	SD-Three	Inf. Bat.	6			3/4	Dome		40-20	89	20		4/4	16 x 10 x 8	Opt.	Black Knit		1250.00 Pair
	SD-Four	Inf. Bat.	8			3/4	Dome		25-20	89	40		4/4	19 x 12 x 10	Opt.	Black Knit		1650.00 Pair
	SA 2.5	Ported	5 1/4			1	Dome		55-22	86	10	2.5k	4/4	13 x 8 x 7	Black	Black Knit		349.95 Pair
	SA 2.6	Inf. Bat.	6			1	Dome		40-22	87	15	2.5k	4/4	16 x 9 x 7	Black	Black Knit		449.95 Pair
	SA 2.8	Inf. Bat.	8			1	Dome		30-22	89	20	3.5k	4/4	19 x 11 x 8	Black	Black Knit		549.95 Pair
SCIENTIFIC FIDELITY	Crown Joule	Ported	6 1/2			1	Dome		38-25 ±1.5	83	50	2.5k	8/6	14 x 10 x 16	Opt.	None	26	1590.00 Pair
	Tesla II	Ported	(2)6 1/2			1	Dome		32-25 ±2.5	89	20	1.8k	8/5	48 x 8 x 13	Opt.	Black Knit	60	2990.00 Pair
	Substrate	Powered Subwoof.	(2)8 1/2					W	20-180	Adj.	250 Inc.	50-180 (Adj.)		25 x 10 x 18	Opt.	Black Knit Black Knit	62	2490.00 Each
SENNET CONCEPTS	SH5	Indoor/ Outdoor Ac. Sus.	5 1/4			1/2	Dome		60-20 ±3	89	10	3.5k	8/4	9 x 6 x 5	Opt.		5 1/2	125.00 Pair
	SH40		4			1/2	Dome		80-20 ±3	90	10	3.5k	8/4	9 x 5 x 4	Opt.		4 1/2	80.00 Pair
	SH44	Ctr. Ch.	(2)4			1/2	Dome		80-21 ±3	90	10	3.5k	8/4	5 x 11 x 8	Black	Black Steel	6	90.00 Each
	SH88	Subwoof.	8						20-250	92	10		8/4	15 x 10 x 12	Opt.		19	125.00 Each
	SH600	Surround System												Six Pieces	Opt.		43 Sys.	375.00 Sys.
R. SEQUERRA ASSOCIATES	Met 7 MkII	Ac. Sus.	6 1/2			2 1/2	Cone	T	53-19 ±3	90	20	4k	8/5	8 x 11 x 11	Oiled Wal.	Foam	13	750.00 Pair
	Met 8 MkII	Ac. Sus. Subwoof.	10						23-70 ±4	90	75	70	8/4	33 x 18 x 13	Oiled Wal.	Foam	72	2000.00 Pair
	Met 9 MkII	Ribbon Tweeter				1/2x12	Ribbon	T	3.8k- 40k ±3	92	20	3.8k	9/7	8 x 5 x 8	Oiled Wal.	Perf. Metal	14	1500.00 Pair
	Met 10-4	Quasi Line Source				(4)2 1/2	Cones	M	2k-22k ±3	94	20	2k	8/7	13 x 8 x 6	Oiled Wal.	None	7	650.00 Pair
	Met 10-8	Quasi Line Source				(8)2 1/2	Cones	M	2k-22k ±3	96	20	2k	8/7	24 x 8 x 6	Oiled Wal.	None	12	900.00 Pair
	Signature System	Ac. Sus., Line Source	(2)10	6 1/2	Cone	(5)2 1/2, (1)	Cones, Ribbon	T, ST	18-60	93	100	80,3.8k, 2.8k,2.4k	8/6	60 x 24 x 12	Nxtl.	None	280	25,000. Pair

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Americas Audio Company

LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Separate Level Controls? Woofer W Midrange M, Tweeter T, Subwoofer ST	Amphol. Frequency Response, Hz to kHz, ± dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance Ohms: Nominal/Minimum	Dimensions Inches (10 Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter											
R. SEQUERRA ASSOCIATES (Continued)	Sig-7-1	Ac. Sus.	6½			2½	Cone	T	47-19	93	100	3.8k	8/5	12 x 12 x 8	Nxtl.	None	50	6000.00 Pair				
	T1-MkIII	Ribbon Tweeter				¾x3¾	Ribbon	T	2.4k-60k	96	10	2.4k	8/7	9 x 9 x 5	Nxtl.	None	24	3000.00 Pair				
SHAMINIAN ACOUSTICS	Super Elf	Damped Vent	5¼			1	Dome		45-19 ±3	90	25	4.5k	6/5	14 x 8 x 10	Opt., Wood	Opt., Knit	17	750.00 Pair				
	Arc	Pas. Rad.	8	1¾	Domes	1	Dome		28-18 ±3	88	30	1.9k,8k	6/4	28 x 14 x 10	Opt., Wood	Opt., Knit	44	1350.00 Pair				
	Obelisk	Trans. Line, Pas. Rad.	8	(2)1¾	Domes	(4)¾	Domes		28-22 ±3	90	50	1.8k,9k	5/4	29 x 15 x 13	Opt., Wood	Opt., Knit	56	2150.00 Pair				
	Hawk Subwoofer	Trans. Line, Pas. Rad. Subwoof.	8					W	25-500	90	100	250,500 (Sel.)	6/4	30 x 15 x 11	Opt., Wood	Opt., Knit	63	1800.00 Pair				
	Double Eagle Subwoofer	Stereo Trans. Line, Pas. Rad. Subwoof.	(2)8					W	20-225	90	150	140,225 (Sel.)	6/3	23 x 15 x 32	Opt., Wood	Opt., Knit	105	1400.00 Each				
	Hawk Module	Pas. Rad. Subwoof.	(4)4	(3)¾	Domes	(4)¾	Domes		250-18	90	50	250,4.5k, 9.5k	5/4	17 x 12 x 7	Oiled Birch	Opt., Knit	21	3000.00 Pair				
	Diapason Module	Pas. Rad. Subwoof.	(4)5¼	(2)1¾	Domes	(2)¾, (6)¾	Domes		140-25 ±3	91	150	140,4k, 7k, 11k	4/3	22 x 15 x 7	Oiled Birch	Opt., Knit	35	4800.00 Pair				
SHERWOOD	SP250	Sat. & Subwoof.	8	3½	Cone	2½	Cone		30-20 ±5	89	25	150	8/5	Three Pieces	Black	Black Mesh	27 Sys.	279.00 Sys.				
SIEFERT RESEARCH	Maxim III HP	Ducted Port	6½			1	Dome		45-24 ±2	87	25	1.8k	8/6	13 x 11 x 9	Opt., Wood	Black Knit	20	559.00 Pair				
	Paragon II	Ducted Port	8½	5	Cone	1	Dome		40-24 ±2	87	25	300,1.8k	6/4	36 x 14 x 11	Opt., Wood	Black Knit	46	1100.00 Pair				
	SS88	Ducted Port Bandpass Subwoof.	(2)8½						25-100 ±3	88	25	100	6/4	22 x 20 x 12	Opt., Wood	None	60	559.00 Each				
SIERRA AUDIO SYSTEMS	1824-F	On-Wall Ac. Sus.	(2)4			¾	Dome		60-22 ±3	88	15	4k	4/3	20 x 26 x 3	Opt.	Opt., Art	15	995.00 Pair				
	2436-F	On-Wall Ac. Sus.	(4)4			¾	Dome		45-22 ±3	90	30	4k	8/5	26 x 38 x 3	Opt.	Opt., Art	27	1395.00 Pair				
	1114-F	On-Wall Ac. Sus.	4			¾	Dome		70-20	86	15	4k	8/6	13 x 16 x 3	Opt.	Opt., Art	9	695.00 Pair				
	SAS-1	Subwoof.	10						35-110	89	30	110	4/	14 x 14 x 13	Opt.		39	495.00 Each				
	SAS-2	Subwoof.	12						28-110	90	50	110	4/	21 x 21 x 19	Opt.		68	695.00 Each				
	PL-1 Surround	Ac. Sus.; Surround	4						95-12	89	10		8/6	23 x 6 x 4	Black	Black	8	799.00 Pair w/ Halogen Pole Lamps				
SIGNET	SL280exB	Vented	8			1	Dome		30-25	88	20	2.5k	8/7	10 x 13 x 35	Opt.	Black Knit	45	From 900.00 Pair				
	SL280B/U	Vented	8			1	Dome		35-25	88	20	2.5k	8/7	10 x 13 x 25	Black Vinyl	Black Knit	35	700.00 Pair				
	SL260B/U	Vented	6½			¾	Dome		45-25	87	20	3k	8/7	8 x 13 x 16	Black Vinyl	Black Knit	21	450.00 Pair				
	SL250B/U	Vented	5½			¾	Dome		50-22	88	15	3.3k	8/6	13 x 10 x 7	Black Vinyl	Black Knit	12	300.00 Pair				
	SL240B/U	Vented	5¼			¾	Dome		65-20	88	10	4k	8/5	7 x 10 x 6	Opt.	Black Knit	6	200.00 Pair				
SNELL ACOUSTICS	Type A/Five	2 Towers & 2 Subs.	(4)6½, 18	(2)5	Cones	1,¾	Domes	W, M, T	18-20 ±1.25	88	80	80,275, 2.8k	8/5	Four Pieces	Opt.	Black	460 Sys.	14,999. Sys.				
	Type B	Ac. Sus.	(2)10	(2)5¼	Cones	(2)1	Domes	T	20-20 ±1.5	86	100	40,275, 2.7k,5k	8/4	48 x 25 x 19	Opt.	Black Knit	152	4799.00 Pair				
	Type B Minor	Ac. Sus.	12	(2)5¼	Cones	1,¾	Oomes	T	30-20 ±1.75	86	40	275,2.7k	8/4	48 x 10 x 16	Opt.	Black Knit	110	3599.00 Pair				
	Type CIV	Ported	10	5	Cone	1,¾	Domes	T	25-20 ±2	88.5	50	275,2.7k	8/4	46 x 15 x 12	Opt.	Black Knit	95	2299.00 Pair				
	Type D	Ported	8	5	Cone	1,¾	Domes	T	36-20 ±1.75	87	20	350,2.8k	8/5	43 x 11 x 13	Opt.	Black Knit	90	1699.00 Pair				
	Type EIII	Ported	8			1,¾	Domes	T	35-20 ±3	91	15	2.7k	6/5	35 x 13 x 11	Opt.	Black Knit	50	999.00 Pair				
	Type JIII	Ported	8			1	Dome	T	49-20 ±2	91	15	2.7k	6/5	23 x 13 x 10	Opt.	Black Knit	35	699.00 Pair				
	Type KII	Ac. Sus.	8			1	Dome	T	70-20 ±2	90	10	2.7k	6/5	18 x 11 x 9	Opt.	Black Knit	26	479.00 Pair				
	Type KIV	Ac. Sus.	8			1	Dome	T	70-20 ±2	90	10	2.7k	6/5	18 x 11 x 9	Opt.	Black Knit	27	249.00 Pair				
	Type Q	Ac. Sus.	6½			1,¾	Domes	T	65-20 ±3	86	15	2.2k	8/	16 x 11 x 7	Opt.	Black Knit	23½	899.00 Pair				
SNELL MULTIMEDIA	LCR 500	THX; Ac. Sus.	(2)6½			(2)¾	Domes	T	80-20 ±3		100		8/4	22 x 10 x 7	Black	Black Knit	35	899.00 Each				
	SUR 500	THX; Ac. Sus.	(2)6½			(2)1	Domes		125-20 ±3		100		8/4	17 x 10 x 8	Black	Black Knit	35	899.00 Each				
	SUB 550	THX; Dipole Subwoof.	12						20-80 ±3		100		8/8	23 x 19 x 12	Black	Black Knit	60	549.00 Each				
	HCC 500	Ac. Sus.	(2)6½			(2)¾	Domes	T	80-20 ±3		100		8/4	10 x 22 x 7	Black	Black Knit	35	899.00 Each				
	Kilv	Ac. Sus.	8			1	Dome	T	70-20 ±2	90	10	2.7k	6/5	18 x 11 x 9	Black	Black Knit	26	249.00 Each				
LCR 800	THX; In-Wall	(2)6½			(2)¾	Domes		80-20 ±2	89	100		4/	22 x 12 x 3	Metal	Black Knit	26	1099.00 Each					

(Continued)

LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer, W. Midrange, M. Tweeter, T. Super-tweeter - ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
SNELL MULTIMEDIA (Continued)	SUR 800	In-Wall Dipole Surround THX; In-Wall Subwoof. In-Wall Cir. Ch.	5	(2)3½	Cones	(2)1	Domes		125-20	88	100	4/	12 x 25 x 3	Metal	Black Knit	24	1399.00 Each	
	SUB 800		12						20-80	89	100	8/	53 x 14 x 7	Black	Black Knit	80	799.00 Each	
	HCC 800		(2)6½		(2)¾	Domes			80-20	89	100	4/	12 x 22 x 3	Metal	Black Knit	26	1099.00 Each	
	LCR 1800		(2)8		(2)1	Domes	T		80-20	93	100	4/	25 x 11 x 10	Black Ven.	Black Knit	45	1499.00 Each	
	HCC 1800	Ac. Sus.	(2)8		(2)1	Domes	T		80-20	93	100	2k	25 x 13 x 11	Black	Black Knit	45	1499.00 Each	
	SUB 1800	THX; Subwoof.	18						17-80	90	100	8/	45 x 21 x 16	Black Ven.	Black Knit	120	2499.00 Each	
SOLO	H500	Ported	(2)8		Horn		Domes	M	45-27 ±3	96	8	1k, 18k	8/4	17 x 24 x 19	Cherry	Black Cloth	71	2480.00 Pair
	H300	Dual Compound Closed Box	(4)10		Horn		Domes	M	30-27 ±3	96	8	900, 18k	8/4	39 x 16 x 25	Cherry	Black Cloth	156	3800.00 Pair
SOLUS	IR8	In-Wall Inf. Baf.	8			7	Ribbon		50-50 ±3	90	10	2k	8/6	12 x 4	White	White Metal	15	475.00 Each
	IR6	In-Wall Inf. Baf.	6½			5	Ribbon		58-50 ±3	89	10	2k	8/6	10 x 4	White	White Metal	14	425.00 Each
	IO8	In-Wall Inf. Baf.	8			1	Dome		50-20	90	10	2k	8/6	15 x 12 x 4	White	White Metal	12	375.00 Each
	ID6	In-Wall Inf. Baf.	6½			1	Dome		58-20 ±3	89	10	2k	8/6	12 x 10 x 4	White	White Metal	11	290.00 Each
SONANCE	45	In-Wall Inf. Baf.	8¼			1	Dome	T	35-22 ±2	90	5	2.7k	8/6	16 x 12 x 3	White	Opt., White	11	695.00 Pair
	40	In-Wall Inf. Baf.	8			1	Dome	T	40-20 ±3	89	5	2.8k	8/8	16 x 12 x 3	White	Opt., White	10	525.00 Pair
	S3500	In-Wall Inf. Baf.	6½			1	Dome	W,T	45-20 ±3	90.5	5	175, 3k	Sel.	12 x 8 x 3	White	Opt., White	10	489.00 Pair
	S3000	In-Wall Inf. Baf.	6½			1	Dome	W,T	45-20 ±3	89	5	175, 3k	Sel.	12 x 8 x 3	White	Opt., White	9	389.00 Pair
	S2000	In-Wall Inf. Baf.	6½		¾		Dome		55-20 ±3	89	5	3.2k	8/8	12 x 8 x 3	White	Opt., White	8	255.00 Pair
	S1000	In-Wall Inf. Baf.	6½		2		Cone		70-19 ±5	90	3	3.5k	8/8	12 x 8 x 3	White	Opt., White	7	189.00 Pair
	M300v	In-Wall Inf. Baf.	4		½		Dome		65-20 ±2	88	5	3.7k	8/7	9 x 6 x 3	White	Opt., White	7	325.00 Pair
	M200	In-Wall Inf. Baf.	4		½		Dome		70-20 ±3	87	5	3.5k	8/8	9 x 6 x 2	White	Opt., White	4	240.00 Pair
	M100	In-Wall Inf. Baf.	4		1		Whiz-zer		75-15 ±5	87	3		8/7	9 x 6 x 2	White	Opt., White	4	140.00 Pair
	PSW2	In-Wall Subwoof.	8¼						30-125 ±3	87	(2) 25	125	8/4	16 x 12 x 3	White	Opt., White	14	460.00 Each
	ASW1S	In-Wall Subwoof. Sealed	8¼						30-100 ±2	92		50/75, 100 (Sel.)	8/8	16 x 12 x 3	White	Opt., White	15	260.00 Each
	SB31		4		1		Dome		75-20 ±3	87	5	3.5k	6/3	9 x 5 x 6	Opt.	Opt.	9	325.00 Pair
	SB11	Sealed	4						90-15 ±5	85	5		8/6	9 x 5 x 6	Opt.	Opt.	9	175.00 Pair
	M10R	In-Wall Inf. Baf.	4				Whiz-zer		75-15 ±5	87	3		8/7	7 Dia. x 3	White	Opt., White	4	140.00 Pair
	S2R	Coaxial; In-Wall Inf. Baf.	6½		1		Dome		50-20 ±3	89	5		8/8	10 Dia. x 3	White	Opt., White	9	285.00 Pair
	S3R	Coaxial; In-Wall Inf. Baf.	6½		1		Dome	W	45-20 ±3	89	5	175, 3k	6/4	10 Dia. x 3	White	Opt., White	9	425.00 Pair
	AIS500	In-Wall Ambient Ac. Sus.	4	3½	Cone	1	Dome		60-20 ±5	89	5	3.5k	6/4	16 x 12 x 3	White	Opt., White	9	499.00 Pair
	MB30	Ac. Sus.	6½		1		Dome		60-20 ±3	91	5	3.2k	8/6	13 x 8 x 9	Opt.	Opt.	21	499.00 Pair
MB20	Ac. Sus.	6½		1		Dome		65-20 ±3	89	5	3k	8/6	13 x 8 x 9	Opt.	Opt.	16	399.00 Pair	
DL1	Powered Ac. Sus. Subwoof.								50 Inc.		40-150 (Adj.)		14 x 12 x 11	Black Wood Vinyl	Black Knit	27	499.00 Each	
OL3	Powered Ac. Sus. Subwoof.		15						100 Inc.		40-150 (Adj.)		21 x 17 x 19	Black Wood Vinyl	Black Knit	55	999.00 Each	
SONIC SYSTEMS	Omniflex	Bass Ref.	16			2	Dome		27-20 ±3	95	10	1.3k	8/7	21 Dia. x 39	Black	None	80	1500.00 Each
SONY	SS-EX5		8			¾	Dome		50-20	90	10	3.5k	8/	11 x 18 x 10	Black Oak Vinyl	Black Knit	14½	225.00 Pair
	SS-TL4	Trans. Line	6½	4	Cone	1	Dome		35-25	89	10	600, 5k	8/	10 x 40 x 12	Black Oak Vinyl	Black Knit	39¾	480.00 Pair
	SS-U310		6			1	Cone		60-20	89	10		6/	10 x 16 x 9	Black Oak Vinyl	Black Knit	11¼	140.00 Pair
	SS-U610	Ac. Sus.	12	3	Cone	2	Cone		50-20	92	10		8/	16 x 30 x 11	Black Oak Vinyl	Black Knit	29¾	280.00 Pair
	SS-U910	Pas. Rad.	(2)12	3	Cone	2	Cone		45-20	92	10		8/	16 x 40 x 11	Black Oak Vinyl	Black Knit	36	420.00 Pair
	SA-VA3 (w/Doiby Pro Logic)	Powered	6½	5	Cone	2	Cone	W	35-20 ±3	90 Inc.		80, 4.5k		41 x 12 x 8	Black Knit Gray	Black Knit Gray	62½	949.00 Pair



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Separate Level Controls: Woofer, W. Midrange - M, Tweeter, T, Superwoofer - ST		Angular Frequency Response, Hz to kHz, ±dB		SPL, -1 Watt-1 Meter, dB		Recommended Min. Amp Power, Watts Ch.		Impedance, Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
SONY ES	SS-M3	Sealed	6½			1	Dome	No	70-20 ±3	85	10	2k	8/5.5	18 x 12 x 12	Cherry	Black Knit	27	750.00						Pair			
	SS-M7	Sealed	8	4½	Cone	1	Dome	No	47-20 ±3	86	20	400,4k	8/4.5	29 x 16 x 15	Cherry	Black Knit	53	1250.00						Pair			
SOTA	Time Domain 1	Sealed Box	8			1	Inv. Dome		40-22 ±3	89	50	2.5k	8/4	32 x 12 x 16	Oak	Black Foam	55	1500.00						Pair			
	Time Domain Panorama		7			1	Inv. Dome		60-22 ±3	89	50	2.5k	8/4	16 x 12 x 12	Oak	Black Foam	32	1900.00					Pair				
	Time Domain 2		8	7	Cone	1	Inv. Dome		37-22 ±3	89	50	125,2.5k	8/4	40 x 14 x 16	Oak	Black Foam	80	2200.00					Pair				
	Time Domain 4	Sat. & Subwoof.	8	7	Cone	1	Inv. Dome		40-22 ±3	89	50	125,2.5k	8/4	Two Pieces Per Side	Oak	Black Foam	97 Side	3500.00					Sys.				
SOUND ADVANCE SYSTEMS	II	In-Wall Planar	294 Sq. In.						70-20 ±5	90	25	1k	4/3.5	21 x 14 x 3	Hidden; flush with wall	Paint, wall-paper, etc.	7½	995.00						Pair			
SOUND DYNAMICS	R-818	Bass Ref.	(2)8½			1	Dome		34-20 ±3	90	40	2.2k	8/6	43 x 10 x 14	Black Ash	Black		700.00						Pair			
	R-616	Bass Ref.	(2)6½			1	Dome		39-20 ±3	89	40	2.2k	8/6	39 x 9 x 11	Black Ash	Black		550.00						Pair			
	R-515	Bass Ref.	(2)5¼			1	Dome		45-20 ±3	89	40	2.2k	8/6	32 x 8 x 9	Black Ash	Black		450.00						Pair			
	R-85	Bass Ref.	8		¾		Dome		45-20 ±3	89	30	2.2k	6/4	19 x 10 x 10	Black Ash	Black		280.00						Pair			
	R-65	Bass Ref.	6½		½		Dome		48-20 ±3	87	30	2.5k	6/4	13 x 8 x 10	Black Ash	Black		200.00						Pair			
	R-55	Bass Ref.	5¼		½		Dome		60-20 ±3	86	30	3.5k	6/4	11 x 8 x 10	Black Ash	Black		150.00						Pair			
	Cinesat-2	Bass Ref.	4½		½		Dome		140-22 ±3	86	15	3.5k	8/6	8 x 5 x 5	Black Ash Opt.	Opt.	5	249.99					Pair				
	Cinesub	4th Order Bandpass Subwoof.	(2)6½						45-140	86	15	140	6/4	13 x 7 x 16	Black Ash	Black	20	199.99					Each				
	Cinecenter	Quad Vented Powered Bass Ref. Subwoof.	(2)4½			½	Dome		65-20	90	15	2.5k	12/8	6 x 20 x 8	Black Ash	Black	15	149.99					Each				
	A Sub-15	Powered Bass Ref. Subwoof.	15					SW	20-150			180 Inc.	Var.	19 x 20 x 20	Black Ash	Black	68	900.00					Each				
	A Sub-12	Powered Subwoof.	12					W	23-150			90 Inc.	Var.	17 x 18 x 20	Black Ash	Black		500.00					Each				
	500ti	Bass Ref.	(2)8	4½	Cone	¾	Dome		27-22 ±2	88	50	100,3k	6/4	39 x 13 x 11	Wood Opt.,	Opt.	52	1050.00					Pair				
	400ti	Bass Ref.	10	4½	Cone	¾	Dome		30-22 ±2	88	40	900,3k	6/4	33 x 13 x 11	Wood Opt.,	Opt.	43	800.00					Pair				
	300ti	Bass Ref.	8	4½	Cone	¾	Dome		34-22 ±2	87	35	900,3k	6/4	24 x 11 x 11	Wood Opt.,	Opt.	31	600.00					Pair				
	200ti	Bass Ref.	8		¾		Dome		40-21 ±2	87	30	1.8k	6/4	20 x 11 x 9	Wood Opt.,	Opt.	18	450.00					Pair				
	100ti	Bass Ref.	6½		¾		Dome		45-21 ±2	86	30	1.9k	6/4	16 x 10 x 9	Wood Opt.,	Opt.	13	300.00					Pair				
	50ti	Bass Ref.	5¼		¾		Dome		55-20 ±2	85	30	2k	6/4	12 x 7 x 8	Wood Opt.,	Opt.	10	220.00					Pair				
	65 S	Bass Ref.	(2)12	4½	Cone	½	Dome		30-20	94	30	800,3.5k	8/4	42 x 14 x 11	Black Ash	Black	49	600.00					Pair				
	45 S	Bass Ref.	12	4½	Cone	½	Dome		35-20	94	30	800,3.5k	8/4	32 x 14 x 11	Black Ash	Black	33	500.00					Pair				
	25 S	Bass Ref.	8	4½	Cone	½	Dome		40-20	91	30	800,3.5k	8/4	24 x 10 x 11	Black Ash	Black	19	350.00					Pair				
15 S	Bass Ref.	8		½		Dome		45-20	90	20	3.5k	8/4	16 x 10 x 8	Black Ash	Black	14	250.00					Pair					
SOUND LAB	Dynastat	ES & Dynamic ES	10½			48x10	ES	W,T	28-22 ±2	88	50	150	8/6	72 x 17 x 3	Opt., Wood	Opt.	75	2700.00						Pair			
	A-1	ES						W,T	30-22 ±2	84	100		8/3	81 x 35 x 11	Opt., Wood	Opt.	185	10,956.					Pair				
	A-1 Ultimate	ES						W,M,T	25-22	88	100		50/2	82 x 37 x 27	Black Gloss Black	Black Spandex	210	17,790.					Pair				
	A-3	ES						W,T	32-22 ±2	84	100		8/3	73 x 35 x 11	Opt., Wood	Opt.	145	7990.00					Pair				
	A-5	ES						W,T	34-22 ±2	84	100		8/3	72 x 28 x 8	Opt., Wood	Opt.	152	7990.00					Pair				
	B-1	ES Subwoof.						W	20-350 ±2	86	100	To 350	16/16	81 x 44 x 5	Opt., Wood	Opt.	220	6725.00					Each				
	B-3	ES Subwoof.						W	20-350 ±2	86	100	To 350	16/16	73 x 44 x 5	Opt., Wood	Opt.	210	6725.00					Each				
	B-5	ES Subwoof.						W	22-350 ±2	84	100	To 350	50/50	72 x 57 x 28	Opt., Wood	Opt.	185	5880.00					Each				
	Pristine	ES						W,T	34-22	88	100			60 x 28 x 27	Black Satin Black	Opt., Knit	100	4990.00					Pair				
	SOUNDS EXCLUSIVE	R45	Vented	(2)5	(2)5	Cones	1	Dome		40-25 ±3	90	60	300,3.5k	8/6	8 x 12 x 44	Opt.	Black Knit	70	3595.00					Pair			
R35		Sealed	6½	(2)4	Cones	1	Dome		45-25 ±3	90	60	450,3.5k	8/6	8 x 12 x 28	Opt.	Black Knit	45	2595.00					Pair				
R15		Vented	6½			1	Dome		50-30 ±3	90	30	2k	4/3.5	8 x 12 x 18	Opt.	Black Knit	20	1200.00					Pair				
SOUNDWAVE	Point Source 4.0	Inf. Baf.	(4)8			(2)1	Domes		29-20 ±3	90	60	100,2k	5/3.5	14 x 17 x 44	Black Acryl.	Black Knit	87	3600.00					Pair				
	Point Source 3.0	Inf. Baf.	(2)8			(2)1	Domes		35-20 ±3	90	50	2k	5/5	12 x 17 x 42	Black Acryl.	Black Knit	57	2500.00					Pair				
	Point Source 2.0	Inf. Baf.	(2)8			1	Dome		39-20 ±3	90	40	2k	5/5	12 x 17 x 40	Black Acryl.	Black Knit	52	1890.00					Pair				

(Continued)



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After listening a few minutes, I asked designer Albert Von Schweikert if he was a musician. He beamed and said, 'Yes, a pianist.' Indeed, his speakers are finely tuned instruments." — Lawrence B. Johnson, *CD Review*

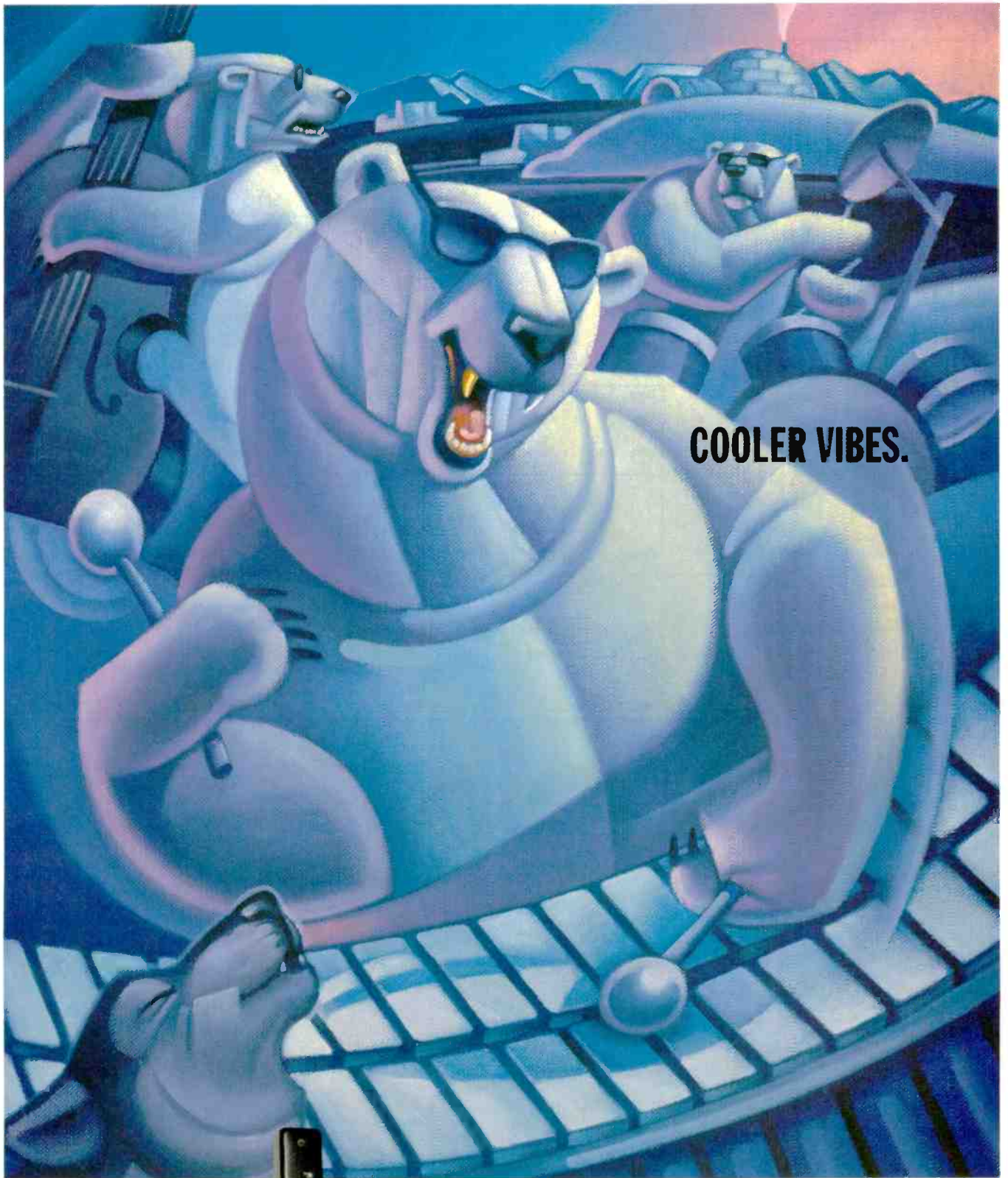
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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer, W. / Midrange, M. / Tweeter, T. / Subwoofer, ST.		Antipole, Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
SOUNDWAVE (Continued)	Point Source 1.0	Inf. Baf.	(2)8			1	Dome			47-30 ±3	90	30	2k	5/5	12 x 17 x 21	Black Acryl.	Black Knit	37	1390.00 Pair
	VR-3	Inf. Baf.	(2)8		(2)1	Domes				32-21 ±3	90	50	2.5k	8/5	10 x 11 x 40	Black Acryl.	Black Knit	52	1590.00 Pair
	VR-2	Inf. Baf.	(2)8			1	Dome			37-21 ±3	90	40	2.5k	8/5	10 x 11 x 38	Black Acryl.	Black Knit	47	1290.00 Pair
	VR-1	Inf. Baf.	8			1	Dome			42-20 ±3	88	30	2.5k	8/5	10 x 11 x 35	Black Acryl.	Black Knit	37	890.00 Pair
	Dialogue Center Channel	Inf. Baf. Ctr. Ch.	8			1	Dome			50-20 ±3	88	30	2.5k	8/5	9 x 21 x 11	Black Acryl.	Black Knit	30	490.00 Pair Each
SOURCE TECHNOLOGIES	1	Bass Ref.	8			1	Dome	T		55-20 ±3	90	20	2.5k	8/6	11 x 9 x 18	Opt.	Black Knit	22	495.00 Pair
	2	Bass Ref.	8			1	Dome	T		45-20 ±3	90	20	2.5k	8/6	11 x 11 x 36	Opt.	Black Knit	45	695.00 Pair
	2B	Bass Ref.	8			1.2	Dome, Cone	(2) T		45-20 ±3	90	30	2.5,4k	8/6	11 x 11 x 36	Opt.	Black Knit	46	795.00 Pair
	3B	Bass Ref.	10			1.2	Dome, Cone	(2) T		35-20 ±3	90	40	1.7k,4k	8/6	14 x 11 x 38	Opt.	Black Knit	58	995.00 Pair
	4B	Bass Ref.	(2)10			1.2	Dome, Cone	(2) T		28-20 ±3	91	60	20.0,1.7k, 4k	6/4	15 x 11 x 42	Opt.	Black Knit	82	1795.00 Pair
	5B	Powered Bass Ref.	10, 12			1.2	Dome, Cone	(2) T		23-20 ±3	91	80; 150 Inc.	150, 1.7k, 4k	8/6	17 x 11 x 48	Opt.	Black Knit	125	2795.00 Pair
	E-1	Bass Ref.	(2)4			1	Dome			50-20 ±3	90	20	2.5k	6/5	7 x 7 x 15	Opt.	Black Knit	14	295.00 Pair
	ESRC	Bass Ref.	4		(2)2	Cones	T			60-10 ±3	89	20	2k	8/6	7 x 7 x 12	Opt., Gloss	Opt., Knit	12	295.00 Pair
	ESC	Bass Ref.	(2)5		3/4	Dome	T			60-20 ±2	90	20	3k	6/5	19 x 9 x 7	Gloss Black	Black Knit	18	395.00 Each
	ERC	Trans. Line Bass Ref.	(2)4		(2)2	Cones	T			45-10 ±3	89	20	2k	6/5	7 x 7 x 36	Gloss Black	Black Knit	32	449.00 Pair
	EST.6	Bass Ref.	6			1	Dome			50-20 ±2	88	40	2.7k	8/6	8 x 10 x 34	Gloss Black	Black Knit	42	549.00 Pair
	EST-1	Bass Ref.	8			1.2	Dome, Cone	T		40-20 ±2	89	40	2.2k	8/6	14 x 11 x 34	Opt.	Black Knit	56	795.00 Pair
	EST-2	Bass Ref.	10	6	Cone	1.2	Dome, Cone	T		35-20 ±2	90	60	200,2.5k	8/6	15 x 11 x 42	Opt.	Black Knit	86	1495.00 Pair
	E Sub	Bass Ref. Subwoof.	12							25-70 ±2	90	60	70	8/5	22 x 16 x 14	Opt.	Black Knit	52	395.00 Each
	EP Sub	Powered Subwoof.	12							22-125 ±2	90	150 Inc.	55-125 (Var.)	8/6	22 x 18 x 18	Opt.	Black Knit	67	795.00 Each
KR-1	Trans. Line Bass Ref.	8			1	Dome			27-20 ±2	89	70	2.2k	8/6	37 x 11 x 14	Opt.	Black Knit	66	1950.00 Pair	
ST-2	Bass Ref.	8			1	Dome			40-20 ±2	89	70	2.2k	8/6	11 x 9 x 19	Opt.	Black Knit	34	1295.00 Pair	
SPEAKER ART	Proclaim II	Vented	8 3/8			3/4	Inv. Dome			28-21 ±3	90	100	2.2k	8/4	12 x 14 x 42	Resin	Foam	100	10,000.00 Pair
	Odyssey	Vented	8 3/4			1 1/8	Dome			34-21 ±3	92	100	1.5k	8/4	12 x 14 x 27	Opt., Wood	Black Nylon	45	7500.00 Pair
	Aura	Vented	8 3/8			1	Dome			30-22 ±3	93	35	1.7k	4/3	12 x 12 x 42	Oak	Black Nylon	55	1600.00 Pair
	Clef	Vented	8 3/8			1	Dome			33-22 ±3	92	35	1.7k	8/4	11 x 13 x 21	Oak	Black Nylon	45	950.00 Pair
	Concept	Sealed	8 3/8			1	Dome			37-21 ±3	90	100	1.2k	8/4	11 x 13 x 21	Oak	Black Nylon	45	1050.00 Pair
	Thunder	Sat. & Bandpass Subwoof.	6 1/2	4		1/2	Dome			38-21 ±3	89	100	150,4k	4/3	Three Pieces	Black	Black Nylon Fabr.	45	499.00 Pair Sys.
SPEAKERLAB	DAS2	Bass Ref.	5			3/4	Dome			50-20 ±3	88	10	2.5k	8/6	13 x 7 x 9	Oak	Black Knit	13	239.00 Pair; Kit, 189.00
	SL3	Bass Ref.	6 1/2			3/4	Dome			42-20 ±3	89	10	2.5k	8/6	18 x 9 x 10	Oak	Black Knit	21	389.00 Pair; Kit, 299.00
	SL4	Bass Ref.	(2)6 1/2			1	Dome			35-20 ±3	91	10		4/3	32 x 10 x 12	Oak	Black Knit	41	499.00 Pair; Kit, 429.00
	DAS6	Bass Ref.	10, 8			1	Dome			30-20 ±3	93	10	180,2.5k	4/3	36 x 12 x 14	Oak	Black Knit	62	799.00 Pair; Kit, 589.00
	DAS7	Bass Ref.	12, 10	6 1/2	Cone	1	Dome			25-20 ±3	93	20	180,350, 4k	4/3	39 x 14 x 16	Oak	Black Knit	86	999.00 Pair; Kit, 799.00
	DAS/SW	Bass Ref. Subwoof.	10							30-180 ±3	91	10	180	8/7	23 x 14 x 16	Oak	Black Knit	43	329.00 Each; Kit, 240.00
	SL-C	Ctr. Ch.	(2)6 1/2			1/2	Dome			60-20 ±3	89	10	3k	4/3	23 x 8 x 10	Oak	Black Knit	25	299.00 Each; Kit, 239.00
	SL-88	Bandpass Subwoof.	(2)8							22-150 ±3	90	10	150	4/3	14 x 16 x 23	Oak		74	359.00 Each
SPEAKER-WORLD TECHNOLOGY (Continued)	Sat I	Ac. Sus. Sat.	5			1	Dome			65-18 ±3	88	30	3.5k	8/4	11 x 8 x 5	Black Text.	Black Foam	10	150.00 Pair
	Sat II	Ac. Sus. Sat.	6 1/2			1	Dome			60-18 ±3	87	30	3.5k	8/4	12 x 8 x 8	Black Text.	Black Foam	13	200.00 Pair





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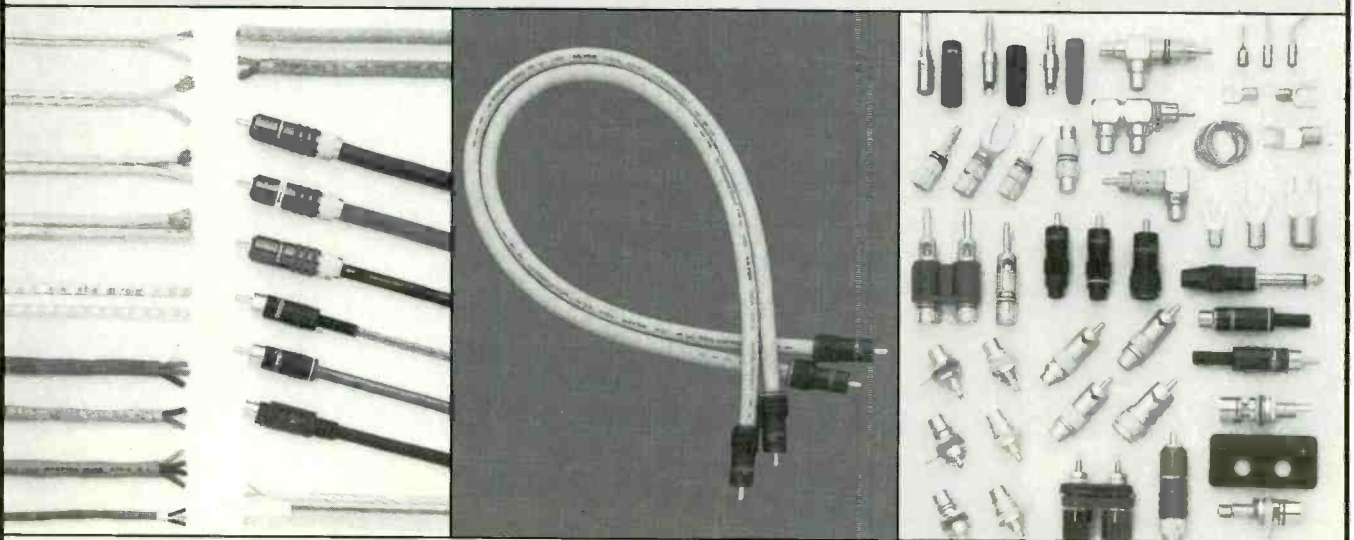
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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer, W Midrange, W Tweeter, 1, Superwoofer, ST	Angular Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$	
SPEAKER-WORLD TECHNOLOGY (Continued)	2000	Tuned Port	6½			1	Dome		40-18 ±3	90	20	3k	8/4	16 x 12 x 8	Black Lacq. Dak	Black Knit	22	400.00	
	Saturn	Tuned Port	8			1	Dome		35-18 ±3	89	35	3k		14 x 12 x 10	Black Knit	Black Knit	80	800.00	
	Sub 2000	Tuned Port	12						39-100 ±3	89	20	100	4/4	18 x 19 x 8	Black Text.	Black Foam	56	400.00	
	Ultimate	Subwoof. Tuned Port	12	6½	Cone	1	Dome		30-20 ±3	89	40	200,4k	8/6	38 x 15 x 12	Dak	Black Knit	80	800.00	
	Rosemary II	Pas. Rad.	10	5	Cone	1	Dome		30-20 ±3	89	50	700,4k	8/4	36 x 14 x 12	Black Text. White Plast.	Black Knit	Black Knit	70	500.00
	IW-1	In-Wall	5¼				¾	Dome		70-20 ±3	90	30	3k	8/4	10 x 7 x 3	Black Text. White Plast.	White Steel	5	105.00
SPECD	DMS-2		3	2	Cone				60-20 ±3	90	20		8/	6 x 3 x 3	ABS	Black		69.95	
	DMS-3		4	2	Cone	1	Dome		55-20 ±3	90	30		8/	7 x 5 x 4		Opt.		Pair From 109.50	
	DMS-6		5	2	Cone	1	Dome		55-20 ±3	90	40			9 x 6 x 5	Plast.	Black	5	139.95	
SPECTRUM AUDIO	106c	Bass Ref.	6			¾	Dome		59-20 ±4	90	30	4k	8/6	13 x 9 x 6	Vinyl	Black Knit	8	199.00	
	108c	Bass Ref.	8			¾	Dome		49-20 ±3	90	30	3k	8/6	15 x 12 x 10	Vinyl	Black Knit	17	349.00	
	208c	Bass Ref.	8			¾	Dome		29-20 ±3	90	50	2.5k	8/6	26 x 15 x 11	Vinyl	Black Knit	40	599.00	
	1000	Bass Ref.	(2)8	3	Dome	1	Dome		25-25 ±2	90	50	100,800, 5k	6/3	47 x 16 x 12	Solid Wood	Black Knit	95	2500.00	
SPENDOR (Continued)	LS3/5A	Inf. Baf.	5			¾	Dome		90-20 ±3	82.5	25	3.5k	11/	12 x 7 x 6	Opt., Wood	Black Knit	11	896.00	
	S20	Inf. Baf.	6½			¾	Dome		70-20 ±3	84	20	4k	8/	15 x 8 x 10	Opt., Wood	Black Knit	21	1140.00	
	Prelude 2/2	Bass Ref.	8			1	Dome		60-20 ±3	90	15	3k	8/	20 x 10 x 11	Opt., Wood	Black Knit	27	1090.00	
	SP2/2	Bass Ref.	8			1	Dome		60-20 ±3	88	15	3k	8/	20 x 10 x 11	Opt., Wood	Black Knit	27	1290.00	

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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer, W Midrange, M, Tweeter T, Subwoofer, ST	Angular Frequency Response, Hz to kHz, \pm dB	SPL, 1 W/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
SPENDOR (Continued)	SP1/2	Bass Ref.	8			(2)3/4, 1 1/2	Domes		45-20 \pm 3	89	15	3k, 13k	8/	25 x 12 x 12	Opt., Wood	Black Knit	37	1950.00
	S100	Bass Ref.	12	6	Cone	3/4	Dome		48-20 \pm 3	89	20	600, 4k	8/	27 x 14 x 17	Opt., Wood	Black Knit	80	2990.00
	250	Powered Inf. Bas.	6 1/2			3/4	0ome		70-20 \pm 3	102	100 Inc.	4k	8/	16 x 9 x 12	Opt., Wood	Black	30	5500.00
	450	Powered Bass Ref.	8			3/4	Dome		60-20 \pm 0, -3	108	(2) 100 Inc.	3k	8/	21 x 11 x 15	Opt., Wood	Black	44	8000.00
	1200	Powered Bass Ref.	12	6	Cone	3/4	Dome		48-20 \pm 0, -3	112	(3) 100 Inc.	600, 4k	8/	28 x 15 x 19	Opt., Wood	Black	101	10,000.00
SPICA	SC-30	Inf. Bas.	8			1 1/2	Cone		54-27 \pm 3	88	25	3k	8/	23 x 10 x 12	Opt., Vinyl	Black Cloth	28	399.00
	Angelus	Inf. Bas.	8			1	Dome		35-17.5 \pm 3	87	25	3.4k	8/5.8	46 x 21 x 10	Opt., Wood	Black Cloth	65	1275.00
	TC-50	Inf. Bas.	6 1/2			1	Dome		58-16.5 \pm 3	84	25	2.7k	4/3.6	13 x 16 x 12	Opt., Wood	Black Cloth	20	550.00
SRS LAWS	DRB-1	Sat.	4 1/2			1/2	Dome		65-22 \pm 3	88	10			10 x 7 x 10	Opt. ABS	Black Metal		239.00
	ORB-2	Sat.	4 1/2			3/4	Dome		55-22 \pm 3	89	10			10 x 7 x 10	Opt. Gray	Black Metal		319.00
	BASER-1	Subwoof.	(2)8						30-80	88	10			15 x 11 x 23	Opt. Gray	Black Fabr.		379.00
SSI SURROUND SOUND	HT-2	Sat.	4			1	Dome		90-22	20		8/6	6 x 8 x 5	Black	Black Knit	6 1/2	129.00	
	HT-3	2 Sats. & Ctr. Ch.	4			1	Dome		90-22	20		8/6	Three Pieces	Black	Black Knit	17 Sys.	199.00	
	HT-5	4 Sats. & Ctr. Ch.	4			1	Dome		90-22	20		8/6	Five Pieces	Black	Black Knit	28 Sys.	299.00	
	CC-2	4 Sats. & Ctr. Ch.	4			1	Dome		90-22	20		8/6	6 x 8 x 5	Black	Black Knit	7 Sys.	79.00	
	SW-2	Subwoof.	7						40-7	60		8/6	14 x 14 x 14	Black	Black Knit		179.00	
STANHOPE SYSTEMS	KW-1	Ported, Push-Pull	(2)8	(2)5 1/4	Cones	1	0ome		35-18	89	60	250, 2.5k	4/2.8	17 x 19 x 42	Opt.	Black Knit	94	3000.00
STEREOSTONE	Sub-Rock	Outdoor Subwoof.	(2)10						30-180 \pm 0, -3	91	60	180	8/4	22 x 20 x 19	Opt., Sim. Rock		60	699.00
	Sierra Stone	Outdoor	6 1/2			1/2	Dome		55-20 \pm 3	89	15	2.8k	8/3	13 x 9 x 9	Opt.		22	299.00
	Classic Stone	Outdoor	6 1/2			1/2	Dome		55-20 \pm 3	89	15	2.8k	8/3	19 x 12 x 10	Opt.		30	299.00
	Omni Stone	Outdoor	8			3/4	Dome		38-20 \pm 3				8/3	19 x 12 x 17	Opt.		35	399.00
	Corner Stone	Outdoor	8			3/4	Dome		38-20 \pm 3				8/3	19 x 15 x 11	Opt.		39	430.00
	Yosemite Stone	Outdoor	8			3/4	Dome		38-20 \pm 3				8/3	19 x 12 x 15	Opt.		39	430.00
	Stereo Stone	Outdoor	(2)8			(2)3/4	Domes		38-20 \pm 3	91	25	1.5k	8/3	23 x 20 x 19	Opt.		55	650.00
	Stereo Rock	Outdoor	(2)8			(2)3/4	Domes		38-20 \pm 3	91	25	1.5k	8/3	24 x 20 x 18	Opt.		55	650.00
Mirage Fountain	Outdoor	(2)8			(2)3/4	Domes		38-20 \pm 3	91	25	1.5k	8/3	22 x 20 x 19	Opt.		60	825.00	
SUMIKO SONUS FABER	Extrema	Sealed	7 1/2			1 1/4	Dome		27-30 \pm 2.5	88	50	2.2k	4/3.5	18 x 11 x 22	Opt.	Black Silk	87	9890.00
	Electa Amator	Ported	7			1 1/4	Dome		42-30 \pm 2.5	89	50	2.2k	6/4	14 x 8 x 10	Opt.	Black Silk	35	5000.00
	Electa	Ported	7			1	Dome		50-20 \pm 3	88	30	2k	6/4	14 x 10 x 9	Wal.	Black Silk	31	2750.00
	Minima Amator	Ported	5 1/2			1	Dome		55-25 \pm 3	88	30	2.4k	6/4	11 x 8 x 9	Wal.	Black Silk	21	2500.00
	Minuetto	Ported	6 1/2			1	Dome		60-20 \pm 3	87	30	2.2k	6/4	12 x 9 x 8	Wal.	Black Brown Silk	26	1500.00
SUPERIOR AUDIO	SX-1	Powered Subwoof.	5 1/4					W	40-250 \pm 3	88	40 Inc.	72-250 (Adj.)	8/	9 x 9 x 9	Black	Black	12	250.00
	SX-2	Powered Subwoof.	5 1/4					W	40-250 \pm 3	88	40 Inc.	72-250 (Adj.)	8/	9 x 9 x 9	Black	Black	10	300.00
	SX-3	Powered Subwoof.	10					W	30-250 \pm 3	90	80 Inc.	72-250 (Adj.)	8/	12 x 12 x 12	Black	Black	25	400.00
SWANS SPEAKER SYSTEMS	Black Swan	2 Sats. & 2 Subs.	13 1/2	(2)5 1/4	Cones	1	Dome		25-30 \pm 3	87	90	100, 3k	6/4	Four Pieces	Opt.	Black Foam	300 Sys.	10,500.00
	Leda Gemini	2 Sats. & 2 Subs.	13 1/2	(2)5 1/4	Cones	1	Dome		25-30 \pm 3	87	90	100, 3k	6/4	Four Pieces	Opt., Wood	Black Foam	300 Sys.	8000.00
	Cygnus		12	(2)5 1/4	Cones	1	0ome		27-30 \pm 3	87	90	100, 3k	6/4	42 x 16 x 16	Opt., Ven. Rswd.	Black Foam	125 Sys.	5995.00
	Crystal 60-18		(2)6 1/2			1	Dome		60-18 \pm 3	88	80	3k	8/4	40 x 10 x 10		Foam Cloth		3000.00
	FL1	Ported	7			1	0ome		58-18	90	25	3k	8/4	14 x 10 x 14	Wal.		25	1800.00



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls		Impedance, Ohms:		Dimensions, Inches		Finish	Grille Color and Material		Price, \$
			Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange		Woofer	Midrange	
SYMDEX AUDIO SYSTEMS	Epsilon Signature	Ported	10	7	Cone	1	Dome		25-25	88		100,2.3k	8/4	13 x 13 x 48	Opt.	Opt., Knit	100	4500.00
	Gamma Signature	Ported		7	Cone	1	Dome		45-25	88		2.3k	8/4	6 x 10 x 44	Opt.	Opt., Knit	40	2250.00
SYMPHONIC LINE	RG5 MKII	Sealed	8			1 1/2	Dome		35-22 ± 3	91	50		8/4	10 x 15 x 40	Pearl Lacq.	None	85	7000.00
TADDEO	Arpeggio	Transition Load	6 1/2			1 1/8	Dome		34-25 ± 3	91	10	2k	8/5	12 x 9 x 41	Oak	Black	62	2295.00
TANNOY	C-5	Bass Ref.	5			3/4	Dome		58-20	87	15		6/4	12 x 7 x 7	Opt.	Black Knit	9	229.00
	C-6	Bass Ref.	6 1/2			3/4	Dome		50-20	88	15		6/4	14 x 8 x 8	Opt.	Black Knit	10	299.00
	C-8	Bass Ref.	8			1	Dome		45-20	90	15		6/4	19 x 10 x 8	Opt.	Black Knit	18	399.00
	C-10	Bass Ref.	10			1	Dome		38-20	91	15		6/4	24 x 12 x 10	Opt.	Black Knit	27	499.00
	C-88	Bass Ref.	(2)8			1	Dome		35-20	92	15		6/4	35 x 11 x 14	Opt.	Black Knit	45	699.00
	D-700	Tuned Port; Dual Concent.	(2)10			1	Dome		35-30	93	30	200,1.5k	6/4	45 x 18 x 17	Opt.	Black Knit	90	4995.00
	Stirling TW	Var. Dst. Port	10			1	Dome		35-25	93	30	1.3k	8/5.5	28 x 20 x 12	Wal.	Beige Knit	60	5000.00
	Edinburgh TW	Dst. Port	12			1 1/4	Dome		30-25	95	50	1.2k	8/5.5	40 x 26 x 17	Wal.	Beige Knit	96	6500.00
	GRF Memory TW	Ducted Port; Dual Concent.	15			1 1/4	Dome		29-25	95	50	1k	8/5.5	44 x 32 x 19	Wal.	Beige Knit	184	7500.00
	Westminster TW	Compd. Horn; Dual Concent.	15			1 1/4	Dome		18-25	99	50	300,1k	8/5.5	51 x 41 x 25	Wal.	Beige Knit	290	12,500.00
	603	Ducted Port	5			1	Dome		60-30	86	10	3.5k	6/4	13 x 8 x 6	Opt.	Black	8 7/8	299.00
	605	Ducted Port	6 1/2			1	Dome		55-30	87	10	3.5k	8/6	15 x 11 x 7	Opt.	Black	15 3/8	399.00
	607	Ducted Port	8			1	Dome		50-30	88	10	3k	8/6	19 x 12 x 9	Opt.	Black	19 7/8	599.00
	609	Point Source, Ducted Port	8			1	Dome		46-30	89	10	2.5k	8/5	19 x 12 x 9	Opt.	Black	22	699.00
611	Point Source, Ac. Sus.	8	8	Cone	1	Dome		45-30	91	10	400,2.5k	8/5	27 x 12 x 9	Opt.	Black	33	899.00	
613	Point Source, Pas. Rad.	6 1/2	6 1/2	Cone	1	Dome		44-30	90	10	400,2.5k	6/4	35 x 11 x 7	Opt.	Black	33	1199.00	
615	Point Source, Pas. Rad.	8 1/2	8 1/2	Cone	1	Dome		41-30	92	10	400,2.5k	6/4	38 x 12 x 9	Opt.	Black	46	1599.00	
TC SOUNDS	TC Sub 0	Powered Subwoof.	(2)15				W		12-100 +0,-3	350 Inc.	Adj.			42 x 19 x 20	Lacq.	Black Knit		2295.00
	TC Sub 1	Powered Subwoof.	15				W		12-100 +0,-3	250 Inc.	Adj.			23 x 19 x 20	Lacq.	Black Knit		1795.00
	TC Sub 2	Powered Subwoof.	12				W		20-100 +0,-3	200 Inc.	Adj.			20 x 16 x 20	Lacq.	Black Knit		1295.00
	TC 1	Coaxial		5 1/2	Flat Piston	1 1/2	Ribbon		65-20 ± 1.5	90	50	2.5k	8/4	50 x 11 x 10	Lacq.	Black Knit		2495.00
	TC 2	Coaxial		5 1/2	Flat Piston	1 1/2	Ribbon		70-20 ± 2	90	50	2.5k	8/4	14 x 9 x 10	Lacq.	Black Knit		1995.00
	TC 3	Coaxial		6	Cone	1	Dome		50-19 ± 3	87	50	3.5k	6/4	14 x 9 x 10	Lacq.	Black Knit		895.00
TDL	Reference Standard	Trans. Line	(2) 12x 8 1/4 12x 8 1/4	(2)6	Cones	(2)1, 3/4	Domes		16-35	87	50	200,3.5k, 13k	8/4	48 x 22 x 20	Opt., Wood Ven.	Opt., Knit	154	10,000.00
	Monitor	Trans. Line	6 8 1/4 12x 8 1/4	6	Cone	1, 3/4	Domes		18-35	87	40	300,3.5k, 13k	8/4	45 x 12 x 19	Opt., Wood Ven.	Opt., Knit	103	6000.00
	Studio 4	Trans. Line	12x 8 1/4	6	Cone	1	Dome		19-20	87	40	300,3.5k	8/4	43 x 12 x 17	Opt., Wood Ven.	Opt., Knit	66	4000.00
	Studio 3	Trans. Line	(2)8			1	Dome		20-20	87	30	3k	8/4	37 x 12 x 16	Opt., Wood Ven.	Opt., Knit	59	3000.00
	Studio 1	Trans. Line	6 1/2			1	Dome		28-20	86	30	3k	8/4	28 x 9 x 13	Opt., Wood Ven.	Opt., Knit	40	1800.00
	Studio 0.5	Trans. Line	5 1/2			1	Dome		30-20	85	30	3k	6/4	24 x 8 x 12	Black Wood Grain	Black Knit	30	1200.00
	Studio 1m	Trans. Line	6 1/2			1	Dome		28-20	86	30	2k	8/	30 x 9 x 13	Opt., Wood Ven.	Opt.	50	2500.00
	Studio 0.75m	Trans. Line	5 3/4			1	Dome		30-20	85	30	2k	8/	26 x 8 x 12	Opt., Wood Ven.	Opt.	35	2000.00
	RTL3	Trans. Line	(2)6 3/4			1	Dome		35-20	90	20	3k		34 x 8 x 15	Opt., Wood Ven.	Opt.	46	900.00
(Continued)	RTL2	Trans. Line	6 3/4			1	Dome		40-20	87	20	3k		28 x 8 x 9	Opt., Wood Ven.	Opt.	26	600.00



LOUDSPEAKERS

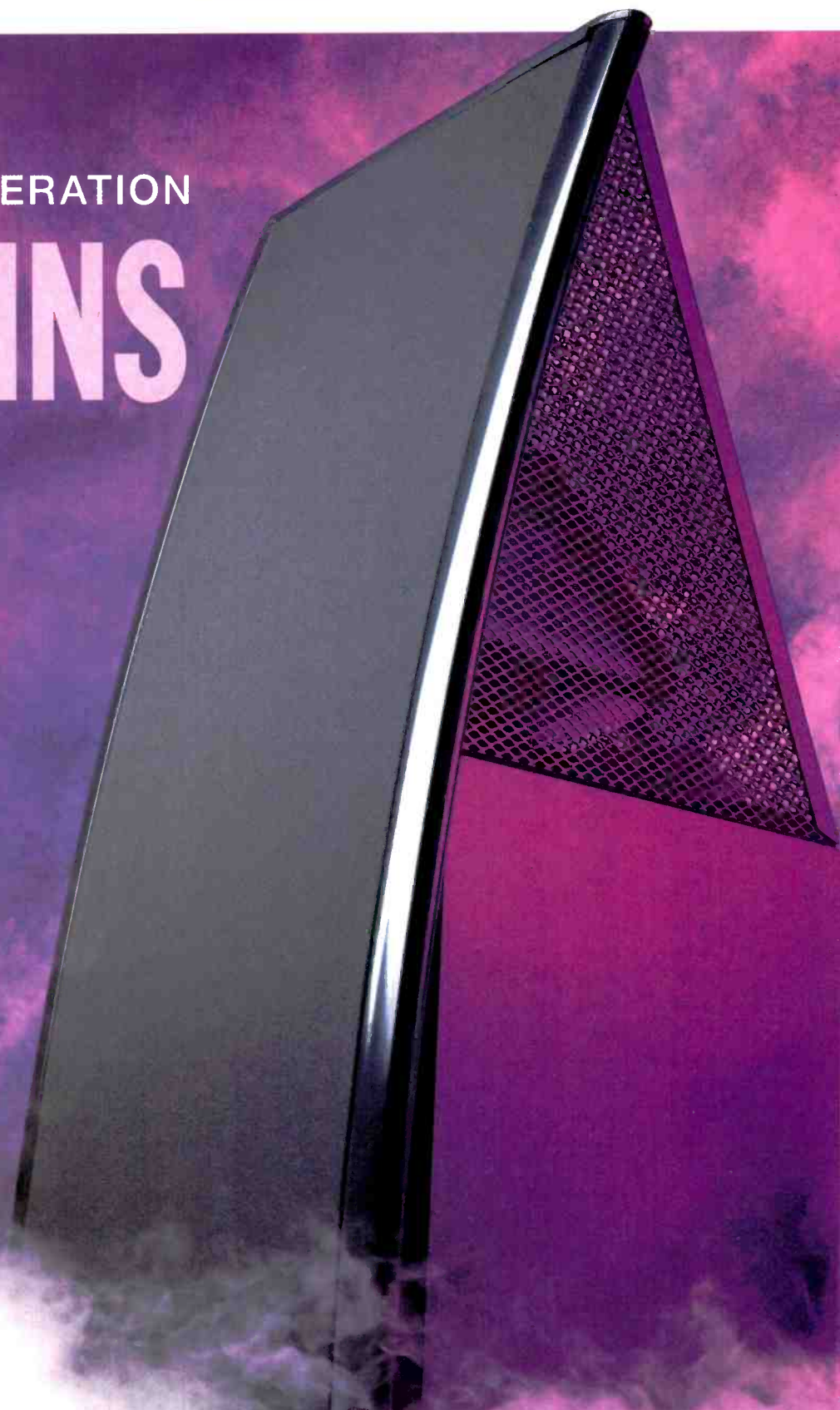
MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls		Angular Frequency Response		SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Impedance, Ohms:		Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Tweeter	Woofer	Midrange	Tweeter	Woofer	Midrange	Woofer	Midrange			Woofer	Midrange					
TDL (Continued)	RTL1	Trans. Line Ported	6 3/4			1	Dome		45-20	87	20	3k			15 x 8 x 9	Opt., Wood	Opt.	18	400.00		
	Near field Monitor		5			1/2	Cone/Dome		50-20	88	15	5k		8/	11 x 7 x 7	Opt., Wood	Opt.	6 1/2	250.00		
TEAC	S-500R	Bass Ref.	5			9 3/4	Dome		70-20					6/	7 x 14 x 9	Oiled Mahog	Gray Knit	12	599.00		
	S-200	Bass Ref.	4 5/8			9 3/4	Dome		80-20					6/	6 x 9 x 7	Oiled Mahog	Gray Knit	5	249.00		
	SW-1		5 1/8												5 x 17 x 12	Oiled Mahog	Black Knit	18 1/8	240.00		
	LS-X20		5 7/8												11 x 6 x 5	Black Mesh	Black Mesh	5	200.00		
	LS-X10		4 5/8													Black Mesh	Black Mesh	4 3/8	140.00		
TECHNICS	SB-CX700		12	4	Cone	1	Dome		25-45 ± 16	88	200	400,3.5k	6/	14 x 35 x 12	Wood Grain	Black Net	51.7	349.95			
	SB-CX500		10	4	Cone	1	Dome		28-45 ± 16	88	150	500,3.5k	6/	12 x 32 x 12	Wood Grain	Black Net	37	299.95			
	SB-CX300		8	4	Cone	1	Dome		38-45 ± 16	88	120	1.5k	6/	11 x 19 x 10	Wood Grain	Black Net	17.2	199.95			
	SB-CL90		8	4	Cone	1	Dome		37-25 ± 16	88	120	700,5k	8/	9 x 32 x 11	Wood Grain	Black Net	27.5	239.95			
	SB-CL50		7 1/8	4	Cone	1	Dome		42-25 ± 16	88	160	3k	8/	8 x 15 x 8	Wood Grain	Black Net	12.1	259.95			
	SB-S16		4						110-20 ± 10	86	30		8/	6 x 8 x 5	Wood Grain	Black Net		59.95			
	SB-L80	Bass Ref.	12	4	Cone	2 1/8	Cone		38-22	92	150	3.5k,5k	8/	14 x 27 x 13			23.8	229.95			
	SB-L60	Bass Ref.	10	4	Cone	2 1/8	Cone		40-22	92	120	3.5k,5k	8/	13 x 26 x 10			18.7	179.95			
	SB-L40	Bass Ref.	10			2 1/8	Cone		42-22	91	100	4.5k	8/	13 x 23 x 9			16.3	129.95			
TERPSICHORE	Landes Monitor	Tuned Port	7 1/2				Ribbon		45-24 ± 2	94	10	300,2.4k	6/3	8 x 10 x 16	Opt.	Black Knit	19	700.00			
	SSS Monitor	Tuned Port	5 1/2			1	Dome		55-20 ± 3	91	10	2.4k	6/3	7 x 10 x 12	Opt.	Black Knit	12	375.00			
	Van Arsdale	Tuned Port & Trans. Line	8	4	Cone	1	Dome		32-20 ± 2	91	100		8/4		Opt.	Black Knit	180	3200.00			
	1 Subwoofer	Folded Horn Subwoof.	10						28-250	91	200		6/3	14 x 16 x 25	Opt.	Black Knit	40	600.00			
THIEL	CS5	Sealed	(3)8	5,2	Cone, Dome	1	Dome	No	25-20 ± 1	87	100	50,400,1k,3k	3/2	13 x 17 x 64	Opt., Wood	Black Cloth	180	10,800.00			
	CS3.6	Pas. Rad.	10	4 1/2	Cone	1	Dome	No	29-20 ± 1.5	86	100	400,3k	4/2.5	12 x 17 x 48	Opt., Wood	Black Cloth	107	3900.00			
	CS2.2	Pas. Rad.	8	3	Cone	1	Dome	No	35-20 ± 2	86	50	800,3k	4/3	12 x 13 x 42	Opt., Wood	Black Cloth	70	2750.00			
	CS1.2	Bass Ref.	6 1/2			1	Dome	No	52-18 ± 2	87	40	2.5k	4/4	10 x 10 x 36	Opt., Wood	Black Cloth	47	1250.00			
	SCS	Bass Ref.	6 1/2			1	Dome	No	64-20 ± 3	87	40	4k	4/4	8 x 9 x 16	Opt., Wood	Black Cloth	23	1090.00			
TOBY	System 93	Sat. & Subwoof.	10	6 1/2	Cone	1	Dome		35-20 ± 3	87	30	100,1.8k	6/4	Three Pieces	Opt.	Black Knit		995.00			
	Six Sat	Sat. & Subwoof.	10	6 1/2	Cone	3/4	Cone		35-15 ± 3	87	30	100,3k	6/4	Three Pieces	Black Epoxy	Black Knit		750.00			
	D-61	Bass Ref.	8			1	Dome		35-20 ± 3	87	30	2.5k	8/6	37 x 14 x 11	Opt.	Black Knit		695.00			
	D-28	Bass Ref.	6 1/2			1	Dome		40-20 ± 3	86	30	1.8k	6/4	33 x 10 x 7	Opt.	Black Knit		595.00			
	D-7	Sealed	6 1/2			3/4	Cone		70-18 ± 4	87	30	3k	6/4	14 x 9 x 9	Oiled Oak	Black Knit		240.00			
TOTAL MEDIA SYSTEMS	TMS-8.5	Tuned Port	8 1/2	2	Dome	2	Ribbon		30-27 ± 3	90	50	650,7k	8/6	11 x 13 x 42	Black Ash	Black Knit	53	2700.00			
TOTEM	Rokk	Inf. Baf.	6			1	Dome		50-20 ± 2	88	20	3.2k	4/	15 x 7 x 10	Gray	None	11	895.00			
	Tott	Inf. Baf.	6			1	Dome		50-20 ± 3	85	30	3.5k	8/	11 x 6 x 9	Mahog	None	8	995.00			
	One	Inf. Baf.	7			1 1/2	Dome		50-20 ± 3	87	15	2.7k	4/	13 x 7 x 9	Mahog	None	9	1495.00			
	MANI-2	Inf. Baf.	(2)8			1 1/2	Dome		27-20 ± 3	85	50	4k	4/	17 x 9 x 12	Mahog	None	22	3995.00			
TRIAD SPEAKERS	System HT Bronze	Sat.	4 1/2			3/4	Dome		110-20 ± 3	87	35	2.5k	4/3	9 x 5 x 5	Opt.	Black Cloth	7	200.00			
	System HT Silver	Sat.	5 1/2			1	Dome		100-20 ± 2.5	89	35	2.5k	8/6	11 x 6 x 6	Opt.	Black Cloth	11	275.00			
	System HT Gold	Sat.	7			1 1/4	Dome		72-20 ± 2	91	35	2.5k	4/3	14 x 7 x 7	Opt.	Black Cloth	15	375.00			
	System Thunder Bronze	Powered Subwoof.	10					W	20-180 + 0, -3 (Adj.)	90	150	50-180 (Adj.)	8/6	15 x 14 x 13	Opt.	Black Cloth	42	750.00			
	System Thunder Silver	Powered Subwoof.	(2)8					W	20-180 + 0, -3 (Adj.)	88	250	50-180 (Adj.)	4/3	16 x 17 x 16	Paint/Gran.	Black Cloth	65	1000.00			
	System Thunder Gold	Powered Subwoof.	(2)10					W	20-180 + 0, -3 (Adj.)	90	250	50-180 (Adj.)	4/3	18 x 19 x 17	Paint/Gran.	Black Cloth	80	1250.00			
(Continued)	InWall HT Bronze	In-Wall Sealed Sat.	4 1/2			3/4	Dome		110-20 ± 3	87	35	2.5k	4/3	11 x 7 x 4	Paint	Opt.	7				



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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer = W, Midrange = M, Tweeter = T, Superwoofer = ST	Analogic Frequency Response, Hz to kHz, ±dB	SPL, -1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts (Ch.)	Impedance, Ohms: Nominal/Minimum	Crossover Frequencies, Hz	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
TRIAD (Continued)	InWall HT Silver	In-Wall Sealed Sat.	5½		1	Dome			100-20 ± 2.5	89	35	2.5k	8/6	12 x 8 x 4	Paint	Opt.	9	
	InWall HT Gold	In-Wall Sealed Sat.	7		1¼	Dome			72-20 ± 2	91	35	2.5k	4/3	19 x 11 x 4	Paint	Opt.	14	
	InWall Omni	In-Wall Ported Sat.	5¼		2¼	Cone			85-16 ± 3	85	25	2.8k	8/6	12 x 8 x 4	Paint	Opt.	8	
	InWall Thunder Bronze/6	In-Wall Powered Servo Subwoof. Dual Encl.;	10				W		20-180 +0,-3 (Adj.)	90	150 Inc.	50-180 (Adj.)	8/6	19 x 14 x 6	Paint	Opt.	32	
	InWall Thunder Silver/4	In-Wall Powered Servo Subwoof. Dual Encl.;	(2)8				W		20-180 +0,-3 (Adj.)	88	250 Inc.	50-180 (Adj.)	4/3	19 x 14 x 4	Paint	Metal	48 Sys.	
	InWall Thunder Silver/6	In-Wall Powered Servo Subwoof. Dual Encl.;	(2)8				W		20-180 +0,-3 (Adj.)	88	250 Inc.	50-180 (Adj.)	4/3	14 x 14 x 6	Paint	Opt.	50 Sys.	
	InWall Thunder Gold/6	In-Wall Powered Servo Subwoof. Dual Encl.;	(2)10				W		20-180 +0,-3 (Adj.)	90	250 Inc.	50-180 (Adj.)	4/3	19 x 14 x 6	Paint	Opt.	52 Sys.	
	InWall THX LCR	In-Wall; THX Front	(2)5½		1¼	Dome			80-20 ± 2	87	100	2.2k	4/3	19 x 11 x 4	Paint	Metal	22	
	InWall THX Surround	In-Wall; THX Surround	(2)5½		(2)1¼	Domes			85-20 ± 3	85	50	2.6k	4/3	14 x 14 x 4	Paint	Metal	20	
	InWall THX Woofer	In-Wall; THX Woofer	(2)10				W		35-80 ± 3	85	200	80	4/3	19 x 14 x 12	Paint	Metal	45	
OnWall THX Surround	On-Wall; THX Surround	5½		(2)1¼	Domes			85-20 ± 3	85	50	2.6k	4/3	14 x 14 x 5	Paint	Metal	20		
System THX Woofer	System THX Woofer	(2)10				W		35-80 ± 3	85	200	80	4/3	18 x 20 x 18	Paint/Gran.	Black Cloth	70		
TRIPOD	GS-3	Outdoor	8		2				40-20	77	25		8/4	13 x 13 x 13	Green ABS Foam	Black Foam	12	119.00 Each
	DS-120	Outdoor	8		2				40-20	91	25		8/4	13 x 13 x 13	Gray ABS Foam	Black Foam	13	119.00 Each
	PS-300	Planter	8		2				40-20	77	25		8/4	12 x 12 x 12	Tan ABS	Black Metal	11	110.00 Each
	PS-60	Outdoor	5¼		2				50-18	91	25		8/4	14 x 8 x 12	Black ABS	Black Metal	10	129.00 Each
	CS-100	Outdoor	8		2				40-20	89	25		8/4	18 x 14 x 16	Rock Sim.	Rock Sim.	25	139.00 Each
	CS-150	Outdoor	8		2				60-20	91	25		8/4	18 x 15 x 17	Rock Sim.	Rock Sim.	25	199.00 Each
TUBE RESEARCH LABS	GTRS		(3)9.2	6	Cone	1.2				94	300			13 x 22 x 49	Gloss Black	Black	220	18,000.00 Pair
ULTRA AUDIO	TS-CT1	Bandpass	(2)10	(2)5	Cones	1	Dome		25-20 ± 3	86	50	100,3k	7/3	18 Dia. x 63	Metal	Black Cloth	175	5900.00 Pair
	TS-CW1	Bandpass Subwoof.	12						20-100 ± 3	88	50	Opt.	8/4	18 Dia. x 48	Opt.	Black None	69	1399.00 Each
	TS-S1	Bass Ref.	6		1	Dome			48-25 ± 3	88	50	2.8k	8/4	13 x 8 x 15	Opt.	Black Foam	38	1500.00 Each
	TS-1	Bass Ref.	8	2	Dome	1	Dome		35-20 ± 3	88	40	500,3k	7/3	14 x 10 x 60	Oak	Black Cloth	100	2200.00 Pair
UNITY AUDIO	CLA 1	Bass Ref.	10	6½	Cone	1	Dome	No	34-20 ± 2	89	40	175,2.2k	8/5	9 x 10 x 44	Oak	Black Knit	55	2195.00 Pair
	CLA 3mkII		(2)7		1	Dome	No		43-20 ± 2	89	40	2.2k	5/7	9 x 5 x 38	Opt.	Black Knit	30	995.00 Pair
	PARM	Blamp. Sat. & Subwoof.	(2)13	(2)7	Cones	1¼	Dome	W	23-22 ± 1	91		130,2.2k	6/3	Five Pieces	Corian	Black Knit	400 Sys.	15,000.00 Sys.
	Fountainhead Signature 1	Bass Ref.	11	7	Cone	1¼	Dome		28-22 ± 1.5	90	50	135,2.2k	7/5	42 x 11 x 11	Corian	Black Knit	90	5500.00 Pair
	Signature 3	PARM Loading	(2)7		1	Dome			30-21 ± 2	90	100	135,2k	7/5	9 x 10 x 43	Opt.	Black Knit	68	3300.00 Pair
VANDERSTEEN AUDIO	VCC-1	Coaxial; Cir. Ch. Trans. Line	6½		1	Dome			150-21 ± 3	86	30	3.8k	5/4	12 x 10 x 9	Opt., Wood	Opt., Knit	25	495.00 Each
	1B		8		1	Dome	T		38-20 ± 3	90	20	2.8k	8/6	12 x 10 x 36	Opt., Wood	Opt., Knit	50	695.00 Pair
	2Ce		10,8	4½	Cone	1	Dome	M,T	29-29 ± 3	88	40	600,5k	8/4	16 x 10 x 40	Opt., Wood	Opt., Knit	70	1295.00 Pair
	3		10,8	4½	Cone	1	Dome	M,T	26-30 ± 3	89	100	500,5k	6/4	16 x 10 x 48	Opt., Wood	Opt., Knit	100	2395.00 Pair
	2W	Powered Inf. Buf. Subwoof.	(3)8		1	Dome	W		26-80 ± 3	Adj.	300 Inc.	80		18 x 17 x 18	Opt., Wood	Opt., Knit	90	1250.00 Each w/Amp

The Audio Critic is Published quarterly for \$24 per year by Critic Publications Inc., 1380 Masi Road, Quakertown, PA 18951

MACH 1 Acoustics DM-10

MACH 1 Acoustics, RR 2, Box 334A, Wilton, NH 03086. DM-10 floor-standing 3-way loudspeaker system, with accessory granite base and grille, \$7995.00 the pair. Tested samples on loan from manufacturer.

Let me say it before we get involved in the details: this is one of the finest loudspeakers known to me, regardless of price. Like everything else in this world, it has its limitations, but those limitations are intrinsic to the basic concept and intended purpose of the speaker: they aren't design faults. The speaker is intended for extremely refined, high-resolution playback at not excessively high levels in not excessively large spaces, and it accomplishes that faultlessly.

The key to the design is the choice of drivers. Marc McCalmont, the designer of the DM-10 (he is a Marine flier turned Pan American pilot turned audio entrepreneur), choose the Accuton 1" inverted-dome tweeter and 3½" inverted-dome midrange, and a 9½" Dynaudio woofer. The Accutons have ceramic diaphragms made by vapor deposition and are billed to the manufacturer at approximately \$160 and \$200, respectively. They are quite fragile and need to be crossed over just so to keep them out of trouble. The Dynaudio is also ridiculously expensive, so that Marc pays over \$1000 up front for drivers before he has even started to put other parts into a pair of speakers. Welcome to the world of High End. I must say, however, that these are better drivers than you get in say, a Wilson WATT.

The cabinet of the DM-10 has 1" walls, except the front baffle, which is made of 1¼" damped laminate. This guy doesn't fool around. The dimensions of the box are 44" high by 11" wide by 14½" deep; the front edges are rounded; the finish is in your choice of veneers; the grille is optional, the basic design having been conceived with fully exposed drivers. The woofer is located only a few inches above floor level to avoid "floor bounce" (see the ACI G3 review above); the midrange and tweeter sit high and are offset inboard, resulting in a mirror-image pair. The woofer is in a sealed enclosure; the crossover slopes are fourth-order (24 dB per octave); the network is made with air-core inductors (except in the woofer circuit) and polypropylene capacitors; the crossover frequencies are approximately 250 Hz and 3 kHz. The general design philosophy is to be textbook correct and never mind the cost. No tricks, no surprises, no compromises.

I found only two basic design characteristics that I—putting myself in the place of a purchaser—would have wished to see improved at this exalted price level. One is the bass, which is very clean and well-controlled but could go deeper in a box of this size. (An off-the-shelf woofer, no matter how costly and how magnificently made, hardly ever has the exact Thiele-Small specs for the particular system optimization one needs.) The near-field response I measured was flat down to an f_3 of 44 Hz and declined 12 dB per octave below that—a classic sealed-box profile. The impedance curve indicates that the box is tuned to 35 Hz, so the system must be slightly overdamped. As the near field response at 30 Hz is only 10 dB down, the "room gain" in smallish rooms should bring it up a tad, but in my big room I would have preferred stronger bass. The other small weakness of the design is that the little Accuton tweeter is somewhat deficient in power handling, so that you have to watch the level in opera recordings, for example, because the soprano's fortissimo high notes tend to sound a bit strained if you turn up the volume. This is a medium-signal, rather than a large-signal, transducer.

That said, I must then immediately add that at normal to moderately high levels the sound of the DM-10 is exquisitely beautiful and transparent, absolutely worldclass. Both texture and

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structure—to use the John Eargle terminology which is so superior to the high-end tweak vocabulary—are as accurately reproduced as anyone could wish for. Furthermore, the crossover design and driver mounting/positioning are such that the speaker isn't the least bit temperamental when it comes to placement—the soundstage doesn't collapse and the balance doesn't go to hell when you move the cabinets eight inches this way or that. (Marc McCalmont has written an entire manual on room acoustics and speaker placement, by the way.)

In measuring the l-meter response of the speaker with the MLS technique, I didn't run into the same problem as I did with the ACI G3, although the vertical distance between woofer and midrange is even greater in the case of the DM-10. The much steeper crossover slopes are probably the reason. On the tweeter axis, the response was ± 3 dB from 300 Hz to 20 kHz which is even better than you'd think because in the crucial three octaves from 1kHz to 8kHz the deviation from absolute flatness was only ± 1.25 dB. And that's not all. There's hardly any change in the response up to 10kHz at 30° off axis; only the 10 to 20 kHz response starts to slope downward a bit. No wonder the speaker sounds great.

In the time domain, I observed nothing that could change my high opinion of the DM-10. Pulse coherence was of course nil; it's a spread-out 3-way system with high-order crossovers to begin with, and a positive-going pulse pushes the tweeter diaphragm inward, whereas the midrange and woofer diaphragm move outward. It's academic; the proof of the pudding is in the superior frequency response on and off axis. I did see just a tiny bit of garbage between tone-burst envelopes but not enough to attribute any importance to.

The impedance characteristics of the speaker indicate the need for an amplifier of good but not exceptional current capability; above the impedance swings due to the box, the magnitude stays between 3 and 8 ohms and the phase within $\pm 25^\circ$. Efficiency is of the order of 87 dB, which is about average for speakers in this format.

Where do I rank the MACH 1 Acoustics DM-10? If sheer transparency, refinement, and naturalness of sound are the top priorities, it ranks very close to the top. I haven't tested everything, of course, but its only competition known to me in that super-finesse category is the Win SM-10. If, on the other hand, the big sound, life-size dynamics, deep bass, and generally awesome impact are the desire traits, then it lags behind the Waveform Mach 7, the "Carver Amazing Loudspeaker" Platinum Mark IV, and other of that ilk not yet reviewed, which are slightly cruder in sonic texture, at least in my opinion. In any event, although the DM-10 is fairly priced considering the manufacturer's cost of parts and labor and the dealer's normal markup, it's still a classic case of "if you have to ask the price you can't afford it."

**MACH 1
ACOUSTICS**



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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle, Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Low Crossover? Woofer W. Midrange W. Tweeter - Superwoofer - ST		Anechoic Frequency Response, Hz to kHz, ±dB		SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.		Impedance Ohms: Nominal/Minimum		Dimensions, Inches (To Nearest Inch)		Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
			Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer	Midrange	Woofer				
VECTOR RESEARCH	VRP-275 Pro-Line	Sat. & Subwoof.	8	3½	Cone	2½	Cone				28-20 ±3	90	10	150,3.5k	6/	Three Pieces	Black Vinyl	Black Alum. Mesh	26 Sys.	899.95 Sys.			
VIDEO ACOUSTICS	VA 1200BK	Surround	(2)4½			(4)3½					78-16 ±6	92	20	400	8/4	8 x 10 x 24	Black Wood	Black Knit	30	499.00 Each			
	VA 1300BK	Ctr. Ch.	(2)5¼			1½	Dome				100-19 ±4	90	20	3k	8/5.5	7 x 7 x 16	Black Wood	Black Knit	16	349.00 Each			
	VA 1400BK		8			¾	Dome				65-17 ±4	86	30	2.8k	8/7	15 x 7 x 10	Black Wood	Black Knit	19	599.00 Pair			
	VA 1500BK	Bass Ref. Subwoof.	(2)8								37-72 ±3	87	50	60 (low-pass)	8	20 x 20 x 20	Black Wood	Black Knit	76	599.00 Each			
VIDEOTONE	Mini-Max	Inf. Baf.	5¼			1	Dome				70-20 ±5	89	20	3k	8/4	11 x 7 x 7	Black Wal.	Black Knit	10	299.00 Pair			
	Preludium	Sealed Box	8			1	Dome				35-25 ±3	89	20	3.5k	8/4	19 x 10 x 9	Oiled Wal.	Black Knit	17	599.00 Pair			
VIDIKRON	VTS 5 + 1	Sat. & Subwoof.	12	(5)4½	Cones	(5)1	Domes				20-20	87	30	90,2.5k	8/4	Six Pieces	Black	Black	44¼ Sys.	999.00 Sys.			
VINTEC ACOUSTICS	Vesuvius	Subwoof.	(2)15, (4)12								14-100 ±3	94	100	50,90	4/2	42 x 30 x 24	Oak		300	10,000.00 Pair			
	Vibrato	Subwoof.	(6)10								16-120 ±3	93	60	60,90	4/2	30 x 24 x 24	Oak		215	6000.00 Pair			
	V94	Subwoof.	(2)10								20-150 ±3	88	30	75,110	4/2	24 x 18 x 17	Oak		60	1800.00 Pair			
	Valour	Vented	6½			1	Dome				36-20 ±1.5	86	30	1.7k	8/5	16 x 10 x 12	Oak	Black Knit	30	750.00 Pair			
	Vanguard		(2)12	(2)6½	Cones	1	Dome				20-20 ±2	90	40	160,1.6k	6/2	54 x 9 x 18	Oak	Black Knit	200	9000.00 Pair			
	System V94	Home Th.	(4)10, (2)8	(2)6½, (2)5¼	Cones	(5)1	Domes				20-20 ±2	91	30	90,1.6k, 2k,2.8k	8/5	Seven Pieces	Oak	Black Knit	290 Sys.	4000.00 Sys.			
VMPS	QSO 626	Ported	(2)6½		Cone	1	Dome	T			44-18 +0,-3	92	20	2.5k	4/4	22 x 9 x 12	Oak	Black	35	329.00 Each			
	QSO 404	Ported	8			1	Dome	T			48-17 +0,-3	90	20	3.5k	8/6	18 x 12 x 9	Oiled Wal.	Black Cloth	25	229.00 Each			
	Mini Tower IIa	Pas. Rad.	(2)10	5	Cone	(2)1	Dome, Piezo	M, T, ST			28-30 +0,-3	92	20	500,4.5k, 15k	8/6	39 x 12 x 15	Opt., Wood	Black Cloth	70	479.00 Each			
	Super Tower III	Pas. Rad.	(2)15, 12, (2)10	(4)5	Cones	(4)1, ¾x3	Domes, Ribbon	M, T, ST			17-50 +0,-3	98	20	80,500, 4.5k,15k	8/6	72 x 17 x 19	Opt., Wood	Black Cloth	300	5200.00 Pair			
	QSO 808	Ported	(2)10	5	Cone	1	Dome	M, T			34-20 ±3	94	20	600,5k	8/6	26 x 15 x 12	Oiled Wal.	Black Knit	50	690.00 Pair			
	Tower II	Multiband Bass	(3)12	5	Cone	1, (1)2	Dome, Piezo	M, T, ST			22-50 ±3	95	20	80,400, 4k,12k	4/4	43 x 15 x 15	Oiled Wal.	Black Knit	95	1298.00 Pair			
	Tower II Special Edition	Multiband Bass	(3)12	5	Cone	1, 2	Dome, Ribbon	M, T, ST			22-50 +0,-3	94	20	80,500, 5k,15k	4/4	15 x 16 x 45	Oak	Black Knit	100	1876.00 Pair			
	Super Tower/R	Multiband Bass	(2)15, 12	(2)5	Cones	(2)1, (2)2	Domes, Ribbons	M, T, ST			20-50 ±3	96	20	80,400, 4k,12k	4/4	49 x 22 x 17	Oiled Wal.	Black Knit	150	1998.00 Pair			
	Super Tower/R Special Edition	Multiband Bass	(2)15, 10	(2)5	Cones	(2)1, 2	Domes, Ribbon	M, T, ST			20-50 +0,-3	94	20	80,500, 5k,15k	4/4	18 x 18 x 52	Oak	Black Knit	175	3200.00 Pair			
	Smaller Subwoofer	Pas. Rad. Subwoof.	12								28-600 ±3	92	20	Var.	8/6	26 x 15 x 16	Oiled Wal.	Black Knit	52	329.00 Each			
	Original Subwoofer	Pas. Rad. Subwoof.	12								19-600 ±3	94	20	Var.	8/6	27 x 22 x 17	Oiled Wal.	Black Knit	95	429.00 Each			
	Larger Subwoofer	Pas. Rad. Subwoof.	15,12								17-250 ±3	95	20	Var.	4/3	39 x 22 x 17	Oiled Wal.	Black Knit	140	599.00 Each			
	Dedicated Subwoofer	Pas. Rad. Subwoof.	(2)12								26-300 +0,-3	92	20	100	8/6	27 x 15 x 16	Oak	Black Knit	85	400.00 Each			
	Dipole Surround	Dynamic Dipole	(2)6			(2)1	Domes	T			55-18 ±3	88	25	2.3k	4/4	12 x 8 x 7	Black	Black Cloth	22	299.00 Each			
	FF-1	Pas. Rad.	(3)12	(2)5	Cones	(2)1, (1)	Domes, Ribbon	M, T, ST			12-45 ±3	92	25	450,6k, 15k	4/4	68 x 15 x 18	Opt.	Black Cloth	350	6800.00 Pair			
WALL SOUND	SE 520 W	In-Wall Bass Ref.	5			1	Dome				65-20	87	50	3k	8/	9 x 6 x 5		Opt.		269.95 Pair			
	SE 691	In-Wall	5¼			½	Dome				60-20	90	30	5k	8/	9 x 7 x 3		Opt.		169.95 Pair			
	SE 694	In-Wall	5¼			1	Dome				60-21	90	30	3.5k	8/	9 x 7 x 3		Opt.		229.95 Pair			
	SE 790	In-Wall	6½			1	Dome				50-22	90	30	3k	8/	12 x 9 x 3		Opt.		279.95 Pair			
	SE 890	In-Wall Subwoof.	8								30-500	90	50	120	8/	15 x 11 x 4		Opt.		259.95 Pair			
	SE 892	In-Wall	8			1	Dome				30-25	92	50	2.5k	8/	15 x 11 x 4		Opt.		329.95 Pair			
	SE 893	In-Wall	8	1	Dome	½	Dome				30-30	92	50	750,5k	8/	15 x 11 x 4		Opt.		369.95 Pair			
WATERWORKS ACOUSTICS	Soundpipe One	Sealed	5			½	Dome				80-20 ±3	87	10	5k	8/6	13 x 6 x 9	Opt.	Stainless Steel	5½	399.00 Pair			
	Soundpipe Two	Sealed	(2)5			¾	Dome				80-20 ±3	90	10	3k	4/3	22 x 6 x 9	Opt.	Stainless Steel	10½	699.00 Pair			
	Soundpipe Sub	Sealed Subwoof.	10								30-100 ±3	90	10	100	4/3	16 Dia. x 18	Opt.	Stainless Steel	25	499.00 Each			



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LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type			Wooler Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer - W, Midrange - M, Tweeter - T, Supertweeter - ST			Anchoic Frequency Response, Hz to kHz, ±dB	SPL - 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Oh.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price \$
			15	(2)6½	Cones						1	Dome, Ribbon	W										
WAVEFORM	Mach 7	Tuned Port	15	(2)6½	Cones	1	Dome, Ribbon	W	28-20 ±1	90	150	150,2k	8/4	20 x 30 x 48	Black Gran.	Black Knit	180	7500.00	Pair w/Kover				
WAVEFRONT ACOUSTICS	Peak One	Sealed	8¾			1½	Dome		35-25 ±3	88	30	2k	5.5/5.5	10 x 14 x 24	Oiled Wal.	Black Cloth	55	4000.00	Pair				
	Peak Two	Sealed	(2)8¾			1½	Dome		35-25 ±3	90	25	2k	3.2/3.2	12 x 14 x 36	Oiled Wal.	Black Cloth	80	6000.00	Pair				
	Peak One Gold	Sealed	8¾			1½	Dome		35-25 ±3	88	30	2k	5.5/5.5	10 x 15 x 24	Lacq. Wal.	Black Cloth	75	7000.00	Pair				
	Peak Two Gold	Sealed	(2)8¾			1½	Dome		35-25 ±3	90	25	2k	3.2/3.2	12 x 15 x 36	Lacq. Wal.	Black Cloth	100	10,000.00	Pair				
WESTLAKE AUDIO	C-6	Ported	6			¾	Dome		44-20 ±3	86	50	2.3k	6/4	21 x 9 x 11	Black Oak	Black	30	1750.00	Pair				
	C-8	Ported	8	3½	Cone	¾	Dome		42-19 ±3	88	50	500,2k	4/3	41 x 11 x 10	Black Oak	Black	50	3000.00	Pair				
	C-10	Ported	10	3½	Cone	¾	Dome		40-19 ±3	90	50	400,2.4k	4/3	43 x 13 x 12	Black Oak	Black	70	3500.00	Pair				
	C-12	Ported	12	6½	Cone	¾	Dome		38-19 ±3	92	50	400,1.8k	4/2	45 x 16 x 13	Black Oak	Black	95	4500.00	Pair				
	BBSM-4VNF	Ported	(2)4			¾	Dome		60-20 ±3	89	50	1.5k	4/2	20 x 7 x 11	Opt.	Brown	48	2400.00	Pair				
	BBSM-5VNF	Ported	(2)5			1¼	Dome		58-18 ±3	90	50	1.2k	4/2	22 x 7 x 12	Opt.	Brown	52	2900.00	Pair				
	BBSM-6VNF	Ported	(2)6	3½	Cone	1	Dome		44-18 ±3	91	50	550,5.5k	4/2	41 x 10 x 14	Opt.	Brown	85	4000.00	Pair				
	BBSM-8VNF	Ported	(2)8	3½	Cone	1	Dome		42-18 ±3	93	50	550,5.5k	4/2	42 x 12 x 16	Opt.	Brown	120	5000.00	Pair				
	BBSM-10VNF	Ported	(2)10	6½	Cone	1¼	Dome		40-16 ±3	95	50	550,4k	4/2	46 x 14 x 19	Opt.	Brown	165	6000.00	Pair				
	BBSM-12VNF	Ported	(2)12	6½	Cone	1¼	Dome		38-16 ±3	96	50	500,3.5k	4/2	47 x 17 x 21	Opt.	Brown	230	7500.00	Pair				
	BBSM-4F	Ported	(2)4			¾	Dome		60-20 ±3	89	50	1.5k	4/2	8 x 15 x 10	Opt.	Brown	25	2250.00	Pair				
	BBSM-5F	Ported	(2)5			1¼	Dome		58-18 ±3	90	50	1.2k	4/2	10 x 18 x 9	Opt.	Brown	35	2750.00	Pair				
	BBSM-6F	Ported	(2)6	3½	Cone	1	Dome		44-18 ±3	91	50	550,5.5k	4/2	10 x 22 x 13	Opt.	Brown	55	3750.00	Pair				
	BBSM-8F	Ported	(2)8	3½	Cone	1	Dome		42-18 ±3	93	50	550,5k	4/2	13 x 26 x 16	Opt.	Brown	90	4750.00	Pair				
	BBSM-10F	Ported	(2)10	6½	Cone	1¼	Dome		40-16 ±3	95	50	600,4k	4/2	16 x 30 x 21	Opt.	Brown	115	5750.00	Pair				
	BBSM-12F	Ported	(2)12	6½	Cone	1¼	Dome		38-16 ±3	96	50	500,4k	4/2	19 x 34 x 23	Opt.	Brown	160	7250.00	Pair				
	BBSM-15F	Ported	(2)15	10	Cone	1	Horn		50-15 ±3	99	50	350,1.6k	4/2	27 x 41 x 25	Opt.	Brown	345	14,750.00	Pair				
	Tower 12	Ported	(2)12			1	Horn		38-16 ±3	97	50	1.2k	4/3	55 x 27 x 23	Gloss	Black	350	20,000.00	Pair				
	TM-3VF	Ported	(2)15	2	Horn	1	Horn		34-16 ±3	99	50	800,4.5k	4/2	44 x 34 x 21	Opt.	Opt.	370	25,000.00	Pair				
	TM-3F	Ported	(2)15	2	Horn	1	Horn		34-16 ±3	99	50	800,4.5k	4/2	31 x 44 x 21	Opt.	Opt.	345	24,000.00	Pair				
HR-1VF	Ported	(2)15	2,10	Horn, Cone	1	Horn		34-16 ±3	99	50	250,1k, 4.5k	4/2	48 x 34 x 21	Opt.	Opt.	375	31,000.00	Pair					
HR-1F	Ported	(2)15	2,10	Horn, Cone	1	Horn		34-16 ±3	99	50	250,1k, 4.5k	4/2	31 x 44 x 21	Opt.	Opt.	365	30,000.00	Pair					
HR-7F	Ported	(2)12	10	Cone	1,½	Horns		40-20 ±3	97	50	400,1.8k, 7.5k	4/2	24 x 38 x 18	Opt.	Opt.	185	24,500.00	Pair					
SM-1F	Ported	(2)18	2,12	Horn, Cone	1,½	Horns		20-20 ±3	101	200	200,800, 3.2k,10k	4/2	40 x 51 x 33	Opt.	Opt.	550	72,000.00	Pair w/Kover					
WHARFEDALE	Diamond III	Vented	4¼			¾	Dome		50-25	86	20	3.5k	8/6.4	9 x 7 x 8	Black Ash	Black Knit	7¾	200.00	Pair				
	Diamond V	Vented	4¾			1	Dome		47-25	86	20	4k		10 x 7 x 8	Black Ash	Black Knit		300.00	Pair				
	System 2130	Sat. & Subwoof.	(2)8			(2)¾	Domes		40-22	89	30		8/6.4	Three Pieces	Black Ash	Black Knit		600.00	Pair				
	CRS3	Ported	6¾			1	Dome		45-20	89	20	3k	8/	15 x 9 x 7	Black Ash	Black Knit		250.00	Pair				
	CRS5	Ported	7½			1	Dome		42-20	90	20	3k	8/	19 x 11 x 8	Black Ash	Black Knit		350.00	Pair				
	CRS7	ABR	7½			1	Dome		40-20	91	20	3k	8/	24 x 10 x 8	Black Ash	Black Knit		500.00	Pair				
	CRS9	Ported	9½	5½	Cone	1	Dome		34-20	92	20	1k,4k	8/	32 x 12 x 11	Black Ash	Black Knit		800.00	Pair				
	415	Inf. Baf.	6½			1	Dome		45-25	87	20	4.1k	8/6.4	14 x 10 x 8	Black Ash	Black Knit	12¾	375.00	Pair				
	425	Inf. Baf.	7¾			1	Dome		40-25	88	20	3.5k	8/6.4	16 x 11 x 10	Black Ash	Black Knit	19¾	475.00	Pair				
	435	Inf. Baf.	8			1	Dome		42-25	90	20	5k	8/6.4	19 x 11 x 12	Black Ash	Black Knit	20½	575.00	Pair				
	515	Inf. Baf.	7¾			1	Dome		42-20	87	20	4k	8/6.4	16 x 11 x 12	Black Ash	Black Knit	24¾	625.00	Pair				
	517	Inf. Baf.	7¾			1	Dome		39-20	87	20	4k	8/6.4	21 x 11 x 13	Black Ash	Black Knit	35¼	925.00	Pair				
	519	Inf. Baf.	7¾	4¾	Cone	1	Dome		37-20	87	20	700,3.5k	8/6.4	28 x 11 x 13	Black Ash	Black Knit		1600.00	Pair				
	Harewood	Inf. Baf.	8			1	Dome		39-25	89	30		8/6.4	22 x 10 x 10	Black Ash	Black Knit	36	2000.00	Pair				
WILSON AUDIO SPECIALTIES	Watt III	Ported	6½			1	Dome		55-17	91	50	2.5k		12 x 17 x 14	Opt.	Black	60	From 7450.00	Pair				
	Puppy II	Ported Subwoof.	(2)8						28-125	91	50	125		24 x 11 x 16	Opt.	Black	80	From 5450.00	Pair				



LOUDSPEAKERS

MANUFACTURER	Model	Design Principle	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: Woofer - W, Midrange - M, Tweeter - T, Superwoofer - ST	Impedance, Ohms	Frequency Response, Hz to kHz, ±dB	* SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp Power, Watts/Ch.	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, \$
WILSON AUDIO SPECIALTIES (Continued)	WHOW II	Ported Subwoof.	18						25-55	98	50	55		16 x 30 x 40	Opt.	Black	From 250	From 9390.00 Each w/Xover		
	X-1/ Grand Slam	Ported	15,12	(2)6½	Cones	(3)1	Domes		19.3-27	95	25		8/5	16 x 25 x 72	Opt.	Black	450	From 58,950.00 Pair		
	WAMM Series VII	Sat. & Subwoof.	18, (2) 9x13	(2)4	Cones	(2)1, (9) 5x5	ES				25			Four Pieces	Opt.	Black		125,000.00 Sys. w/EQ		
	POW WHOW II	Powered Ported Subwoof.	18					W		98	400 Inc.	55		17 x 29 x 40	Opt.		From 260	From 12,720.00 Each w/Xover & Amp		
WOLCOTT AUDIO	Omnisphere MDH-2B/2C		(4)6½			1½	Dome	T	30-20 ±3	90	20	1.8k	6/3	21 x 21 x 49	Opt., Black	Black Foam	110	From 4850.00 Pair		
YAMAHA	NS-10M	Ac. Sus.	7			1¾	Dome		60-20	90		2k	8/	8 x 15 x 8	Black Lacq. Black Knit	Black Knit	13¼	398.00 Pair		
	NS-A325	Sat.	3½			¾	Dome		150-22 ±3	87	10	3.5k	6/	8 x 4 x 4	Black Knit	Black Knit	2¾	170.00 Pair		
	NS-A325W	Sat.	3½			¾	Dome		150-22 ±3	87	10	3.5k	6/	8 x 4 x 4	White Knit	White Knit	2¾	170.00 Pair		
	YST-SW50	Powered Servo Subwoof.	7					W	25-200	86	50 Inc.			8 x 19 x 13	Black Vinyl	Black Knit	28½	349.00 Each w/Amp		
	YST-SW100	Powered Servo Subwoof.	(2)7					W	21-180	90	70 Inc.			8 x 22 x 16	Black Vinyl	Black Knit	35¼	449.00 Each w/Amp		
	YST-SW200 (w/Remote)	Powered Servo Subwoof.	(2)7					W	20-160 +0,-10		100 Inc.	40-140 (Var.)		9 x 23 x 16	Black Knit	Black Knit	40	599.00 Each w/Amp		
	YST-SW500 (w/Remote)	Powered Servo Subwoof.	10					W	20-160 +0,-10		120 Inc.	40-140 (Var.)		13 x 17 x 15	Gray Knit	Gray Knit	49	849.00 Each		
	NS-A90A	Ac. Sus.	4½			2	Cone		120-18	91	5		4/	9 x 9 x 3	White Vinyl Black Knit	White Knit Black Knit	4¾	79.95 Pair		
	NS-A95	Ac. Sus.	4½			2	Cone		120-18	91	5		4/	9 x 9 x 3	Black Vinyl White Knit	Black Knit White Knit	4¾	79.95 Pair		
	NS-E80	Bass Ref.; Effects	4			1¼	Cone		90-20 ±3	91			6/	9 x 11 x 3	White Knit	White Knit	3½	198.00 Pair		
	NS-A102	Bass Ref.	4						60-20	88	5		6/	9 x 12 x 3	Gray Knit	Gray Knit	4	138.00 Pair		
	NS-A202	Bass Ref.; Effects	5			¾	Dome		70-20 ±3	91	10		6/	9 x 12 x 3	White Knit	White Knit	4	198.00 Pair		
	NS-C110	Ctr. Ch.	4¾			1	Dome		60-20	90			6/	6 x 18 x 8	Opt. Knit	Gray Knit	10	199.00 Each		
	WS-AC80	Ctr. Ch.	(2)4			¾	Dome		70-20 ±3	90	10		8/	5 x 19 x 6	Black Knit	Black Knit	8	129.00 Each		
	NS-AC1	Ctr. Ch.	4						100-16	85	5		6/	5 x 14 x 6	Black Oak Vinyl Knit	Black Knit	6	75.00 Each		
	WSX-10	In-Wall	6¾			1	Dome		50-25	89		2k	6/	13 x 9 x 4	Ivory Knit	Ivory Metal Screen	5¼	400.00 Pair		
	NS-A615	Ac. Sus.	6½			¾	Dome		60-22 ±3	89	10	5k	6/4	8 x 16 x 8	Black Oak Vinyl Knit	Black Knit	14	198.00 Pair		
	NS-A620A	Ac. Sus.	6½			¾	Dome		60-22 ±3	89	10	5k	6/4	8 x 17 x 8	Black Oak Lacq. Black Knit	Black Knit	14	240.00 Pair		
	NS-A625A	Ac. Sus.	6½			¾	Dome		60-22 ±3	89	10	5k	6/4	8 x 17 x 8	Black Oak Lacq. Black Knit	Black Knit	15	240.00 Pair		
	NS-A820A	Ac. Sus.	8			1	Dome		50-22 ±3	90	10	3.5k	6/4.5	10 x 22 x 11	Black Oak Lacq. Black Knit	Black Knit	24	360.00 Pair		
NS-A825A	Ac. Sus.	8			1	Dome		50-22 ±3	90	10	3.5k	6/4.5	10 x 22 x 11	Black Oak Lacq. Black Knit	Black Knit	27	360.00 Pair			
NS-A930	Ac. Sus.	8	5	Cone	1	Dome		45-22 ±3	89	10	800,3k	6/4.5	10 x 25 x 11	Black Oak Lacq. Black Knit	Black Knit	29	500.00 Pair			
NS-A935	Ac. Sus.	8	5	Cone	1	Dome		45-22 ±3	89	10	800,3k	6/4.5	10 x 25 x 11	Black Oak Lacq. Black Knit	Black Knit	31	500.00 Pair			
NS-A1030	Ac. Sus.	10	5	Cone	1	Dome		40-22 ±3	89	10	700,3k	6/6	12 x 33 x 11	Black Oak Lacq. Black Knit	Black Knit	45	700.00 Pair			
NS-A1035	Ac. Sus.	10	5	Cone	1	Dome		40-22 ±3	89	10	700,3k	6/6	12 x 33 x 11	Black Oak Lacq. Black Knit	Black Knit	47	700.00 Pair			
NS-A525	Ac. Sus.	6			¾	Dome		95-20 ±3.5	90	10	3.5k	8/	12 x 8 x 9	Black Oak Knit	Gray Knit	7½	125.00 Pair			
NS-A635	Ac. Sus.	8	4	Cone	¾	Dome		90-20 ±3.5	91	10	4.2k,13k	8/	16 x 10 x 12	Black Oak Knit	Gray Knit	16	175.00 Pair			
NS-A835	Ac. Sus.	12	4	Cone	1	Dome		50-20 ±3.5	92	10	6k,13k	8/	23 x 15 x 14	Black Oak Knit	Gray Knit	33	300.00 Pair			
NS-A1235	Ac. Sus.	12	4	Cone	1	Dome		40-20 ±3.5	92	10	600,4k	8/	39 x 15 x 13	Black Oak Knit	Gray Knit	44	400.00 Pair			
YANKEE AUDIO	FPR-72 MkIII	Planar Ribbon	1020 Sq. In.						29-20	88	50	None	3/3	72 x 30 x 3	Opt., Solid Wood	Black Knit	135	From 12,000.00 Pair		
	FPR-78	Planar Ribbon	1658 Sq. In.						22-20	88	50	None	4/4	78 x 35 x 3	Opt., Solid Wood	Black Knit	225	From 22,000.00 Pair		



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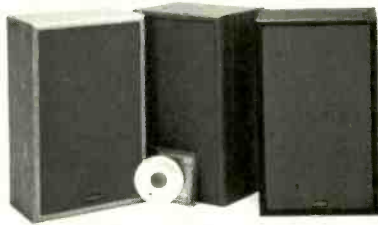
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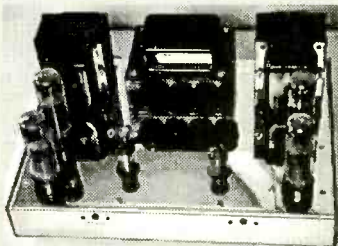
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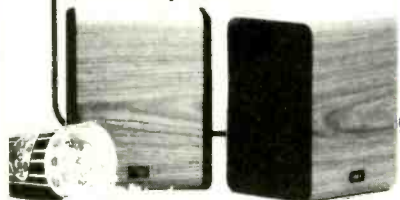
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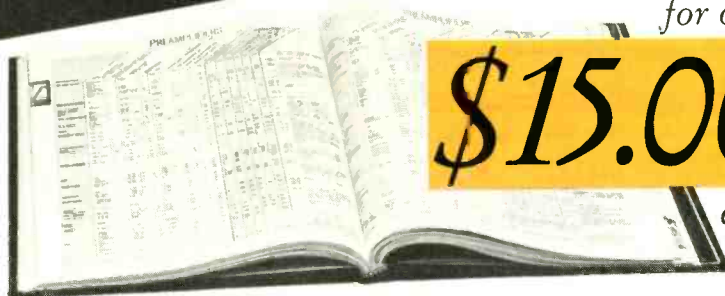


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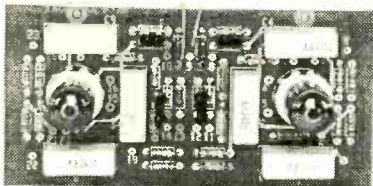
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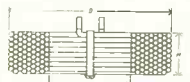
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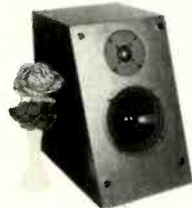
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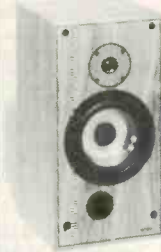
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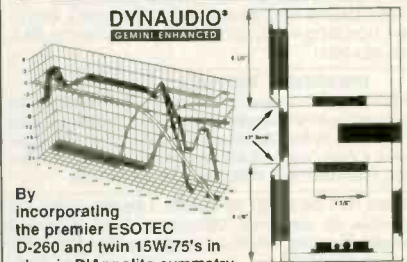
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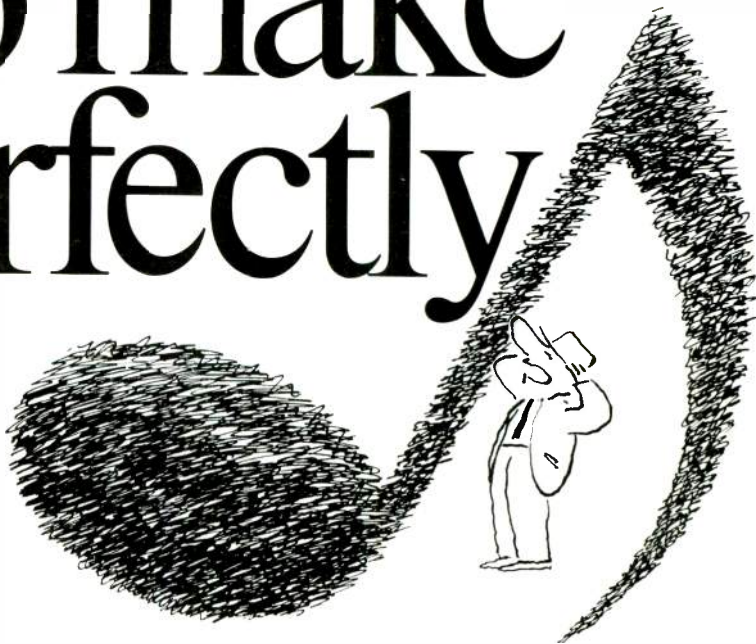
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